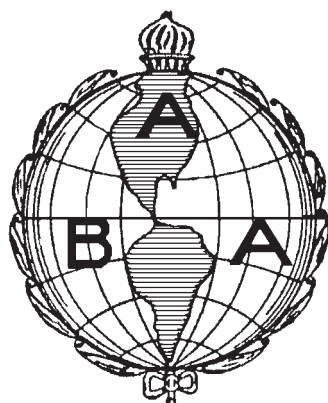


The American Bandmasters Association



Journal of Band Research

Volume 61/Number 1/Fall 2025



Journal of Band Research

Volume 61

Number 1

Fall 2025

Editor: Dr. John R. Locke, University of North Carolina at Greensboro, Emeritus

Associate Editor: Dr. Mark Walker, Troy University

JBR Store Manager: Dr. David Kish, Metropolitan State University of Denver

Managing Editor: Mrs. Christina Charles, Troy University

Founding Editor: Dr. Hubert P. Henderson (deceased)

Past Editors: Gale Sperry, Warren E. George, Jon R. Piersol, William J. Moody (deceased)

Founding Chairman: Dr. Paul Yoder (deceased)

Editorial Review Board:

Dr. Jonathan Caldwell, University of North Carolina at Greensboro;
Dr. Deborah A. Confredo, Temple University; Dr. Mark Fonder, Ithaca College, Emeritus;
Dr. Kevin M. Geraldi, University of Illinois; Dr. Phillip Hash, Illinois State University;
Dr. Steven Kelly, Florida State University; Dr. David Kish, Metropolitan State University
of Denver; Dr. Russ Mikkelsen, The Ohio State University;
Dr. J. Michael Raley, Hanover College

ABA Research Center Committee

Richard Miles, Chair, John Bell, Richard Bergman, Raoul Camus, John Carmichael, Chris
Chapman, Brian Doyle, Brad Ethington, Mark Fonder, Tim Holton, William Johnson,
Bruce Moss, Joe Parisi, Bill Rehrig, Gary Schallert, John Wakefield, William Wakefield.

ABA Research Center

John Davis, Curator, Special Collections, Performing Arts Library, 8270 Alumni Drive,
University of Maryland, College Park, MD 20742. Email: jrdavis@umd.edu

Subscriptions

Subscriptions of a print copy in the United States, two issues per school year, are
available to individuals and institutions at the rate of \$15.00 for one year, \$29.00 for
two years, and \$42.00 for three years.

International subscribers may only opt to receive an **emailed PDF** of the current issue,
instead of a print, at the same price as a US subscription. *The Journal of Band Research*
is published by Troy University twice each (school) year, and is mailed from Troy
University, Troy, Alabama in November and May. Due to very high costs, we no longer
mail print copies of *The Journal of Band Research* to non-US addresses.

You may subscribe or renew online at the **JBR Store**. <https://sellfy.com/jbr-store/>

Web Site: www.journalofbandresearch.com

Journal of Band Research

Volume 61

Number 1

Fall 2025

CONTENTS

1. *WINTER BLOSSOM* BY XI WANG: ANALYSIS AND REHEARSAL
CONSIDERATIONS
Jonathan Poquette, D.M.A.

16. FACTORS INFLUENCING REPERTOIRE SELECTION FOR CONCERT
PERFORMANCE ASSESSMENT IN TENNESSEE
Barry Kraus, D.M.A.

33. FEMALE BAND DIRECTORS' REFLECTIONS AND PERSPECTIVES
ON COMPETITION
Karen M. Koner, Ph.D.

53. EIGHT SOUNDS, TWO CONTINENTS: AN ANALYSIS OF *BA YIN*
BY CHEN YI
Isaac Brinberg, D.M.A.

82. CONTRIBUTORS

**Founded in 1964, *The Journal of Band Research* is the
premiere scholarly publication in the world
devoted to band music, band history and band methodology.**

The *Journal of Band Research* is published twice each school year in the Fall and Spring for the American Bandmasters Association. Third-class postage paid at Troy, Alabama 36082. Copyright by the *Journal of Band Research*. ISSN No.: 0021-9207

Website. www.journalofbandresearch.org **JBR Store.** <https://sellfy.com/jbr-store/>

Download any of the 645 previous articles from 1964 - today at the **JBR Store** online.

INSTRUCTIONS FOR CONTRIBUTORS

HOW TO SUBMIT A MANUSCRIPT FOR REVIEW

1. Manuscripts must be word processed and formatted on 8 1/2" x 11" paper, double-spaced, with all tables, music examples, photographs, and art work submitted as the author intends them to be printed. Please utilize **Microsoft Word** and be certain that the file has a .doc or .docx suffix. Regarding citations, please use endnotes rather than footnotes. Or, you may also elect to use an Author-Date citation method in accordance with Turabian or APA. Please use **Times New Roman font, 12 point size** in the Microsoft Word file.
2. Style and format of the articles should adhere as closely as possible to current edition of: Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press). Empirical studies in music education, however, should conform to the *Publication Manual of the American Psychological Association*, (Washington, D.C.: American Psychological Association).
3. The current physical address, phone number, and email address of the author must be included in your email submission to facilitate communication.
4. A brief 200 word or less biographical sketch of the author must be included in a Microsoft Word file separate from the article file. Again, Times New Roman font, 12 point size.
5. Generally, we hope to receive manuscripts that are *no longer than* 38 pages in length, double spaced, inclusive of Endnotes (if used) and Bibliography.
6. Submitting an article indicates that it has not been published previously nor is it currently submitted for publication elsewhere, either in its entirety or in part.
7. *The Journal of Band Research* is a refereed academic journal maintaining high standards for publication. Each submission receives professional scrutiny, a blind review, by members of our Editorial Review Board. This process generally takes 6 to 8 weeks. The written commentary on each submission is shared with the author or authors by the JBR Editor.
8. Please **email** your submission to the JBR Editor, Dr. John R. Locke at **lockej@uncg.edu**

JBR WEBSITE: www.journalofbandresearch.org

Consult the website for subscription prices, how to purchase previous articles online from the JBR Store, and for information about the editorial review board, the JBR Anthology, and the ABA Research Center at the University of Maryland.

SUBSCRIPTIONS: Correspondence about new subscriptions, renewals, and changes of address should be sent to Emily Cook, Journal of Band Research, Managing Editor, Troy University Bands, 102 Long Hall, Troy University, Troy, Alabama 36082. Email: troyband@troy.edu Phone: 334-670-3281 Checks should be made payable to: Journal of Band Research. When reporting a change of address, provide the old address as well as the new. You may also **Subscribe or Renew with Credit Card or PayPal** through the **JBR Store**. Please note that the JBR store adds a small convenience fee to your subscription cost for the use of a credit card or PayPal. **<https://sellfy.com/jbr-store>**

WINTER BLOSSOM BY XI WANG: ANALYSIS AND REHEARSAL CONSIDERATIONS

Jonathan Poquette

Introduction

Xi Wang wrote *Winter Blossom* in 2016-2017 in memory of Steven Stucky. Stucky was Xi Wang's mentor and teacher at Cornell University, who died on February 14, 2016, from brain cancer. As a commission from WASBE in 2015, Cynthia Johnston Turner initially approached Xi Wang to compose a wind ensemble piece. However, when Steven Stucky passed, Turner asked Xi Wang to reimagine the work to celebrate Stucky's life. The resulting piece is *Winter Blossom*. This article provides a biographical outline of Xi Wang's career, an analysis of *Winter Blossom*, and possible rehearsal considerations so that conductors may have a point of reference when studying, rehearsing, and performing this work.

Biography

Xi Wang's parents were forced out of middle school in the mid-1960's to be heavy laborers during the Communist government's Cultural Revolution. When Xi Wang was born in 1978, her parents insisted that their only daughter be well educated because they wanted her "to be strong, to be wise, to be independent, and, most importantly, to be extraordinary."¹ When Xi Wang was four years old, her father bought her a toy piano and taught her by playing children's songs. A year later, he borrowed an old piano from a local museum, where Xi Wang began to learn more complex songs.² It was soon apparent that Xi Wang had an unusual sensibility to pitch, rhythm, and an excellent ability to memorize songs.

Her parents sacrificed greatly to enhance Xi Wang's musical ability. They hired a piano teacher who cost her mother's salary. The sacrifice was not in vain. Xi Wang quickly began winning local piano competitions. At age six, her parents cashed all their savings and borrowed money from friends and relatives to purchase a new, "real" piano. It took three years for her parents to pay off their debt. Xi Wang recalls, "I understood the price of music and education at that moment. Music is beautiful, but it was a very heavy gift that my parents gave to me. I learned my first lesson about life—never take anything for granted. Education and opportunity are precious."³

Though she was progressing and learning, Xi Wang's young musical journey was not easy. Her hands stopped growing when she was eleven, and she could barely reach an octave on the keyboard. After struggling to perform Liszt, Rachmaninoff, and Tchaikovsky, the standard repertoire of international piano competitions at the time, her conservatory professors advised her to switch to playing the harp or consider surgery to enlarge her hands. Unwilling to be deterred

from her musical journey, she took composition lessons.

Shanghai Conservatory middle school admitted Xi Wang, and six years later, she earned a spot in the Shanghai Conservatory College. As she progressed, she realized that composition released her “burning desire for self-expression,”⁴ and she knew she wanted to learn more. Against her parents’ wishes and barely able to speak English, Xi Wang journeyed to the United States in 2001 to complete a master’s degree in composition at the University of Missouri-Kansas City and a doctorate in composition at Cornell. Her primary composition professors were Chen Yi and Steven Stucky, and she studied conducting with Cynthia Johnston Turner while at Cornell.

Before graduating from Cornell, Xi Wang received an offer from Cornell as well as an Associate Professor position at Shanghai Conservatory. She did both—the fall semester in Shanghai and the spring semester at Cornell. In 2009, she accepted a tenure-track composition position at Southern Methodist University in Dallas, Texas, where she lives today with her husband and two children.

Winter Blossom

After hearing of Stucky’s passing, naturally, Xi Wang was “very sad about Stucky’s death and needed to write a piece to help heal.”⁵ Xi Wang writes, “The sudden death of Steven Stucky was a shock to the music world. Steven Stucky and Cynthia Johnston Turner are very dear professors and friends in my life. They not only taught me how to be a better musician, but they also taught me how to be a better person.”⁶ When asked about her favorite memory of Steve Stucky, she shared this:

During my third year at Cornell, I experienced serious writer’s block. I started to believe that I could not be a composer anymore and thought about quitting. I shared my feelings with Stucky openly and honestly. He listened quietly, then took my hands in his and said, ‘What I believe is you were born to be a composer.’ The lesson ended. His words were like a lightning strike hitting me. It was his trust and faith that pulled me back. He gave me the strength to hang on.⁷

Because Stucky had such faith in her, when “Cindi asked [her] to write a wind ensemble piece for in memory of Stucky, [she] was honored and thrilled.”⁸

Winter Blossom took a relatively long time to compose, and it “is my emotional reaction/journey [of] Stucky’s death.”⁹ Originally, Xi Wang proposed the piece to be about 10 minutes long. However, when Xi Wang began writing, she wanted to allow herself to “submerge into her (sic) emotions,” and that process resulted in an 18-minute piece.¹⁰

When writing a new work, Xi Wang's first step in her compositional approach is to think about structure and form. She decided that *Winter Blossom* needed a structure that emulated the "process of healing."¹¹ She knew the piece needed to begin from a heavy, dark place to explore her sorrow. She also knew that she wanted the piece to end "brighter—but not necessarily happy." The mood of the first and third movements was clear from the beginning, but she struggled to create the 2nd movement during the composition process. "Right before Letter E, I was trapped in a storm and couldn't see the path out."¹² After she took a two-month break from the composition, she finally completed the piece. It was an arduous creative and emotional process for Xi Wang, but, in the end, an act of pure artistic generosity.

Movement One

As a student of Steven Stucky, Xi Wang's writing style features several similar compositional devices found in her teacher's music. Stucky's writing often incorporates the reoccurring use of rhythmic and harmonic cells, melodic fragments to create a sense of familiarity, dense harmonies within lyrical sections, and, most importantly, the use of timbre and color shifts.¹³ Though these were traits of Stucky's writing, these four compositional techniques also serve as the structural backbone of *Winter Blossom*.

The first movement, composed loosely in arch form (see Appendix 1), begins with a clarinet solo stating Theme A (see Figure 1). There are several interesting aspects about this theme. First, the first three notes of *Winter Blossom* utilize the same intervallic structure as Stucky's *Symphony for Orchestra* (see Figure 2), a rising major third followed by a falling minor third. By opening this piece in a similar manner to Stucky's symphony, Xi Wang paid homage to her mentor and used this intervallic structure as the building blocks for other themes. When talking to her, Xi Wang called Theme A the "soul" of the first movement, and it is characterized by the rising major-third, falling minor-third intervals and rhythmic embellishments, such as those present in measures 5, 7, and 8.¹⁴

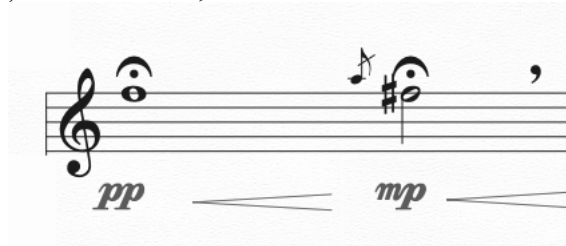
Figure 1. *Winter Blossom* (2017): Movement 1, mm.1-8.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

Poquette

Figure 2. *Symphony* (2013): Movement 1, m. 1.



Symphony for Orchestra
By Steven Stucky
Copyright © 2013 by Merion Music, Inc.
Sole representative Theodore Presser Company.
All Rights Reserved. Used With Permission

Theme A is restated at m. 11, though there are several rhythmic alterations in this iteration. Following a six-measure transition based on Theme A material, the B section begins in m. 27, in which there is a stark shift in texture and articulation. The B theme (see Figure 3) is comprised of two dissonant intervals, a minor second and a tritone. These intervals serve as the building blocks for this section. The first interval prevalent in the work is the tritone, often associated with unnerving and sinister sounds in the Western canon.¹⁵ The most prominent use of the tritone is in the bass voices in measure 27 (see Figure 3), where it creates an atmosphere that is dark and full of pain and sorrow.

Figure 3. *Winter Blossom* (2017): Movement 1, mm. 27-29.

Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

As shown in Figure 3, measure 29 is punctuated by a forceful change of texture and is primarily characterized by a descending minor second motive. Xi Wang wrote that the initial

“descending minor second motive is from [Stucky’s] *August 4, 1964*.”¹⁶ In this analysis, the descending minor second motive is labeled as the sigh motive. Throughout the piece, the sigh motive returns often and sometimes unexpectedly. Leaning on this reoccurring motive, Xi Wang captures the essence of heartache through dissonant harmonies and this chromatic motion. These two motives of Theme B—tritone triplets and the sigh motive—quickly build and transition into the most extended and most developed section at m. 36.

Theme C (see Figure 4) draws inspiration from Theme A and Theme B. Rhythmically, Theme C begins with an augmentation of Theme A’s fifth measure (see Figure 1). The intervals in m. 5 of Theme A are a descending Major 2nd, a descending Tritone, followed by an ascending Major 7th. Theme C begins with a descending Minor 2nd, a descending Augmented 5th and an ascending Major 3rd. The contour of this melody is similar; however, it is in m. 38-39 where the comparison is hard to miss. The intervallic structure in m. 38 is a descending Minor 2nd, descending Tritone, an ascending Major 3rd, followed by an ascending Major 7th. Xi Wang changes one interval (Major 2nd to a Minor 2nd) and adds one more pitch (the C-natural) to create familiarity within the line while changing the character completely. She combines the sigh motive of Theme B with the melodic contour of A to create a new theme.

Figure 4. *Winter Blossom* (2017): Movement 1, mm. 36-41.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

Before layering Themes B and C at measure 41, Xi Wang interjects rhythmic motives in the clarinets, saxophones, and trumpets in measure 40 (see Figure 5). This rhythmic figure is then developed throughout the remainder of the C section. Each iteration integrates either a Minor 2nd or a Tritone. As she did with Theme C, Xi Wang creates a sense of familiarity by capturing the listener’s ear with these two intervals. As outlined in the flow chart of Appendix 1, Xi Wang then layers Theme C and Theme B. The layering of these themes creates dissonances that finally release as the movement’s climax in m. 71, with the last statement of the sigh motive in this movement. After a grand pause, Theme A returns like the beginning, though the soloist is an oboe rather than clarinet.

Figure 5. *Winter Blossom* (2017): Movement 1, m. 40.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

The four main ideas, Themes A, B, and C, and the rhythmic interjections can be traced throughout the movement. A pattern emerges when comparing each of the three themes and the rhythmic interjections to the resulting textures that evolve when these themes and rhythmic interjections are layered. Each theme or motive is associated with specific instrument groupings. The lyrical melodies of Themes A and C are typically stated in the upper woodwinds, with countermelodies in the lower woodwinds. The low brass and percussion present Theme B, while the rhythmic interjections happen in trumpets and high woodwinds. The predictability of these patterns serves as an aural anchor—a musical phrase or song that evokes a particular emotion – which helps the listener remain connected to the music throughout the movement.

Movement Two

The second movement, characterized by juxtaposing many musical ideas, begins in stark contrast to the first movement's ending. Xi Wang introduces two thematic ideas in the first thirteen measures, and without following a "traditional" formal structure, she weaves and intertwines each theme into three broad sections. The movement begins with a chromatic theme (see Figure 6) that alludes to the first movement's sigh. This theme is aggressive, and after eight measures of sustained chromaticism, accentuated by dramatic dynamic shifts, Xi Wang introduces the second theme in the vibraphone (see Figure 7). Woodwind and brass instruments sustaining bell-tone articulations characterize this bell-ringing theme. A biting countermelody in the upper woodwinds and xylophone begins in m. 109 (see Figure 8), which continually grows to overtake the ensemble in measure 121. All three of these ideas are juxtaposed to conjure a musical landscape that is taut with anger and frustration.

Figure 6. *Winter Blossom* (2017): Movement 2, mm. 96-101.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

Figure 7. *Winter Blossom* (2017): Movement 2, mm. 104-108.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

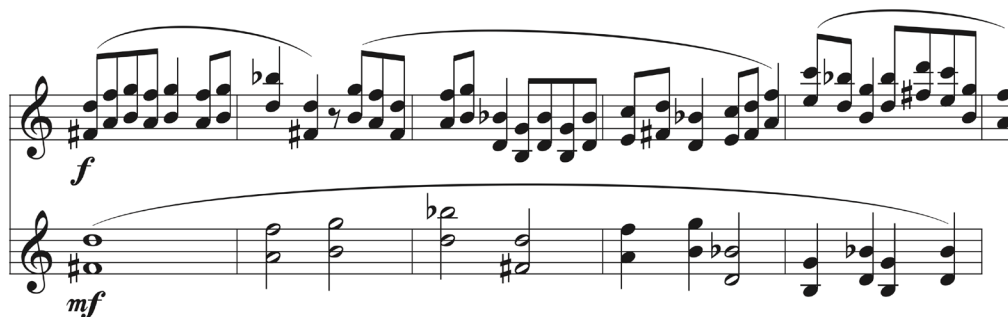
Figure 8. *Winter Blossom* (2017): Movement 2, mm. 109-111.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

To build tension and forward motion through this movement, Xi Wang develops the biting counter melody theme into an angular and highly chromatic counterpoint line in the upper woodwinds beginning in m. 113. These driving rhythms crescendo to a climax in m. 126, and without warning, the piece briefly returns to the bell-tone theme. This return serves as a point of departure because in m. 132, there is a dramatic shift from angular dissonance to a lyrical pentatonic melody (see Figure 9). Xi Wang calls Letter E – m. 132 – the “rescue” point within this piece. Remember, this is the point at which Xi Wang said she was “stuck.” At the premiere of this piece, Xi Wang said, “This piece is a transformation from somewhere very dark and full of sorrow to a somewhere with love and glory where I see eternal blossoming. It was a process of me unburdening myself from the sorrow of his death.”¹⁷

Figure 9. *Winter Blossom* (2017): Movement 2, mm. 132-136.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

According to Xi Wang, the pentatonic material has several significant meanings.

1. [This music] is the plum flower, China's national flower, which blossoms during the winter, embracing the harsh cold and symbolizing strength and resilience. Stucky died on February 14, in Ithaca, but his music and influence 'blossom' forever.
2. The pentatonic material symbolizes my Chinese heritage. I had to depend on myself. I had to rescue myself from being trapped in sadness, anger, and darkness.
3. This new material was a critical departure from the emotions that came before. It is the moment we move from darkness to something a little brighter.¹⁸

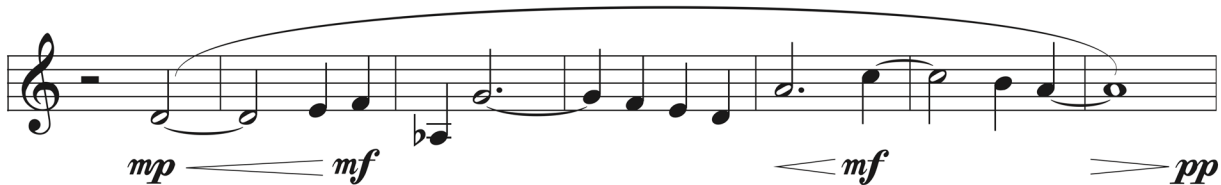
This Chinese-influenced theme symbolizes her attempt to find her voice in this "process of unburdening" her grief.¹⁹

In m. 149, the bell-tone theme is reintroduced, this time by French Horns. As the bell-tone motive continues, inspiration is drawn from the first movement by developing the bell-tone theme with perceived rhythmic interjections. The bell-tone theme builds in rhythmic tension, and harmonic dissonance finally erupts at rehearsal H, the pinnacle of the second movement. The upper woodwinds have three different rhythmic patterns of chromatic cells that create a dense texture, and the high brass soars over the ensemble with the sigh motive from the first movement. Xi Wang says, "I had a clear vision at letter H—the strikingly red plum flower petals swirl wildly in a stormy sky with blinding snow (the woodwinds) while my grief pours out (brass). The feelings are overwhelming (percussion)."²⁰ Lasting only nine measures in length, this phrase relaxes so that the percussion can take over the ensemble with one final push at the end of the movement.

Movement Three

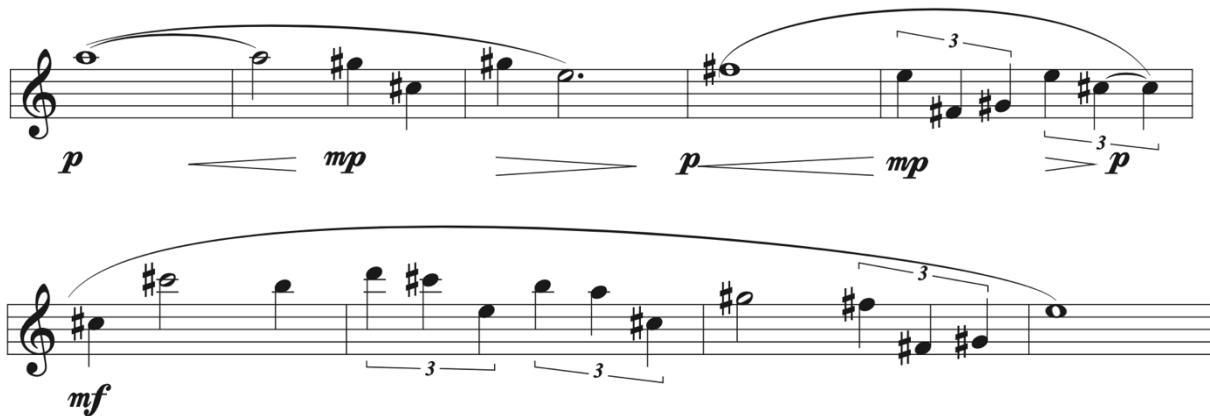
The third movement, which is also through-composed, manipulates the turbulent and angular themes from the second movement into an ending of disquieted tranquility. Similar to the opening of the piece, this movement begins with a solo clarinet melody (see Figure 10) that is disjunct and supported by open 5ths and 7ths in piano and chimes. We return to sadness, “a mix of regret, a soft sobbing, and long, deep breaths, and a kind of helplessness in the face of death.”²¹ After a short development, a familiar lyrical theme (see Figure 11) related to Theme C from the first movement (see Figure 4) emerges. Comparing the two melodies, one notices there two small but meaningful deviations. First, Xi Wang changes the second descending interval from an augmented fifth in Theme C to a perfect fifth, creating a more consonant-sounding melody. Then, she creates a sense of openness and connectivity by returning to the G-sharp (another perfect fifth) before settling on the E-natural. Even though the sigh motive is continually present, the music has a sense resolution and hope.

Figure 10. *Winter Blossom* (2017): Movement 3, mm. 234-240.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

Figure 11. *Winter Blossom* (2017): Movement 3, mm. 258-266.



Winter Blossom by Xi Wang
© 2017 Xi Wang
All Rights Reserved. Used With Permission.

Poquette

The energy builds by augmenting this lyrical melody, supported by a murmuring accompaniment until the tension finally releases at measure 280 as the music becomes lush and consonant. It is here that transcendence takes place. When describing this moment, Xi Wang said, “I had a vivid image. I saw Steve Stucky standing, surrounded by the glory of light. He was walking away from me, but at that moment, he was walking to somewhere better. [Somewhere] full of love and peace; where the flowers blossom even in the winter.”²² At this moment, Xi Wang mentioned that the glockenspiel represents heaven’s light.²³

Harmonically, the section leading up to measure 280 resolves from the leading tone of C to D flat. However, the harmonic language Xi Wang uses disguises the C-natural's function. When listening, the C-natural does not sound like a leading tone, but rather the dominant of F-Major, until the D flat appears in measure 280. The functional delay of this harmony is significant because Xi Wang calls this “a reversed listening experience” because “we are surprised by the resolution upwards.”²⁴ She refers to this as “lifting the emotions through the harmonic progression.”²⁵ Xi Wang believes the third movement is a journey to heaven and is representative of a flower blossoming petal by petal.

The piece concludes unexpectedly with the ensemble singing a modal melody reminiscent of Gregorian chant. Xi Wang wanted something “simple, human, and pure.” The final chords, particularly the open 5ths, have an ‘unresolved’ sound, what Xi Wang calls “peace with regret,” but also a sense that the music echoes in the air, without end.”²⁶ In her program notes, Xi Wang writes, “Stucky died on February 14, 2016—a cold winter’s day in Ithaca, NY, but also a day of “warmth” and love—Valentine’s Day. His spirit, through his incredible music, shall radiate with his students and audiences ever after. May Steven Stucky forever rest in peace and love.”

Originally, Xi Wang embarked on a journey to capture the essence of Steven Stucky as a mentor and friend. Throughout the compositional process, Xi Wang, needed to process her own emotions and reactions with the news of his passing.²⁷ By quoting and referencing Stucky’s compositions and styles, she wrote *Winter Blossom* to be a technically, emotionally, and expressively challenging piece for the musicians that captivates listeners. It is a work that will endure—a selfless gift to Steven Stucky and a gift to all of us.

Winter Blossom by Xi Wang: Analysis and Rehearsal Considerations

Rehearsal Considerations

Movement One

- M. 1 Consider the balance between clarinet and vibraphone to create an interesting color
- M. 4-5 It may be necessary to raise the harp's dynamic to ensure it is heard.
- M. 7 Muted trumpet may overtake the clarinet
- M. 15 Consider adding slight accents to the entrances in brass
- M. 18 Piano may need to raise its dynamic to hear the beat three entrance.
- M. 21-26 Flutes, horns, and trombones may need to be mindful when phrasing and tuning these (5ths, 6ths, tritones). Attention to blend and contour on the unison, contrapuntal woodwind lines here may be necessary to hear all the moving parts.
- M. 26 The bass drum (measure 26) prepares the triplet figures in measure 27. Consider a timbre and volume that is appropriate for your ensemble.
- M. 27 According to Xi Wang, this triplet figure should carry the weight of the world²⁸— To achieve this, consider slightly lengthening the first note of each figure.
- M. 36 Consider the crash cymbal's dynamic. Careful attention may be needed so not to overpower the ensemble.
- M. 40-45 Careful attention may be needed to unify the staccato and accented articulations. Additionally, consider the rhythmic independence when balancing the ensemble.
- M. 46 Consider the ensemble's volume to ensure that the piano and harp are heard
- M. 55 The saxophones may need to balance to the horns to balance the rips
- M. 61-end Musicians may need to exaggerate the dynamic markings, and the conductor might consider integrating some *rubato* to allow the music to breathe.

Movement Two

- M. 96 Some brass players may need to relax to avoid overplaying this section.
- M. 105 One might consider adding staccatos to the first note of the repeated notes to ensure definition between the notes.
- M. 109 Depending on its placement, one may need to pay attention to the balance in relation to the xylophone. Additionally, the eighth note articulation through this section may need to be shorter for some instruments.
- M. 132 Consider aiming for a sound as smooth and effortless as possible.
- M. 168 Careful attention may be needed to ensure the balance is maintained between the woodwinds and percussion.

Poquette

- M. 173-185 The dynamic marking may need to be adjusted to capture the essence of this section.
- M. 197 Consider unifying the attacks between brass players and timpani
- M. 207 The balance and clarity of all the rhythmic layers may need special attention.
- M. 208 Consider protecting the piano entrance.
- M. 220 Close attention may be needed adhere to the indicated dynamics.

Movement Three

- M. 234 Consider the clarinet's first note growing from the decay of the tubular bells.
- M. 240 The bass drum may need to temper its dynamic to support the brass players.
- M. 258 The harp and piano may get covered by the ensemble.
- M. 280 Consider experimenting with mallets in the glockenspiel to capture the "light from heaven."
- M. 286-294 Consider adding a crescendo in the bass line to ensure the scalar passage is heard.
- M. 293-294 Consider letting the tam-tam intensity subside into the winds rather than overtake the ensemble.
- M. 298 The dynamic may need to be adjusted in the singing line to sound convincing.

Notes

1. Xi Wang, interviewed by Cynthia Johnston Turner, Athens, GA. October 2016.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Xi Wang, *Winter Blossom*, 2017, program notes.
9. Xi Wang, interviewed by Jonathan Poquette, email correspondence. June 28, 2024.
10. Xi Wang, interviewed by Cynthia Johnston Turner, Athens, GA. October 2016.
11. Ibid.
12. Ibid.
13. Leo Genki Sakamoto, "A Discussion of Performance Practice Issues in Steven Stucky's *Fanfares and Arias*," (DMA Diss., University of California Los Angeles, 2012), 24.
14. Ibid.
15. Ben Dunnett, "Tritone" *Music Theory Academy*. <https://www.musictheoryacademy.com/understanding-music/harmony/tritone/>. Accessed May 17, 2024.
16. Xi Wang, interviewed by Jonathan Poquette, email correspondence. June 28, 2024.
17. Preperformance talk by Xi Wang on March 2, 2018
18. Ibid.
19. Ibid.
20. Ibid.
21. Ibid.
22. Ibid.
23. Ibid.
24. Xi Wang, interviewed by Cynthia Johnston Turner, Athens, GA. October 2016.
25. Ibid.
26. Ibid.
27. Xi Wang, interviewed by Jonathan Poquette, email correspondence. June 28, 2024.
28. Preperformance talk by Xi Wang on March 2, 2018

Appendix: Winter Blossom Flow Chart

Winter Blossom: I

	26			36		71			80	
Arch Form	A			B	C			B	A	
Phrasing	10	10	6	9	13	12	10	9	6	10
	6 + 4	4 + 6		2 + 4 + 3	6 + 4 + 3	5 + 4 + 3	3 + 3 + 4	4 + 5	3 + 3	5 + 5
Themes	A	A'	trans	B	C B	B C	trans	B	A	A'

Winter Blossom: II

	96				132				197			
Large Sections	A				B				C			
Phrasing	8	5	18	6	5	17	19	29	12	11	14	
			4 + 4 + 4 + 6			5 + 5 + 7	7 + 5 + 7	5 + 7 + 6 + 4 + 7	4 + 4 + 4	4 + 7	5 + 4 + 5	
Themes	A	B	A B W.W. counter melody	trans.	B	C	development based on B	B C	A B C	W.W. counter melody		Sigh motive from mvt. 1

Winter Blossom: III

	234		258		280		298	
Large Sections	Intro		A		B		C	
Phrasing	17	7	10	12	10	8	6 + 8 + 5	
	8 + 9		5 + 5	4 + 4 + 4	5 + 5			
Themes	Reminiscent of the beginning		A	A	B based on the sigh motive		Gregorian Chant melody	

Hector Berlioz's Grand Symphonie Funèbre et Triomphale

Bibliography

Dunnett, Ben. "Tritone" *Music Theory Academy*. <https://www.musictheoryacademy.com/understanding-music/harmony/tritone/>. Accessed May 17, 2024.

Leo Genki Sakomoto, "A Discussion of Performance Practice Issues in Steven Stucky's *Fanfares and Arias*," DMA Diss., University of California Los Angeles, 2012.

Wang, Xi. Interview. Conducted by Cynthia Johnston Turner. October 2016.

———. Email correspondence by Jonathan Poquette. June 28, 2024.

———. Preconcert Talk, Athens, GA. 2 March 2018.

———. *Winter Blossom*. 2017.

FACTORS INFLUENCING REPERTOIRE SELECTION FOR CONCERT PERFORMANCE ASSESSMENT IN TENNESSEE

Barry Kraus

Repertoire selection is perhaps the most challenging task for school band directors as success in instrumental music teaching depends upon choosing music appropriate to the skills of an ensemble. Writing and research related to repertoire selection advocates that directors choose music of the highest quality (Battisti, 2018; Bauer, 1996; Budiansky & Foley, 2005; Persellin, 2000; Reynolds, 2000) while meeting curricular needs (Armes, 2020; Criswell, 2014). Some have attempted to define a core band repertoire (Gilbert, 1993; Grant, 1993; Ostling, 1986; Thomas, 1998; Towner, 2011; Umar, 2017); however, the bulk of this research examines literature for advanced bands, and the body of school band literature is continually expanding. Following a steady proliferation of new works in educational publishing for school bands (Weller, 2014), others have sought to identify a consensus regarding selection of quality music through examination of content in state music lists (Hash, 2005; Miller, 2013), frequency of repertoire in programming (Suk, 2003), and factors influencing the music selection process (Bauer, 1996; Carney, 2005; Crochet, 2006; Flood, 2023; Graettinger & Mishra, 2003).

Previous studies related to band repertoire selection have examined school band directors' criteria and preferences for sources of repertoire through the use of survey research (Bauer, 1996; Carney, 2005; Crochet, 2006; Flood, 2023; Graettinger & Mishra, 2003; Grieg, 2003; Tyndall, 2014). While findings vary, results support that musical selection is influenced by concerns for technical requirements and suitability of music to the ensemble (Bauer, 1996; Carney, 2005; Flood, 2023; Graettinger & Mishra, 2003; Grieg, 2003), musical quality and appeal (Crochet, 2006), educational and aesthetic value (Crochet, 2006; Flood, 2023), and available rehearsal time (Carney, 2005; Tyndall, 2014). Music publisher advertising efforts may have a significant influence upon repertoire choice (Budiansky & Foley, 2005; Crochet, 2006; Graettinger & Mishra, 2003; Weller, 2014), and directors may rely upon readily available sources of literature such as promotional recordings and music retailer marketing (Bauer, 1996; Graettinger & Mishra, 2003; Flood, 2023) as well as advice from peers (Graettinger & Mishra, 2003), particularly if they lack confidence in their ability to choose repertoire. (Crochet, 2006; Tyndall, 2014).

Few studies (Carney, 2005; Tyndall, 2014) have focused specifically on school band directors' music selection preferences in relation to evaluated concert band performances—also known as concert or festival assessment. Festival performances for school bands have long been a standard feature of American music education (Forbes, 1994; Groulx, 2023) and have been regarded as a motivational strategy (Rohrer, 2002) and a marker of success for school bands (Burnsed et al., 1983; Hurst, 1994; Larue, 1986); however, choice of music for festival performance may differ from non-adjudicated music programming as the process of receiving a rating is associated with a director's perceived effectiveness (Hash, 2013) and reputation of the program (Forbes, 1994).

Factors Influencing Repertoire Selection for Concert Performance Assessment in Tennessee

For novice teachers—identified as having 1-5 years of experience (Crochet, 2006; Kim, 2011; Michel, 2013; Moss, 2007)—selecting music can be overwhelming due to job tasks that inhibit reflection (Kim, 2011), and nearly half leave the profession within the first five years (Michel, 2013). Literature selection by novice teachers for evaluated performances may also be accompanied by social pressure (Collins, 2012) and expose difficulties in selecting suitable music. As well, undergraduate training may be inadequate to educate new directors in choosing music appropriate to the reality of a first job (Conway, 2002; Mertz, 2018; Peterson, 2017).

State music lists are a primary resource for repertoire selection (Bauer, 1996; Flood, 2023); however, the existence and management of approved music lists varies widely by state (Herlihy, 2019). In some states, an approved music list receives continual vetting for retention of removal of titles. Examples include the Florida Bandmasters Association Concert Music List (1658 titles), Georgia Large Performing Ensemble Concert Band List ($N = 1852$), the Indiana State School Music Association Required Music List ($N = 843$), the Texas Prescribed Music List ($N = 1497$), and the Minnesota High School League Approved Music List ($N = 690$). Some states have no approved list, and others endorse use of aforementioned lists (Herlihy, 2019). Tennessee sponsors a state-wide approved band music list for participation in Concert Performance Assessment. At the time of this study, the list contained 4111 titles, and corresponding content presents no protocol for evaluating works on the list for retention or removal. (Concert Band-Tennessee Bandmaster's Association, 2024).

The purpose of this study was to examine musical selection sources and criteria for band directors participating in Concert Performance Assessment (CPA) in Tennessee. Previously mentioned studies of selection for adjudication (Carney, 2005; Tyndall, 2014) were conducted in states that sponsor established approved music lists under consistent review. With an abundance of titles from which to choose and lack of guidance related to use of the required state music list, little is known about directors' preferences in the musical selection process for CPA in Tennessee.

Research questions included: (a) What literature sources and criteria are rated most important? (b) Are there differences in preferences for literature sources and criteria between novice (≤ 5 years) and experienced (> 5 years) band directors? (c) Are there differences in preferences for literature selection sources and criteria by teaching level (middle or high school) and location (rural or urban)? (d) Are there differences in preferences for literature selection sources and criteria by level of education and coursework related to repertoire?

Method

Participants

Participants ($N = 116$) were middle and high school directors from the three regional school band associations in Tennessee—East Tennessee School Band and Orchestra Association (ETSBOA, $N = 16$), Middle Tennessee School Band and Orchestra Association (MTSBOA, $N = 84$), and West Tennessee School Band and Orchestra Association (WTSBOA, $N = 16$). Teaching

experience in the total sample was divided into two groups: ≤ 5 years of experience ($N = 28$) and >5 years ($N = 88$). Participants identified their teaching level as middle school ($N = 45$) and high school ($N = 71$), and teaching locations were reported as rural ($N = 44$) and urban ($N = 74$). Academic degrees were reported as bachelor's ($N=60$), master's ($N=50$), and doctoral ($N=6$). When asked about specific coursework in relation to band repertoire, participants reported taking at least one course ($N=56$), two courses ($N=27$), three courses ($N=17$), or no coursework ($N=16$) related to repertoire.

Survey Design

The design of this study was focused upon the sources and criteria used by band directors in choosing literature for Tennessee Concert Performance Assessment (CPA). Adapting sources and criteria from previous studies (Bauer, 1996; Carney, 2005; Crochet, 2006; Graettinger & Mishra, 2003; Grieg, 2003; Howard, 2001; Tyndall, 2014), I constructed a 33-item Qualtrics survey in three sections: five demographic items, ten items related to literature sources, and nine items related to musical selection criteria. The survey instrument was reviewed for clarity by a peer university music education researcher, and a pilot was conducted with ten retired Tennessee band directors, resulting in edits to question wording. The final instrument included two constructs: ten questions related to selection sources and nine questions related to selection criteria. I asked participants to rate the importance of each item in their selection process on a scale from 1-5 (lowest to highest).

Literature selection source items included: (a) lists of core repertoire, (b) publication on quality repertoire, (c) publisher's featured choice list, (d) performance by another band, (e) band music reading session, (f) honor or all-state band performance, (g) recommendation from a colleague, (h) popularity of the piece in professional circle, (i) workshop or clinic related to repertoire, and (j) familiarity from a previous performance. Literature selection criteria items included: (a) aesthetic value, (b) pedagogical usefulness, (c) appropriate technical challenges, (d) opportunities for expression, (e) student appeal, (f) conductor appeal, (g) adjudicator appeal, (h) popularity of composer, and (i) probability to achieve a superior rating.

Survey Administration

An examination of CPA event programs from each regional association revealed that 230 band directors participated in the 2023 CPA across the state. On April 18, 2023—following the statewide conclusion of CPA—I asked leaders of each association to send a script to their active member email lists soliciting participation of band directors who participated in the event, and a reminder followed one week later. The survey remained open for three weeks.

Data Analysis

I analyzed data in three phases using SPSS statistics software. First, I examined descriptive statistics from the 19 survey items for the total sample ($N = 116$) to determine overall

Factors Influencing Repertoire Selection for Concert Performance Assessment in Tennessee

preferences for sources and criteria. Next, I analyzed data through exploratory factor analysis—a procedure used to identify distinct constructs in a set of measures (Fabrigar & Wegener, 2011) and used in aforementioned studies of repertoire selection preferences (Carney, 2005; Tyndall, 2014). Using principal component analysis with Varimax rotation and Kaiser normalization (Huck, 2000), I retained Eigen values above 1 (Tabachnick & Fidell, 2018) and eliminated cross loadings, resulting in five component variables created from the means of items loading in each component. As independent variables of Experience, Teaching Level, and Location each contained two subgroups, I conducted independent samples t-tests with Bonferroni correction against component variables. Finally, I used two one-way ANOVA to examine conditions of Academic Degree and Academic Coursework against component variables ($\alpha = .05$).

Results

An analysis of 2023 CPA programs showed 230 potential participants, and the survey received 148 total responses. The first question asked participants whether they had participated in CPA for the current year, and responses of ‘no’ ($N = 10$) as well as incomplete responses ($N = 22$) were removed from the dataset. All remaining participants ($N = 116$) indicated that they had participated in 2023 CPA, providing a 50.4% response rate from the targeted population ($N = 230$). From CPA program data, statewide response rate for targeted middle school directors ($N = 90$) was 31%, and response rate for targeted high school directors ($N = 140$) was 62%.

Selection Sources

Descriptive statistics showed that the highest-rated literature sources amongst the entire sample were Core Repertoire List ($M = 3.53$), Recommendation by a Colleague ($M = 3.07$), and Publication on Quality Repertoire ($M = 2.93$). Items related to experiencing music—Familiarity from a Previous Performance, Performance by Another Band, Band Music Reading Session, and Honor Band/All-State Performance—displayed mid-range means. Other lesser rated sources included Popularity of Piece in Professional Circle, Workshop or Clinic Related to Repertoire, and Publisher’s Choice List, which displayed the lowest mean ($M = 1.89$). See Table 1.

Table 1
Selection Sources

Item	<i>N</i>	<i>M</i>	<i>SD</i>	<i>Mo</i> *
Core Repertoire List	116	3.53	1.21	4
Recommendation by Colleague		3.07	1.33	3
Publication on Quality Repertoire		2.93	1.24	3
Familiarity from a Previous Performance		2.34	1.24	1
Performance by Another Band		2.32	1.26	1
Band Music Reading Session		2.32	1.29	1
Honor Band/All State Performance		2.08	1.10	1
Popularity of Piece in Professional Circle		2.04	1.10	1
Workshop or Clinic Related to Rep.		1.91	1.05	1
Publisher's Choice List		1.89	1.08	1

* Min/max range (1-5) is similar for all items

Selection Criteria

Amongst the entire sample, the highest-rated literature criteria included Appropriate Technical Challenge ($M = 4.29$), Opportunities for Expression ($M = 4.22$), Pedagogical Usefulness ($M = 4.16$), and Aesthetic Value ($M = 4.01$). Student Appeal and Conductor Appeal showed mid-range ratings, and other items such as Probability to Earn a Superior Rating and Adjudicator Appeal displayed mid-range means, and Popularity of Composer displayed the lowest mean ($M = 2.03$). Results are displayed in Table 2.

Table 2
Selection Criteria

Item	<i>N</i>	<i>M</i>	<i>SD</i>	<i>Mo</i> *
Appropriate Technical Challenge	116	4.29	.71	4
Opportunities for Expression		4.22	.78	4
Pedagogical Usefulness		4.16	.92	5
Aesthetic Value		4.01	.95	4
Student Appeal		3.72	.82	4
Conductor Appeal		3.72	.97	4
Probability to Earn a Superior Rating		3.03	1.20	3
Adjudicator Appeal		2.77	1.17	3
Popularity of Composer		2.03	1.02	1

* Min/max range (1-5) was similar for all but first two items (2-5)

Factors Influencing Repertoire Selection for Concert Performance Assessment in Tennessee

Factor Analysis

Factor analysis identified five components accounting for 65.15% of total variance and displaying normal values for skewness (.92 to .30) and kurtosis (-.57 to 1.42), falling within recommended ranges (Huck, 2000). All coefficients displayed .6 or higher with the exception of Band Music Reading Session (.36) which was retained as it displayed a mid-range mean as a selection source ($M = 2.32$) and appeared in the final loading. Coefficients and loadings for components are displayed in Table 3.

Table 3
*Rotated Component Matrix**

Survey Item	Component				
	1	2	3	4	5
Publication on Quality Repertoire					.83
Core Repertoire List					.76
Honor/All State Band Performance	.77				
Workshop or Clinic Related to Repertoire	.73				
Recommendation by Colleague	.68				
Familiarity from a Previous Performance	.64				
Band Music Reading Session	.37				
Appropriate Technical Challenges		.84			
Opportunities for Expression		.78			
Pedagogical Usefulness		.75			
Conductor Appeal			.87		
Student Appeal			.84		
Probability to Earn a Superior Rating				.83	
Adjudicator Appeal				.76	

*Varimax Rotation with Kaiser Normalization

Chronbach's alpha showed that Component 2 ($\alpha = .71$) and Component 3 ($\alpha = .74$) displayed acceptable reliability (George & Mallery, 2003). Components 1 ($\alpha = .66$), 4 ($\alpha = .60$) and 5 ($\alpha = .57$) displayed lower reliability. Variance for components is explained in Table 4.

Table 4
Total Variance

Comp.	Initial Eigen Values			Extraction Sums of Squares			Rotation Sums of Squares		
	Total	% of Var.	Cum. %	Total	% of Var.	Cum. %	Total	% of Var.	Cum. %
1	3.31	23.65	23.65	3.31	23.65	23.65	2.27	16.22	16.22
2	1.78	12.71	36.36	1.78	12.71	36.36	1.99	14.21	30.42
3	1.68	12.02	48.39	1.68	12.02	48.39	1.73	12.35	42.78
4	1.26	9.02	57.41	1.26	9.02	57.40	1.60	11.41	54.18
5	1.08	7.75	65.15	1.08	7.75	65.15	1.54	10.97	65.15

Next, I analyzed conditions of Experience, Teaching Level, and Location against the five component variables, labeled: Component 1-Professional Development, Component 2-Suitability, Component 3-Aesthetic Concerns, Component 4-Concern for Rating, and Component 5-Sources. Levene's test showed homogeneity of variance for all conditions ($p > .05$) except Experience x Aesthetic Concerns ($p = .002$) due to outliers in the experienced teacher group; however, a subsequent Welch test between subjects for Aesthetic Concerns proved non-significant ($p = .56$).

As each independent variable contained two subgroups, I employed five independent samples t-tests ($\alpha = .05$) using Bonferroni correction for multiple comparisons ($\alpha = .01$). A significant difference was found for Teaching Level x Suitability between middle and high school directors ($t = 3.09$, $p = .002$, $d = .59$). High school directors rated Component 2-Suitability higher ($M = 4.36$) than middle school directors ($M = 4$). No significant differences were found for Experience (novice vs. experienced), or Location (rural vs. urban). See Table 5.

Factors Influencing Repertoire Selection for Concert Performance Assessment in Tennessee

Table 5

Independent Samples t-Test Results for Experience, Teaching Level, and Location

Independent Variable	Condition	N	Mean	SD	t	df	p
<u>Component 1-Professional Development</u>							
Experience	Novice	28	2.63	.67	2.28	114	.02
	Experienced	88	2.25	.81			
Teaching Level	MS	45	2.27	.75	.776		.43
	HS	71	2.23	.82			
Location	Rural	44	2.22	.74	1.28		.20
	Urban	72	2.41	.82			
<u>Component 2-Suitability</u>							
Experience	Novice	28	2.63	.67	1.03		.30
	Experienced	88	2.25	.81			
Teaching Level	MS	45	4	.72	3.09		.002*
	HS	71	4.36	.55			
Location	Rural	44	4.31	.53	1.28		.20
	Urban	72	4.17	.70			
<u>Component 3-Aesthetic Concerns</u>							
Experience	Novice	28	3.64	.80	.58		.56
	Experienced	88	3.74	.80			
Teaching Level	MS	45	3.72	.85	.03		.98
	HS	71	3.71	.77			
Location	Rural	44	3.73	.78	.20		.84
	Urban	72	3.70	.82			
<u>Component 4-Concern for Rating</u>							
Experience	Novice	28	2.82	.90	.58	114	.56
	Experienced	88	2.92	1.04			
Teaching Level	MS	45	2.91	.92	.09		.93
	HS	71	2.89	1.1			
Location	Rural	44	2.82	1.03	.59		.55
	Urban	72	2.94	.99			
<u>Component 5-Repertoire Sources</u>							
Experience	Novice	28	2.55	1.16	.89		.37
	Experienced	88	2.36	.91			
Teaching Level	MS	45	2.43	.98	.20		.84
	HS	71	2.39	.98			
Location	Rural	44	2.51	.99	.87		.38
	Urban	72	2.34	.97			

*Significant difference ($p = .01$)

I conducted two one-way ANOVA to test components against groupings of Academic Degree and Academic Coursework. Results showed no significant difference between groups for either variable. Results of ANOVA are found in Table 6.

Table 6
One-Way ANOVA: Degree and Coursework

Variable	SS	df	Mean sq.	<i>F</i>	<i>p</i>
<u><i>Degree</i></u>					
Professional Development	.89	2	.44	.7	.50
Suitability	.21		.11	.26	.77
Aesthetic Concerns	1.93		.97	1.52	.22
Concern for Rating	2.61		1.30	1.28	.28
Repertoire Sources	.93		.47	.48	.62
<u><i>Coursework</i></u>					
Professional Development	3.83	3	1.27	1.01	.39
Suitability	1.26		.42	.26	.77
Aesthetic Concerns	1.64		.55	.85	.47
Concern for Rating	5.20		1.73	1.73	.16
Repertoire Sources	3.70		1.23	1.29	.28

Discussion

The purpose of this study was to examine preferences for sources and criteria used in selection of music for CPA in Tennessee. The results of this study suggest that the directors prefer established repertoire sources over music publisher marketing, and consultation with colleagues is a favored strategy when choosing music for CPA. The highest-rated literature sources were lists of core repertoire, recommendations by other directors, and publications on quality repertoire. Furthermore, data suggest that the most important consideration for CPA is whether or not the student ability is matched to the requirements of the selection. The highest-rated criterion was musical challenge appropriate to the ensemble, indicating that increased concern is present for success in an adjudicated environment (Carney, 2005; Flood, 2023). Criteria related to appeal for student and conductor and the prospect of earning a superior rating also displayed a mid-range ratings, suggesting that these considerations were less favored but still present for some directors in the decision-making process.

Statistical results showed similarities in ratings of component variables—Professional Development, Suitability, Aesthetic Concerns, Concern for Rating, and Sources—between subgroups of Experience, Location, Academic Degree, and Academic Coursework. However,

in relation to research question 2, results did reveal a significant difference for level of teaching (middle vs. high school) relative to Component 2-Suitability. High school directors rated the importance of appropriate technical challenges, opportunities for expression, and pedagogical usefulness higher than middle school directors. The reason for this difference is not clear; however, it is possible that high school directors rated suitability higher due to experience with a larger range of repertoire (Tyndall, 2014). Additionally, it is possible that middle school directors in this sample displayed less concern for the overall quality of a composition (Crochet, 2006).

Readers should interpret results of this study with caution. Sample sizes were smaller than anticipated, and subgroup sizes were unequal. The study received a 50.4% response rate from the population of directors participating in CPA statewide; however, participation of novice teachers ($N = 28$) and middle school directors ($N = 45$) was low, even though I made several attempts to recruit additional teachers. While data were not available regarding the number of novice directors in the state, a lower number of novice participants may have been a result of a smaller population of band directors with 1-5 years of experience responsible for an ensemble participating in CPA. It is also plausible that new teachers were not amenable to participate in research at the end of the year due to overwhelming responsibilities (Conway, 2001; Peterson, 2017).

Implications and Recommendations for Future Research

Findings in this study indicate that the process of music selection for Concert Performance Assessment in Tennessee is influenced primarily by the suitability of the repertoire to the ability of the group (Carney, 2005). It is logical that directors take into account the appropriateness of a selection as a primary consideration when the potential for judgment of their work is at stake, particularly when a rating can be included as a marker of a teacher's success in annual evaluations (Burnsed et al., 1983; Hurst, 1994; Larue, 1986). However, the study revealed that the concern for technical challenges, opportunity for expression, and usability of the music as a teaching tool outweighed concern for aesthetics and appeal. This finding may encourage guidance from state band organizations related to selection of appropriate quality literature as well as examination of the content of the state list to provide detailed information related to instrumentation, expressive content, technical requirements, and other challenges related to individual titles.

Although selection based upon a potential favorable assessment was not rated highly, descriptive statistics indicate that this is a concern for some. It is clear that some directors choose literature with adjudicators in mind. Additional research is needed to survey opinions about selecting repertoire for evaluated performances related to the concern for rating as well as post-CPA outcomes in relation to directors' expectations.

Multiple repertoire lists and resources are now available to directors, and what is considered as core repertoire continues to evolve (Frost, 2024; Hash, 2005; Kish, 2005). It is

likely that participants equated “core repertoire list” with the state music list, which, as discussed previously, contains an overabundance of titles and offers no guidelines for use. The study also found that publications on quality repertoire were highly favored as a source. New publications such as *Teaching Music Through Performance in Band* and other published compilations of school band repertoire have appeared in the past decade. Still, consultation with other directors appeared as a highly rated source amongst the total sample, suggesting that this strategy as a means of staying within community expectations regarding musical choices for the event and navigating the process successfully.

Although previous research (Bauer, 1996; Graettinger & Mishra, 2003; Hash, 2005) indicated that directors primarily favored publisher and retail music marketing resources, use of publisher recommended lists and the popularity of selections did not appear as favored resources in this study. At the time of previous similar studies, preference for newly published works was influenced by speaking in person with representatives at a local music store (Bauer, 1996; Graettinger & Mishra, 2003). Notably, this process is vastly different now—directors have instant access to scores and recordings through various online music retailers, and email marketing efforts allow publishers to present new selections to directors in a directly accessible way. Future research may examine director’s reliance upon publisher advertising or browsing online publisher listings as specific sources and analyze the ways in which marketing of certain composers and works correlates to programming trends for CPA.

Data suggest that middle and high school band directors have different concerns about musical suitability in relation to CPA selection. Previous research suggests that state music lists may be lacking in depth and variety of literature available for middle school ensembles (Bennett, 2020). Further inquiry may examine middle school directors’ perceptions of method in choosing a selection for CPA as well as content and usability of the state music list as a source.

While the scope of this study was limited to resources and criteria used for selection of music specifically for CPA, future inquiry may examine trending of titles and composers in CPA programs. Although the current study did not find that composer popularity was a highly rated source, an analysis of the 2023 CPA program listings found that ten composers who are currently popular in educational publishing had ten or more citations each, accounting for 178 (35%) of 513 works performed. The two most cited composers accounted for 59 entries, suggesting that composer popularity is present in the selection process at some level—a notion reinforced by Hash (2005). It is possible that directors consult CPA programs and results from previous years, attempting to replicate success of peers. As composers and selections trend periodically, future research may examine this phenomenon within band director communities.

The findings of this study provide insight to selection of music for Concert Performance Assessment in Tennessee. As previously stated, the use of a statewide music list is a recent development, and the state organizations provide no specific guidance for selecting repertoire for CPA. Resources do not exist for directors to evaluate the instrumentation, technical requirements,

and content of the vast array of titles. This study may be useful to states with no or a developing state-wide music list in order to foster appropriate educational opportunities and guidance related to selecting repertoire.

As processes related to state music lists differ widely, further research is needed to explore directors' selection sources and criteria in Tennessee compared to paradigms in other states. Additionally, there are likely differences in selection preferences between novice and experienced teachers not identified in this study, and further examination of this topic may support professional development to foster novice directors. In future surveys, I recommend a longer recruitment period, larger subgroup samples, and specific dependent variables related to established sources identified by directors in the population.

References

- Armes, J. (2020). Backward design and repertoire selection: finding full expression. *Music Educators Journal*, 106(3), 54–59. <https://journals.sagepub.com/doi/full/10.1177/0027432119893735>
- Battisti, F. (2002). *The winds of change: the evolution of the contemporary American wind band/ensemble and its conductor*. Hal Leonard Corporation.
- Bauer, W. (1996). The selection of concert band music by high school band directors. *UPDATE: Applications of Research in Music Education*, 15(1), 4-9. <https://journals.sagepub.com/doi/10.1177/875512339601500102>
- Bennett, H. (2020). *An Analysis of Young-Band Repertoire in the Context of Culturally Responsive Teaching* [Unpublished Master's thesis, Colorado State University]. ProQuest Dissertations and Theses Global.
- Board and Council. TNMEA. (2024, August 2). <https://www.tnmea.org/board>
- Budiansky, S. & Foley, T. (2005). The quality of repertoire in school music programs: literature review, analysis, and discussion. *Journal of the World Association for Symphonic Bands and Ensembles*, 12, 17-39. <https://www.budiansky.com/WASBE1.pdf>
- Burnsed, V., & Sochinski, J. (1983). Research on Competitions: Surveys reveal how students, parents, directors, and administrators feel about competitions. *Music Educators Journal*, 70(2), 25-27. <https://journals.sagepub.com/doi/abs/10.2307/3401207>
- Carney, P. K. (2005). *Rankings and ratings of literature selection criteria among public school wind band conductors* [Doctoral dissertation, Florida State University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/rankings-ratings-literature-selection-criteria/docview/304997519/se-2>

- Cohen, J. (1988). *Statistical power analysis for the behavioral sciences* (2nd ed.). Lawrence Erlbaum Associates.
- Collins, A. N. (2012). *Perceptions of pre-service music educators regarding participation in competitive band events* [Doctoral dissertation, Florida State University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/perceptions-pre-service-music-educators-regarding/docview/1034595308/se-2>
- Concert Band-Tennessee Bandmasters Association. (2024, August 2). Tennessee Bandmasters Association. <https://tennesseebandmasters.org/concert-band/>
- Conway, C. M. (2001). Beginning Music Teacher Perceptions of District-Sponsored Induction Programs. *Bulletin of the Council for Research in Music Education*, 151, 51–62. <https://journals.sagepub.com/doi/abs/10.2307/3345690>
- Conway, C. M. (2002). Perceptions of Beginning Teachers, Their Mentors, and Administrators Regarding Preservice Music Teacher Preparation. *Journal of Research in Music Education*, 50(1), 20-36. <https://doi.org/10.2307/3345690>
- Criswell, C. (2014). Responsible repertoire choices for the developing band. *Teaching Music*, 21(5), 50. <https://nafme.org/publications-resources/teaching-music/online-archive/?nafmeSso=FsUkFLUT09>
- Creswell, J. W., & Creswell, J. D. (2022). *Research Design* (6th ed.). SAGE Publications, Inc.
- Crochet, L. S. (2006). *Repertoire selection practices of band directors as a function of teaching experience, training, instructional level, and degree of success* [Doctoral dissertation, University of Miami]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/repertoire-selection-practices-band-directors-as/docview/305307954/se-2>
- Fabrigar, L. & Wegener, D. (2011). *Exploratory Factor Analysis*. United Kingdom: Oxford University Press.
- Flood, W. R. (2023). *Factors That Influence Georgia Middle School Band Directors in Their Selection of Band Music Repertoire* [Doctoral dissertation, The University of Georgia]. ProQuest Dissertations & Theses Global. <https://www.proquest.com/dissertations-theses/factors-that-influence-georgia-middle-school-band/docview/2824658021/se-2>
- Forbes, G. W. (1994). Evaluative Music Festivals and Contests—Are They Fair? *Update: Applications of Research in Music Education*, 12(2), 16-20. <https://doi.org/10.1177/875512339401200203>
- Frost, T. (2024). *An Unnecessary Barrier: A Critical History of Efforts to Define a Core Repertoire for the Wind Band* (Order No. 31293227). [Doctoral dissertation, the University of Nebraska]. ProQuest Dissertations & Theses Global. <https://www>

Factors Influencing Repertoire Selection for Concert Performance Assessment in Tennessee

- proquest.com/dissertations-theses/unnecessary-barrier-critical-history-efforts/docview/3051832673/se-2
- George, D. & Mallery, P. (2003). *Reliability analysis. SPSS for Windows Step-by-Step: A Simple Guide and Reference, 14.0 update (7th Edition)*.
- Gilbert, J. W. (1993). An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update [Doctoral dissertation, Northwestern University]. <https://www.proquest.com/dissertations-theses/evaluation-compositions-wind-band-according/docview/304056841/se-2>
- Graettinger, D. M. & Mishra, J. (2003). *Music selection processes of Iowa high school band directors* [Unpublished manuscript]. School of Music, University of Northern Iowa. (personal communication, March 23, 2023).
- Grant, G. S. (1993). *An evaluation by Missouri high school band directors of criteria used to select concert band music* [Doctoral dissertation, University of Missouri-Columbia]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/evaluation-missouri-high-school-band-directors/docview/304067297/se-2>
- Grieg, R. T. (2003). *Selection criteria ratings of performed music by high school band directors in the state of Pennsylvania and a comparison of ratings by collegiate band directors on selected works* [Doctoral dissertation, Kent State University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/selection-criteria-ratings-performed-music-high/docview/305318568/se-2>
- Groulx, T. J. (2023). Creating the Canon of Wind Band Literature: A History of the National Contest Literature Lists, 1924–1943. *Journal of Research in Music Education*, 0(0).
- Hash, P. M. (2005). Middle school band contest repertoire: analysis and recommendations. *Research and Issues in Music Education*, 3(1). <https://commons.lib.jmu.edu/rime/vol3/iss1/3/>
- Hash, P. M. (2013). Large-Group Contest Ratings and Music Teacher Evaluation: Issues and Recommendations. *Arts Education Policy Review*, 114(4), 163. https://www.researchgate.net/publication/271929441_Large-Group_Contest_Ratings_and_Music_Teacher_Evaluation_Issues_and_Recommendations
- Howard, R. L. (2001). *Repertoire selection practices and the development of a core repertoire for the middle school concert band* [Doctoral dissertation, University of Florida]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/repertoire-selection-practices-development-core/docview/252095223/se-2>
- Huck, S. (2000). *Reading statistics and research* (3rd ed.). Addison Wesley Longman, Inc.

- Hurst, C. W. (1994). *A nationwide investigation of high school band directors' reasons for participation in music competitions* [Doctoral dissertation, University of North Texas]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/nationwide-investigation-high-school-band/docview/304142133/se-2>
- Kim, K. & Roth, G. (2011). Novice Teachers and Their Acquisition of Work-Related Information. *Current Issues in Education*, 14(1). <http://cie.asu.edu/>
- Kish, D. L. (2005). A band repertoire has emerged. *Journal of Band Research*, 41(1), 1-12, 88-89. <https://www.proquest.com/scholarly-journals/band-repertoire-has-emerged/docview/216238767/se-2>
- Larue, P. J. (1986). *A Study To Determine The Degree Of Consensus Regarding Outcomes Of Band Participation and the Competitive Elements in Band Programs Among Band Directors* [Doctoral dissertation, University of Illinois at Urbana-Champaign]. ProQuest Dissertations & Theses Global. <https://www.proquest.com/dissertations-theses/study-determine-degree-consensus-regarding/docview/303487819/se-2>
- Mertz, J. J. (2018). *Tension in the band repertoire selection process: issues of compatibility between training, belief, and practice* [Doctoral dissertation, Boston University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/tension-band-repertoire-selection-process-issues/docview/2132066398/se-2>
- Michel, H. A. (2013). *The first five years: novice teacher beliefs, experiences, and commitment to the profession* [Doctoral dissertation, University of California-San Diego]. Proquest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/first-five-years-novice-teacher-beliefs/docview/1420364989/se-2>
- Miller, J. L. (2013). *An evaluation of quality in compositions for school band (Grades III and IV): A regional study* [Doctoral dissertation, Florida State University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/evaluation-quality-compositions-school-band/docview/1448519315/se-2>
- Moss, E. A. (2007). *Characteristics of effective instrumental music teachers: Novice and experienced teachers' perceptions of where the most important characteristics are acquired* [Doctoral dissertation, University of Northern Colorado]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/characteristics-effective-instrumental-music/docview/304830545/se-2>
- Ostling, A. E., Jr. (1978). *An Evaluation Of Compositions For Wind Band According To Specific Criteria Of Serious Artistic Merit* [Doctoral dissertation, University of Iowa]. ProQuest Dissertations & Theses Global. <https://www.proquest.com/dissertations-theses/evaluation-compositions-wind-band-according/docview/288455954/se-2>

Factors Influencing Repertoire Selection for Concert Performance Assessment in Tennessee

- Persellin, D. C. (2000). The importance of high-quality literature. *Music Educators Journal*, 87(1), 17-18. https://www.researchgate.net/publication/234631275_The_Importance_of_High-Quality_Literature
- Peterson, E. B. (2017). *Expectations and Experiences: Case Studies of Three First-Year Instrumental Music Teachers* [Doctoral dissertation, Shenandoah University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/expectations-experiences-case-studies-three-first/docview/305358813/se-2>
- Reynolds, H. R. (2000). Repertoire is the curriculum. *Music Educators Journal*, 87(1), 31-33. <https://journals.sagepub.com/doi/pdf/10.2307/3399675>
- Rohrer, T. P. (2002). The Debate on Competition in Music in the Twentieth Century. *Update: Applications of Research in Music Education*, 21(1), 38-47. <https://link.gale.com/apps/doc/A108787578/AONE?u=googlescholar&sid=bookmark-AONE&xid=7bd41fa8ani>
- Springer, D., Silvey, B., Doshier, N., & Hall, F. (2023). Effects of Conducting With or Without a Musical Score on Observers' Perceptions of Conductors. *Journal of Research in Music Education*. <https://doi.org/10.1177/00224294231173318>
- Suk, R. E. (2003). *Repertoire selection practices of class B and C Illinois high school bands* [Doctoral dissertation, University of Illinois at Urbana-Champaign]. ProQuest Dissertations & Theses Global. <https://www.proquest.com/dissertations-theses/repertoire-selection-practices-class-b-c-illinois/docview/288223842/se-2>
- Tabachnick, B., & Fidell, L. (2018). *Using multivariate statistics* (7th ed.). Pearson.
- Thomas, R. D. (1998). *An evaluation of compositions for wind band, grades III and IV, according to specific criteria of artistic merit* [Doctoral dissertation, The University of Minnesota]. ProQuest Dissertations & Theses Global. <https://www.proquest.com/dissertations-theses/evaluation-compositions-wind-band-grades-iii-iv/docview/304436923/se-2>
- Towner, C. N. (2011). *An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A second update* [Doctoral dissertation, The University of Nebraska – Lincoln]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/evaluation-compositions-wind-band-according/docview/882863386/se-2>
- Tyndall, S. S. (2014). *The influence of decision-making styles and musical factors on band directors' selection of repertoire for the Georgia Music Educators Association Large Group Performance Evaluation* [Doctoral dissertation, The University of Alabama]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/influence-decision-making-styles-musical-factors/docview/1658787836/se-2>
- Umar, F. (2017). *An Evaluation of the Ostling Research Design for Establishing a Repertoire of Serious Artistic Merit* [Doctoral dissertation, La Sierra University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/evaluation-ostling-research-design-establishing/docview/2385228174/se-2>

Kraus

Weller, T. J. (2014). *Perspectives on emergent wind band literature: understanding the views of band directors in high school instrumental settings* [Doctoral dissertation, Kent State University]. ProQuest Dissertations and Theses Global. <https://www.proquest.com/dissertations-theses/perspectives-on-emergent-wind-band-literature/docview/1531331148/se-2>

FEMALE BAND DIRECTORS' REFLECTIONS AND PERSPECTIVES ON COMPETITION

Karen M. Koner

The National School Band Contest of 1923 has been cited as the official start of the competition movement in high school band (Holz, 1962; Payne, 1997), which was the first national contest dedicated to bringing high school bands together from across the United States (Silvey, 2009). Patrick Henry, an advertising agent, organized this initial competition primarily to promote selling instruments. Henry mailed announcements to directors whose names were found on certain manufacturers' mailing lists and offered cash prizes to the top placing bands of the contest. The contest took place in Chicago over three days in June 1923 (Holz, 1962). By 1926, directors in fifteen states had organized their own contests, aiming for the top-placing bands to advance to the national contest. Cleveland hosted the final national band contest in 1936. In 1938, organizers replaced the national contest with 10 regional contests due to the unmanageable size of the event (Moore, 1972).

This competition movement extended beyond school bands in the 1920s. After the National School Band Contest began in 1923 (Payne, 1997), two additional national contest formats emerged. In 1929, organizers launched the first National School Orchestra Contest in Iowa, hosting it in various locations across the United States until 1937. In the first few years of the band and orchestra contests, adjudicators ranked the ensembles based on their ability to perform two prepared selections and one sight reading piece. In 1933, organizers introduced a rating system to improve the validity of adjudication, emphasize the educational value of the contest, and reduce competitiveness (Hash, 2016).

During this same time period, the National Solo and Ensemble Contest also gained momentum. In conjunction with the National School Band Contest of 1929, the first solo and ensemble contest offered an incentive to receive a half scholarship of \$150 to the National School Band and Orchestra Camp, which is what we know today as Interlochen Arts Summer Camp. Initially, these solo and ensemble contests were only for band instruments. In 1931 the contest expanded to include orchestral instruments. The final National Solo and Ensemble Contest was in 1937, which marked the end of the National Contest movement in the United States (Meyers, 2012b).

Competition in Today's Music Programs

While these national contests may have ended, the effects of these competitions assisted in bringing visibility to public school instrumental music programs (Meyers, 2012b), where today we continue the tradition of competition. Presently, competition for school bands is a

standard practice in public school education (Abramo, 2017; Silvey, 2009). In the school band competition model, bands perform so adjudicators may evaluate and score a performance. (Abramo, 2017). For band directors, competition may be a meaningful part of their career (O’Leary, 2019).

Students who compete in band festivals, contests, and solo and ensembles view them as positive experiences overall (Austin, 1988; Meyers, 2012a) and students enjoy receiving adjudicators’ comments (Gouzouasis & Henderson, 2012). Additional positive repercussions for students may also include increased musical self-concept (Austin, 1988), developing a sense of pride and accomplishment, and positive social effects for adolescents (Gouzouasis & Henderson, 2012). High school band students may approach performance goals differently if they are based as a competitive goal versus a non-competitive goal and attach a different degree of importance to that goal based on the competitive aspect (Sheldon, 1994). Students’ attitudes on how they perform may be dependent upon personal beliefs and feedback they receive from their directors, adjudicators, and audience members (Gouzouasis & Henderson, 2012). However, scholars have shown that students may feel discouraged from adjudicator comments (Tucker et al., 2023), and directors have expressed concerns over the influence of competition on their students (O’Leary, 2019).

Instrumental directors may perceive competition as beneficial for student learning of music vocabulary and music repertoire (Rawlings, 2019) and student achievement (Barnes & McCashin, 2005); however, it is not without its challenges. Directors have discussed the logistical and financial challenges of adjudicated events, difficulty of selecting music from a prescribed list for their ensembles (Rawlings, 2019), and feeling pressure to compete (Payne, 1997). Competition may also have personal effects on a director as band directors may view the ratings their ensembles receive as “wins and losses” and take the results personally (O’Leary, 2019). Competition may feel like an evaluation of the director themselves (Nussbaum, 2023; Payne, 1997), and feedback may feel personal from the adjudicators as it can speak to a director’s strengths and weaknesses (O’Leary, 2019). While band directors may feel motivation from their ratings and observing performances from other ensembles (Gouzouasis & Henderson, 2012), they also may feel pressure to uphold the reputation of the school band program (Shaw, 2014), concern over having their work judged by others, and worry about impact of feedback from the adjudicators on their students’ views of them as a credible educator (O’Leary, 2019). Scholars have compared competition in school band programs to standardized testing and teacher evaluations (Hash, 2013; Powell, 2021), arguing that this model prioritizes performance over other forms of music-making in the classroom (Tucker, 2023).

Researchers have also explored the reliability of the rating system instruments and found significant differences, causing concern of the validity and reliability of these instruments and the training of adjudicators (Hash, 2012; Hash, 2013; Norris & Borst, 2007; Rawlings, 2019). Additionally, scholars have found grade inflation of band contest ratings (Boeckman, 2002) and explored interjudge reliability at large-group adjudicated events (Brakel, 2006; Geringer

& Johnson, 2007; Hash, 2012; Latimer et al., 2010; Pope & Barnes, 2015; Rawlings, 2019). Looking at non-musical variables, researchers have found discrepancies in adjudicator ratings based upon ensemble size, with smaller instrumental ensembles receiving lower ratings than larger ensembles (King & Burnsed, 2009; Payne, 1997; Rickels, 2012; Silveira & Silvey, 2020) and based upon the difficulty of repertoire an ensemble performs (Hash, 2012; Shouldice & Woolnough, 2022; Silvera & Silvey, 2020). Rickels (2008, 2012) explored predictors of marching band scores and found the size of the marching band, number of paid staff members, hours of weekly rehearsals, and the band budget could all effect marching band ratings and rankings. These non-performance variables may also influence scores for a student's individual adjudicated performance or audition. For example, when examining the results of five years of all-state auditions in South Dakota, Lien & Humphreys (2001) found that students from larger schools and traveled a shorter distance to the competition received higher scores. Additional external characteristics that may sway an adjudicator's evaluation of a performer include race, gender, and physical attractiveness (Bermingham, 2000).

Female Band Directors

While the number of female band directors has increased in recent years, the profession is still male dominated (Brimhall, 2023; Fitzpatrick, 2024; Sears, 2010; Sheldon & Hartley, 2012). A female high school band director often struggles to balance her homelife with the demands of the job (Fitzpatrick, 2013; Fitzpatrick, 2024) and can struggle with being recognized as authoritative, to fit in at professional development events, and gain respect from students and colleagues (Fischer-Croneis, 2016). Female band directors experience microaggressions which can impact their emotional and physical health (Shouldice, 2023). Types of gender microaggressions may include sexual objectification, use of sexist language, assumptions of inferiority, and restrictive gender roles (Shouldice, 2023). Additionally, female band directors may have to work harder than male colleagues to be successful in their band directing careers (Bovin, 2019; Brimhall, 2023), and not have as many opportunities as their male colleagues in the field (Bovin, 2019). This gender bias has also been detected regarding competition scores of their students, as scholars have found a statistically significant relationship of male directed ensembles were more likely to receive a rating of "I," or superior, during a concert assessment over ensembles led by female directors (Shouldice & Eastridge, 2020; Shouldice & Woolnough, 2022).

Scholars have explored the effects of competition on band directors (e.g., Shaw, 2014; Tucker, 2023) and the life and career of the female high school band director (e.g., Bovin, 2019; Fischer-Croneis, 2016; Fitzpatrick, 2024). Researchers continue to call for data on issues facing female band directors (Brimhall, 2023) and have yet to specifically explore the experiences faced by female high school band directors in competitive settings. Therefore, the purpose of this study was to examine reflections, viewpoints, and experiences of female high school band directors on competition. The following research questions guided the research:

1. How do female band directors view competition as it relates to their students?
2. How do female band directors reflect upon their experiences with competition in the high school band community?

Methodology

This research used a comparative case study (Creswell, 2012; Merriam & Tisdell, 2016) to examine the reflections, viewpoints, and experiences of female high school band directors on competition. Merriam and Tisdell note that “a *case study* is an in-depth description and analysis of a bounded system” (p. 37), and in this study the participants were bound as female band directors active in competition in Southern California. I defined competition as a performance that “requires measurement” (Abramo, 2017, p. 161), meaning directors were working to achieve a score for their ensemble. This may mean a ranking system (e.g. first place, second place) where the ensembles were ranked against other high school ensembles, or a rating system, where the performing ensemble received a rating (e.g. Superior, Excellent) but were not ranked.

I used purposeful sampling (Merriam & Tisdell, 2016) to pursue this research and reached out to female band directors active in competition in Southern California who were members of either the state music educators association or the more localized instrumental music educators association. These two organizations were the primary hosts of competitions and contests across Southern California. Eight female high school band directors were contacted and seven accepted the invitation to participate in the study over a six-month period. I have assigned pseudonyms for the seven participants.

I used Seidman’s (2019) three-interview model structure and completed a one-on-one interview with each participant in January, then again in April of 2024, and the third interview taking place as a large group discussion with all participants. Between the first and second interview, I sent an email to several participants to follow up for clarification on a few discussion points, which could be answered over email; however, Heather requested to answer over a follow-up *Zoom* discussion. Each individual interview was approximately one hour, and I asked participants where they would like to meet. Two participants could not join the final group discussion, one had a prior commitment, and one was in a car accident earlier that day, so I met with them individually for their input at a separate time. I created the interview protocol based upon previous literature (e.g., Brimhall, 2023; Heston et al., 1996; O’Leary, 2019; Potter, 2021; Powell, 2023; Taft, 2022) and sent the interview protocol to three scholars in the field prior to beginning the study to review.

Researcher Lens

It is important to notate my position as the researcher and member of the community so that readers may better understand my positionality within this topic of study (Saldaña & Omasta, 2018). First, I am a former female high school band director who worked with

competitive ensembles prior to working in higher education. Therefore, I possess the same-ness (Porter, 2000) as a researcher that allows me to engage in meaningful conversations about topics and experiences with my participants that resonate with my own. Second, I am a higher education faculty member and a board member in our state music educator association. I am active in the K-12 music education community through bringing undergraduate students to K-12 schools, guest conducting honor ensembles, and personal connections with the band directors. Therefore, the participants were aware of who I was prior to the study and my connections to the community. My familiarity with the participants, the organizations they discussed, and the educational systems they worked in gave me an insider perspective for this line of inquiry.

Participants

For purposeful sampling (Merriam & Tisdell, 2016), I selected female high school band directors in Southern California who led at least one ensemble participating in a competitive festival during the academic year. I chose participants from a range of experience (e.g., a first-year teacher, a teacher in her 33rd year), teaching in a variety of settings (e.g., low socio economic, rural, urban), and who were from different stages in their personal lives (e.g., married, children, single). In our initial interview, I asked participants to discuss their current stress levels and what was causing them stress in relation to their work. Lisa expected a child and taught three additional classes at two universities during the spring semester to earn extra money before her child was due in the summer. Monica, in her first year of teaching, discussed the stress of rebuilding relationships with feeder schools after inheriting a situation with strained connections between the middle and high schools. Meredith discussed the stress of balancing the time between conducting the pit orchestra for the school musical, planning the spring overnight trips with the ensembles, picking and studying literature to conduct an honor group she was selected for, and her day-to-day life as a mother. Whitney discussed the stress of band alumni having strong opinions on how things with the band should run. Demographic descriptions about the participants can be found in Table 1, and information about the high school in which they were employed can be found in Table 2.

Table 1
Demographic Information

Name	Age	Year Teaching	Year at Current Job	Highest Degree Earned	Family
Angie	46	24	21	Master of Music Education	Single with a child in high school
Heather	29	2	1	Bachelor of Music Education	Single, no kids
Lisa	34	12	7	Master of Wind Conducting	Married & Expecting first child
Mary	54	33	30	Master of Educational Leadership	Married, no kids
Meredith	47	24	14	DMA in Conducting	Married with two daughters (Ages 7 and 12)
Monica	34	1	1	Bachelor of Music Education	Single, no kids
Whitney	25	3	3	Bachelor of Music Education	Single, no kids

Female High School Band Directors' Reflections and Perspectives on Competition

Table 2
High School Demographic Information

Name	Students in High School ^a	Socioeconomically Disadvantaged ^a	Self-Reported Total Number of Students in Music Program	Classes Taught
Angie	2,336	11.2%	110	Band, Jazz Band, Orchestra *No marching band at her school
Heather	2,783	21.6%	83	Freshmen Band, Concert Band, Percussion Ensemble, Marching Band
Lisa	1,494	55.2%	45	Freshmen Band, Marching Band, Advanced Band, and 7 th and 8 th grade band at middle school
Mary	2,219	54.9%	212	Marching Band, Concert Band, Symphonic Band, Wind Ensemble
Meredith	2,531	10.4%	267	Chamber Orchestra, Color Guard, Concert Band, Wind Ensemble
Monica	1,974	89.9%	140	Guitar (3 Sections), Band, Marching Band
Whitney	1,433	82.3%	95	String Orchestra, Band, Marching Band, Winter Guard

^a As reported by the California Department of Education <https://www.caschooldashboard.org/>

Data Analysis

I recorded all interviews and the focus group discussion with a voice memo application, which produced a secure recording. I transcribed the data with Otter.ai and placed it in my password-protected laptop. I initially used open coding and followed with axial coding to compare themes and patterns (Saldaña, 2021) to arrive at final themes. I used multiple data sources (e.g., individual interviews, focus group, California Department of Education) to support investigator triangulation. I sent the paper to all participants to complete member checking to support validity (Merriam & Tisdell, 2016). I requested participants carefully review the material and clarify any information if needed.

Findings

The purpose of this study was to examine reflections, viewpoints, and experiences of female high school band directors on competition. I uncovered four themes: (a) educational

values of competition, (b) non-musical variables on ratings, (c) personal competitive spirit, and (d) disrespect.

Educational Values of Competition

Throughout our one-on-one interviews and the focus group discussion, participants discussed the educational values of competition on their students. Lisa discussed the importance of having this vehicle to support her students who were competitive in nature and help foster that competitiveness in a healthy way. Meredith discussed how taking her students to competitions taught them to win and fail with grace - skills they would carry into their future careers, as life is competitive. She also discussed the importance of watching the growth in her students throughout a competitive season. Angie discussed the importance of receiving feedback in a competitive setting for not only her students but for herself.

However, the participants also discussed that, unfortunately, the competition aspect often outshined the educational value. In the focus group, Heather explained that she and her staff were reflecting on their approach to competition for the next school year, noting that while bringing home trophies was great, “sometimes we forget about what’s the most important thing, which is the kids.” They discussed with the students and parents how much they wanted to compete in the following academic year. Part of Heather’s concern arose when she saw her students’ grades at the end of the last marching season. She discussed how they had significantly dropped in other subjects, especially for first year students. She was concerned that they were not handling the schedule of a competitive band for weeknights, Friday night football games, and weekend competitions, along with homework well enough to keep up their Grade Point Average (GPA). Meredith discussed how prior to 2020, the state and local music educators’ organization would post scores for public consumption. She discussed how it became out of hand and “nasty” on social media between students and parents who turned it into a competitive game and shifted focus away from the educational aspect of these festivals. The directors spoke out to these organizations who finally changed their approach and released the scores to the directors.

Lisa discussed her frustrations with the competitive system during marching season and questioned the educational value. For example, she shared how with a smaller ensemble, such as hers, if one student was absent for a competition, the judges’ panel could penalize the whole group. In recent years, she decided to move away from the competitive aspect of concert season with her ensembles. In the spring, she would no longer take her groups to any competitive festival because she did not see the educational benefit in choosing from a prescribed list of music that might not highlight her students’ musical strengths and be required to choose music that might not be appropriate for her ensembles. Instead in the spring semester, she started inviting guest clinicians to her school who she trusted to give feedback to her students. She used the funds she would have spent on concert festival registrations to commission new works for her ensemble and arrange for her students to meet living composers, believing this provided a more valuable educational experience.

Female High School Band Directors' Reflections and Perspectives on Competition

Lisa was not the only one moving away from competition with her concert ensembles, as Angie and Heather had also taken their students to concert festivals in recent years but chose to participate for “comments only” rather than for a rating. Heather felt her students “got so much more out of it” than when they were worried about competing for a rating. Mary hosted a concert festival at her school and switched it to “comments only” and stated how much the judges enjoyed it. Angie recently adjudicated concert festivals and discussed how much she preferred “comments only” instead of for ratings, because “there’s no route that I’ve ever heard where the kids did not work really hard.” Therefore, she wanted every student to leave that stage feeling positive from the feedback they received instead of negative from receiving a rating they may not have been happy with.

Non-Musical Variables on Ratings

Throughout our discussions, participants reflected upon the non-musical variables that impacted the ratings their ensembles received throughout their competition seasons, specifically in relation to marching season. Monica and Whitney both had taken over programs that had a high turnover of band directors prior to their arrival and were working to rebuild those programs. Whitney, who worked in a particularly unique situation at a school on the US/Mexico border, reported that approximately half of her students needed to cross the border to attend class every day. The previous three band directors “got into trouble” for having sexual relationships with students. When Whitney was hired three years ago as a first-year teacher, the academic school year had already started a few weeks earlier, her band account contained only \$70, and every senior in the band program quit during her first year. Despite this tough start, Whitney had more than doubled the number of students in her program. However, when it comes to competing against other schools, she stated in a written follow up to our first interview:

My students are doing well for where THEY'RE at, but their ability level on their best day isn't the same as some of these other schools we compete against. And all of that isn't really to any fault of mine, other schools have more easily accessible resources, more established programs, more admin/parent support, more coaching, more kids in private lessons etc. It's hard for my students and sometimes for me (no matter how much I remind them that competition isn't what's most important), listening to all the judges' comments and seeing scores that aren't great when we know how much improvement we've made and how much work we have put in.

Lisa and Heather both discussed the “game” side of competition during marching season. For example, to make it into championships, marching bands need a specific cumulative score, so Heather discussed waiting to compete towards the end of the marching season when the students had rehearsed more and the show was complete. She avoided competitions at the beginning of the season to achieve higher scores for the ensemble at the end of the season. Lisa discussed her frustrations with the electronic aspect of marching band that had become popular in recent years because, as she stated, “that’s like a game where we’re trying to get the small schools to

sound like the bigger schools.” Personally, she did not like electronics and wanted her students to be able to be on the field without microphones; however, every other band has electronics, so to be competitive you need to have electronics on the field. She discussed the financial strain of affording these electronics for her ensemble and had a lot of issues with her electronics this past marching season. Since her electronics failed at several competitions, this impacted scores her band received.

Meredith and Mary, both more experienced band directors, discussed how personal bias from adjudicators often effected ratings, a non-musical variable. Meredith stated that just the name of the school or the director brings the expectation of a product to the judges before the group even performed and if the students did not deliver that expected product, they received a lower score. Mary, the first female head band director to take her marching band to a nationally televised West Coast college bowl parade, discussed the bias her ensembles faced due to her gender and her role as their director. For example, she had lower scores from a judge from another state at a marching festival that did not align with the other adjudicators, and it turns out this judge also applied for the college bowl parade that Mary’s ensemble was accepted into (the judges’ ensemble was not accepted into the parade). She discussed how she felt things like this happen all the time and she would take action to block adjudicators who had personal biases against directors. She stated:

I need to stand up and let them understand that their bias towards me is now affecting 200 kids. And the outcome of how hard they’ve worked. Like, hey, judge them for what you’re hearing and seeing right now. Don’t judge the person whose name happens to be their director.

Personal Competitive Spirit

The participants talked about their personal competitive spirit throughout our discussions. During the focus group, Heather stated she needed to “check” herself in the fall season a lot, while Angie discussed how she tried to not let her personal competitive side “color” the students’ views of things. Mary said she was the “biggest judge” of her program, and Meredith labeled herself as “exceptionally competitive.” She discussed finding a healthy balance of how hard to push students while keeping them motivated. Whitney stated she would like to pretend that it all does not matter, that if the students are making progress and performing well that “she will feel good.” However, sometimes she struggled not to get her feelings hurt by comments on judges’ tapes or from the community about how her students performed.

Participants discussed the personal pressure on the band director for their students to do well. Lisa stated that so many band directors “put their self-worth in the hands of kids,” and Mary discussed how she did not want her whole reputation to be based upon one performance. In her first year at the school, Heather stated that she just did not want the group to “fail.” The group had been to championships for as long as she knew, and she did not want to be the first director who did not take the students to that level for marching season. She also worried about

her livelihood, as a first-year teacher in the district on a temporary contract for the first three years. She was concerned that if the students didn't perform well, the district might not ask her to return for the next school year. Mary discussed the most pressure she felt was the pressure she put on herself. She discussed being a "very competitive person" and always wanting to do her best and putting more pressure on herself than "somebody that's only seeing me for that period of time of 15 minutes." This amount of pressure can lead to feelings of stress and anxiety. Whitney stated that being a younger teacher caused a certain amount of anxiety, especially with experienced directors judging her work.

Disrespect

The women discussed disrespect that happens amongst the band directing community. Meredith spoke out to the local level organization board of directors about some adjudication practices that did not seem equitable. However, some board members rejected the feedback and made comments that felt "like a slap in the face" to her. During our second interview, Lisa reflected upon the disrespectful comments given by adjudicators during a concert band festival. She did not compete, but rather just went to watch other ensembles for an afternoon and sat two rows in front of the judges' table. She stated this impacted why she chose to stop taking her students to concert festivals:

I could hear every comment they were making for every group. And some of them were not kind. And some of them had nothing to do with the music and just had to do with the ensemble or the teacher. And that definitely played a role into...I don't need that in my life, and my students aren't benefiting from those types of people sharing their opinions.

Participants also discussed their experiences of being disrespected on a personal level. In our second interview, Angie and I discussed how she is "friendly, funny, and quick witted." She felt this could give the impression that she is not a "serious band director or conductor" with people who meet her for the first time. She discussed her concern when she got her nose pierced years ago that she would not be taken seriously or respected. She also had heard comments that her program was only good because "her kids have money." She discussed these attitudes towards her from her fellow male high school band director colleagues.

Angie was not the only participant to feel a bias in the band directing community. Mary felt that her students "lost things" because of her gender as a band director. She recently had an experience where she was the only female band director competing and a judge felt she did not "bow to the audience fast enough." She stated this comment was not a statement that was made to any of the male directors that she was competing against. She stated that she never wants to exclude her male colleagues because she has a lot of good ones; however, they "can't walk in my shoes." Meredith moved to Southern California as "all but dissertation" from her doctorate in wind band conducting and completed her DMA in 2019. In our second interview, she discussed how once she had the title of "doctor" before her name, people's attitudes toward her changed.

She discussed that she still experiences “the sexism and inappropriateness” as a female band director from the “old boys club;” however, attitudes toward her changed once she completed her degree.

Heather and Whitney discussed their frustrations of not only feeling disrespected because of their gender but also because of their age. Whitney said she gets asked at least twice a year at competitions if she is “a guard coach” rather than the band director, and Heather had a recent incident where she was spoken to in a very demeaning and condescending manner at a competition that made her feel uncomfortable by an older male band director where she stated, “I felt disrespect because I am a young female teacher.” Whitney and Heather worked in the same district where they were the only female high school band directors. Whitney felt that the other band directors in her district “assumed she did not know things” because she was young. She went on to say:

I feel like anytime I’ve ever tried to enter my opinion into whatever we’re trying to decide I kind of get shut down. I don’t know if that’s because I’m a woman or if because I’m young, or if it’s both or if it’s neither. I mean, it’s a little boys club in our district.

Discussion

The purpose of this study was to examine reflections, viewpoints, and experiences of female high school band directors on competition. Participants discussed the educational value of competition, including giving competitive students a positive outlet, teaching students graceful ways to handle wins and losses, and having the opportunity to watch their students grow throughout a competition season. However, similar to previous research (O’Leary, 2019; Tucker et al., 2023), Whitney shared concerns of her students being discouraged from adjudicator comments and not being able to get to the “level” of other ensembles. As discussed by Rawlings (2019), Lisa, Whitney, and Monica discussed the financial strains of competition on their ensembles and their programs. The music education community continues to discuss the importance of equitable music education for students, including which music classes are offered for students and which socioeconomic communities have access to music in the schools (e.g., Elpus, 2020). The competitive marching band model is one more example of the inequities experienced in public school music education. As Lisa discussed, to be considered competitive, certain things are needed (e.g., electronics) and are costly for the program; therefore, schools that have more access to funding are at more of an advantage. When reflecting upon the educational value of competition for students, it is unfortunate that students who come from communities and high schools that may not have access to as much financial support may see repercussions in the “success” of their program (Rickels, 2008, 2012).

Previous scholars have discussed that competition is a necessity and not a choice for educators (Powell, 2021) and that directors feel that not taking their ensembles to competition is the equivalent to an athletic coach not taking their team to compete in games (Powell, 2023).

Female High School Band Directors' Reflections and Perspectives on Competition

Participants in this study would support this idea. When referencing back to the idea of why competition started in K–12 public school education, to sell and manufacture instruments and to bring high school bands together from across the nation (Holz, 1962; Payne, 1997), educators, adjudicators, and scholars in the field may reflect upon how these ideals have changed. Additionally, they may continue to discuss as a community if these purposes of competition have progressed in a positive direction. Heather discussed not wanting her marching band to “fail” under her direction. This pressure for success in the competitive marching band setting is beyond any type of educational and musical standards set by the state or school district. While at the concert band level there are more options to attend for “comments only,” this option is not as readily available for marching bands. State and local organizations may wish to explore more opportunities for marching band exhibition non-competitive shows, in the spirit of bringing marching bands together, as was discussed as a goal of the original National Band Contest (Holz, 1962; Payne, 1997). These exhibitions could serve various purposes, such as, providing feedback only, supporting younger bands working to build their programs, or offering guidance for new directors aiming to enter the competitive circuit.

When reflecting upon the educational value of competition in the school, similar to directors in previous literature (Rawlings, 2019), Lisa discussed her struggles with selecting literature from a prescribed list for her concert bands to compete during concert festival season, and that was one of the reasons she chose not to continue with competition in the spring semester. When choosing literature for an ensemble, directors have the challenge of finding repertoire that is of an appropriate level, and especially for directors at smaller schools, can work with unbalanced instrumentation. As a community, we discuss the importance of choosing literature that is approachable and attainable for students; however, when an organization gives a prescribed list of music that is needed to be chosen from, this can seem counterintuitive to this ideal. Additionally, by having a prescribed list, this can limit the exposure of new music that students are exposed to and performing for a concert festival, as it may not yet be on a list. Instead of a prescribed list, one solution could be a rubric outlining the musical skills a piece must demonstrate for the festival, such as time signature changes or technical challenges. Band directors could then select a piece of music that is of the level that is appropriate for their ensemble but still fits the required musical skills of the rubric for the festival.

Participants in this study faced personal challenges related to competition similar to those described in previous literature. For example, Whitney discussed how comments from adjudicators hurt her feelings (O’Leary, 2019), and Lisa, Whitney, and Heather shared their experiences of feeling pressured by others judging their work (O’Leary, 2019). Meredith, Mary, and Lisa expressed concerns over adjudicator comments being made beyond the music and making things “personal” or “biased.” One of the more troubling findings from this study was that female band directors were concerned their gender influenced the ratings, scores, and feedback their students received at competitions and festivals, a concern also discussed by previous researchers (Bermingham, 2000; Shouldice & Eastridge, 2020; Shouldice & Woolnough, 2022). Mary viewed competition as a meaningful part of her career (O’Leary, 2019),

and had earned high achievements, such as being the first female head band director to take her marching band to a West Coast nationally televised college bowl parade and winning a nation concert band competition in Washington DC, but she still felt she was battling gender biased views and her students were the ones being penalized.

As a music education and band directing community, it is important that we continue to discuss ideas to address adjudicator bias in competition settings. One such discussion is the adjudicators that are used for festivals and competitions. For example, as was experienced by the participants, organizations may bring the same adjudicators year after year for a competition. If an adjudicator has a bias against a director, that ensemble will continue to experience that bias; therefore organizations should explore a rotation system and perhaps even a rule that an adjudicator cannot judge in consecutive years. Organizations may also consider additional required training in giving constructive feedback to performing ensembles so that it is a productive and educational experience for everyone involved. Competition organizers may also consider revisiting rubrics in which these instrumental ensembles are evaluated to assist with bias. Having clear rubrics that are about specific musical ideas and concepts may assist with “gray” areas that allow for such biased comments to be made. Hash (2013) called for music organizations and researchers to work together to ensure music festivals are serving students and teachers as much as possible, and creating rubric and assessment tools might be one way to begin that collaboration.

The women in this study discussed ideas that are microaggressions as discussed by Shouldice (2023). Meredith discussed unwanted hugs or physical attention from male colleagues at marching band competitions, Whitney discussed being treated like she “did not know anything,” and Heather was treated with condescending language at a recent competition. For young, female high school band directors entering the profession, they may be one of the few if not the only one at a competition since it is a male dominated field (Brimhall, 2023; Fitzpatrick, 2024; Sears, 2010; Sheldon & Hartley, 2012); therefore, the community should be taking steps to make them feel comfortable and accepted rather than them feel like they are faced with microaggressions. During the focus group discussion of this study, the more experienced female band directors (e.g., Mary, Angie) started to give some advice and support to some of the more novice directors in the room (e.g., Heather, Whitney). While there are some social media groups that exist to support female band directors, it would be beneficial for more experienced female band directors to set up a support system for novice female directors in their state, city or community. Often young female band directors have not had a role model (Fitzpatrick, 2024) and could benefit from this type of support and mentorship (Gould, 2001).

Limitations and Future Research

Limitations for this study include the small sample size and the participants were from one localized area. Future researchers may wish to continue to explore this topic with female band directors from different areas of the United States. By expanding beyond the regional area

Female High School Band Directors' Reflections and Perspectives on Competition

of Southern California, researchers may examine if the perspectives and themes seen in this study are common amongst female band directors or unique to this study.

Additionally, researchers may continue to examine perspectives of other marginalized communities in the band directing community regarding competition. As discussed by previous scholars (Matthews & Koner, 2017), the music education profession is predominately Caucasian, therefore, researchers may explore if non-white band directors share similar viewpoints and have shared experiences as the participants in this study. Finally, researchers may wish to use the themes in this study as a foundation to explore competition amongst high school band directors on a larger scale.

Conclusion

Competition in a school band program can have positive social effects for students (Gouzouasis & Henderson, 2012) and teach students healthy lessons about “winning and losing;” however, as a community we must not lose sight of the purpose of it in our music educational system. Students and directors alike should leave competitive settings with constructive feedback to assist with musical growth and educational enhancement. Additionally, all directors, regardless of age, race, or gender, should be treated fairly and professionally throughout any competition season. Scholars, educators, and music organizations should continue to discuss and explore best practices to ensure that competitive settings are a positive experience for everyone involved.

References

- Abramo, J. M. (2017). The phantasmagoria of competition in school ensembles. *Philosophy of Music Education Review*, 25(2), 150 – 170.
<https://doi.org/10.2979/philmusieducrevi.25.2.04>.
- Austin, J. R. (1988). The effect of music contest format on self-concept, motivation, achievement, and attitude of elementary band students. *Journal of Research in Music Education*, 36(2), 95 – 107. <https://doi.org/10.2307/3345243>
- Barnes, G. V. & McCashin, R. (2005). Practices and procedures in state adjudicated orchestra festivals. *Update: Applications of Research in Music Education*, 23(2), 34 – 41.
<https://doi.org/10.1177/87551233050230020105>
- Bermingham, G. A. (2000). Effects of performers' external characteristics on performance evaluations. *Update: Applications of Research in Music Education*, 18(2), 3 – 7.
<https://doi.org/10.1177/875512330001800202>

- Boeckman, J. (2002). Grade inflation in band contest ratings: A trend study. *Journal of Band Research*, 28(1), 25 – 26.
- Bovin, A. J. (2019). Breaking the silence: The phenomenology of the female high school band director. *Update: Applications of Research in Music Education*, 38(1), 34 – 45. <https://doi.org/10.1177/8755123319841664>
- Brakel, T. D. (2006). Inter-judge reliability of the Indiana State School Music Association high school instrumental festival. *Journal of Band Research*, 42(1), 59–69.
- Brimhall, K. D. (2023). Issues facing female band directors at the high school and college levels: A review of literature. *Update: Applications of Research in Music Education*, 41(2), 20–27. <https://doi.org/10.1177/87551233211068391>
- California Department of Education (2024, October 30). *California School Dashboard*. <https://www.caschooldashboard.org/>
- Creswell, J. W. (2005). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (2nd ed.). Pearson.
- Elpus, K. (2020). Access to arts education in America: The availability of visual art, music, dance, and theater courses in U.S. high schools. *Arts Education Policy Review*, 123(2), 50 – 69. <https://doi.org/10.1080/10632913.2020.1773365>
- Fischer-Croneis, S. H. (2016). Career intentions and experiences of pre- and in-service female band teachers. *Journal of Research in Music Education*, 64(2), 179 – 201. <https://doi.org/10.1177/0022429416650167>
- Fitzpatrick, K.R. (2013). Motherhood and the high school band director. *Bulletin of the Council for Research in Music Education*, 196, 7 – 23. <https://doi.org/10.5406/bulcouresmusedu.196.0007>
- Fitzpatrick, K. (2024). Approaches to developing community: A survey of the perspectives of American female undergraduate prospective band directors. *International Journal of Music Education*, np. <https://doi.org/10.1177/02557614241234051>
- Geringer, J. M. & Johnson, C. M. (2007). Effects of excerpt duration, tempo, and performance level on musicians' ratings of wind band performances. *Journal of Research in Music Education*, 55(4), 289 – 301. <https://doi.org/10.1177/0022429408317366>
- Gould, E. S. (2001). Identification and application of the concept of role model: Perceptions of women college band directors. *Update: Applications of Research in Music Education*, 20(1), 14 – 18. <https://doi.org/10.1177/875512330102000104>

Female High School Band Directors' Reflections and Perspectives on Competition

- Gouzouasis, P. & Henderson, A. (2012). Secondary student perspectives on musical and educational outcomes from participation in band festivals. *Music Education Research*, 14(4), 479 – 498. <https://doi.org/10.1080/14613808.2012.714361>
- Hash, P. M. (2012). An analysis of the ratings and interrater reliability of high school band contests. *Journal of Research in Music Education*, 60(1), 81 – 100. <https://doi.org/10.1177/0022429411434932>
- Hash, P. M. (2013). An analysis of middle/high school band and orchestra festival ratings. *Journal of Band Research*, 49(1), 1 – 20.
- Hash, P. M. (2016). The National School Orchestra Contests: 1929 – 1937. *Journal of Research in Music Education*, 63(4), 397 – 420. <https://doi.org/10.1177/0022429415618373>
- Heston, M. H., Dedrick, C., Raschke, D., & Whitehead, J. (1996). Job satisfaction and stress among band directors. *Journal of Research in Music Education*, 44(4), 319 – 327. <https://doi.org/10.2307/3345444>
- Holz, E. A. (1962). The Schools Band Contest of America (1923). *Journal of Research in Music Education*, 10(1), 3 – 12. <https://doi.org/10.2307/3343906>
- King, S. E., & Burns, V. (2009). A study of the reliability of adjudicator ratings at the 2005 Virginia band and orchestra directors association state marching band festivals. *Journal of Band Research*, 45(1), 27–32.
- Latimer, M. E., M. J. Bergee, and M. L. Cohen. 2010. Performance assessment rubric reliability and perceived pedagogical utility of a weighted music performance assessment rubric. *Journal of Research in Music Education*, 58(2), 168–83. <https://doi.org/10.1177/0022429410369836>
- Lien, J. L. & Humphreys, J. T. (2001). Relationships among selected variables in the South Dakota All-State Band auditions. *Journal of Research in Music Education*, 49(2), 146 –155. <https://doi.org/10.2307/3345866>
- Matthews, W. & Koner, K. (2017). A survey of elementary and secondary educators' professional background, teaching responsibilities and job satisfaction in the United States. *Research & Issues in Music Education*, 13(1), article 2. <http://ir.stthomas.edu/rime/vol13/iss1/2>
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation*. Jossey-Bass.

- Meyers, B. D. (2012a). Attitudes of Arizona high school band students towards solo and ensemble activities. *Journal of Band Research*, 48(1), 30 – 44.
- Meyers, B. D. (2012b). The National Solo and Ensemble Contest 1929 – 1937. *Journal of Research in Music Education*, 60(1), 43-61. <https://doi.org/10.1177/0022429411434460>
- Moore, J. E. (1972). National School Band Contests between 1926 and 1931. *Journal of Research in Music Education*, 20(2), 233 – 245. <https://doi.org/10.2307/3344089>
- Norris, C. E. & Borst, J. D. (2007). An Examination of the reliabilities of two choral festival adjudication forms. *Journal of Research in Music Education*, 55(3), 237 – 251. <https://doi.org/10.1177/002242940705500305>
- Nussbaum, K. (2023). “Failing in spite of wonderfulness”: High-stakes ensemble adjudication in low-income schools. *Research Studies in Music Education*, 45(2), 315 – 328. <https://doi.org/10.1177/1321103X211054384>
- O’Leary, E. J. (2019). A phenomenological study of competition in high school bands. *Bulletin of the Council for Research in Music Education*, 220, 43 – 61. <https://doi.org/10.5406/bulcouresmusedu.220.0043>
- Payne, B. (1997). A review of research on band competition. *Journal of Band Research*, 33(1), 1–19.
- Pope, D. A., & Barnes, G. V. (2015). Influence of education, performance level, and presentation medium on evaluations of string orchestra performances. *Bulletin of the Council for Research in Music Education*, 203, 7–22. <https://www.jstor.org/stable/10.5406/bulcouresmusedu.203.0007>
- Porter, E. J. (2000). Setting aside the identity furor: Staying her story-course of same-ness. *Qualitative Inquiry*, 6(2), 238 – 250. <https://doi.org/10.1177/107780040000600205>
- Potter, J. (2021). Elementary general music performances and teachers’ perceptions of stress. *Update: Applications of Research in Music Education*, 40(1), 36 – 44. <https://doi.org/10.1177/87551233211010401>
- Powell, S. R. (2021). Competition, ideology, and the one-dimensional music program. *Action, Criticism, and Theory for Music Education*, 20(3), 19-43. <https://doi.org/10.22176/act20.3.19>
- Powell, S. R. (2023). *The Ideology of Competition in School Music*. Oxford University Press.

Female High School Band Directors' Reflections and Perspectives on Competition

- Rawlings, J. R. (2019). Benefits and challenges of large-ensemble instrumental music adjudicated events: Insights from experienced music teachers. *Update: Applications of Research in Music Education*, 37(2), 46 – 53.
<https://doi.org/10.1177/8755123318777824>
- Rickels, D. A. (2008). A comparison of variables in Arizona marching band festival results. *Journal of Band Research*, 44(1), 25 – 39.
- Rickels, D. A. (2012). Nonperformance variables as predictors of marching band contest results. *Bulletin of the Council for Research in Music Education*, 194, 53 – 72.
<https://doi.org/10.5406/bulcouresmusedu.194.0053>
- Saldaña, J. (2021). *The coding manual for qualitative researchers*. Sage.
- Saldaña, J., & Omasta, M. (2018). *Qualitative research: Analyzing life*. Sage
- Sears, C. A. Q. (2010). *Paving their own way: Experiences of female high school band directors* (Publication No. 3424962) [Doctoral dissertation, Columbia University]. ProQuest Dissertations & Theses Global.
- Seidman, I. (2013). *Interviewing as qualitative research: A guide for researchers in education & the social sciences, 4th Ed.* Teachers College Press.
- Shaw, R. D. (2014). The work-life balance of competitive marching band teacher: A multiple case study. *Bulletin of the Council for Research in Music Education*, 200, 63 – 80.
<https://doi.org/10.5406/bulcouresmusedu.200.0063>
- Sheldon, D. A. (1994). The effects of competitive versus noncompetitive performance goals on music students' ratings of band performances. *Bulletin of the Council for Research in Music Education*, 121, 29 – 41. <https://www.jstor.org/stable/40318665>
- Sheldon, D. A. & Hartley, L. A. (2012). What color is your baton, girl? Gender and ethnicity in band conducting. *Bulletin of the Council for Research in Music Education*, 192, 39 – 52.
<https://doi.org/10.5406/bulcouresmusedu.192.0039>
- Shouldice, H. D. (2023). Gender microaggressions: An examination of existing research on the experiences of female band directors. *Update: Applications of Research in Music Education*, 41(3), 37 – 47. <https://doi.org/10.1177/87551233221094835>
- Shouldice, H. N. & Eastridge, J. L. (2020). A comparison of Virginia band performance assessments in relation to director gender. *Journal of Research in Music Education*, 68(2), 125 – 137. <https://doi.org/10.1177/0022429420922137>

- Shouldice, H. N. & Woolnough, V. (2022). Relationships among band festival ratings, director gender, and other selected factors. *Journal of Research in Music Education*, 70(2), 156 – 167. <https://doi.org/10.1177/00224294211060449>
- Silveira, J. M. & Silvey, B. A. (2020). Effects of ensemble size and repertoire difficulty on ratings of concert band performances. *Journal of Research in Music Education*, 68(2), 138-155. <https://doi.org/10.1177/0022429420908280>
- Silvey, B. A. (2009). The 1923 Schools Band Contest of America. *Journal of Band Research*, 45(1), 56 - 61.
- Taft, S. A. (2023). Music teacher role stress: A structural equation model. *Journal of Research in Music Education*, 71(3), 264 – 282. <https://doi.org/10.1177/00224294221134538>
- Tucker, O. G. (2023). Band teacher agency in a high-stakes performance environment. *Journal of Research in Music Education*, 70(4), 385 – 406. <https://doi.org/10.1177/00224294221088856>
- Tucker, O. G., Jordon, R. C., & Hathaway, C., (2023). Two music educators' resistance to competition. *Bulletin of the Council for Research in Music Education*, 235, 30-45. <https://doi.org/10.5406/21627223.235.02>

EIGHT SOUNDS, TWO CONTINENTS: AN ANALYSIS OF *BA YIN* BY CHEN YI

Isaac Brinberg

Chen Yi (b. 1953) is part of a compositional school that blends traditional Chinese music practices with Western compositional techniques. Chen grew up in Guangzhou, China and started music studies on violin and piano at three years old, quickly gaining strong abilities. In addition to her Western music studies, she encountered traditional Chinese music through her years in forced labor (someone who does physical labor against their will) during the Cultural Revolution. After those two years in forced labor, Chen served for eight years as concertmaster and arranger for the Guangzhou Beijing Opera Troupe, during which she immersed herself in Beijing Opera and folk instruments.¹ Chen later earned entrance into the prestigious Central Conservatory of Music (CCOM) in Beijing, where she furthered her connection with Western practices and began formal studies of traditional Chinese folk music.² After receiving a B.A. and M.A. in composition, Chen moved to the United States for doctoral studies at Columbia University, focusing on contemporary Western composition with Mario Davidovsky and Chou-Wen Chung, who greatly influenced her synthesis of Western and Chinese styles.³ After her doctorate, she gained prominence as a leading compositional voice and currently serves as the Lorena Searcy Cravens Millsap Missouri Distinguished Professor of Composition at the University of Missouri-Kansas City Conservatory (UMKC).

Ba Yin (2001/2015), originally composed for saxophone quartet and string orchestra, was premiered on October 27, 2001 by the Raschèr Quartet and Stuttgart Chamber Orchestra. The work is in three movements, with a duration near 20 minutes: “Praying for Rain” (8:00), “Song of the Chu” (6:00), and “Shifan Gong and Drum” (5:30). According to Chen, Steven D. Davis, Director of Bands at UMKC, approached her about rescoring *Ba Yin* for chamber winds and percussion in collaboration with the PRISM Quartet. In this version, Chen rescues the accompanying ensemble for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and two percussion parts using these instruments: bass drum, bongos, two Chinese opera gongs, crash cymbals, glockenspiel, Japanese high woodblock, marimba, four tom-toms, and vibraphone. This version was premiered on October 4, 2015 at the Kauffman Center for the Performing Arts in Kansas City, Missouri and was recorded in White Recital Hall on UMKC’s campus, with Chen present at both. Both versions of *Ba Yin* are published and available through Theodore Presser with score for purchase and parts for rental.

There are several versions of program notes for *Ba Yin* and the following hybrid combines parts of the *Ba Yin* score and PRISM recording liner notes:

In ancient China, music was called “The Eight Sounds” (*Bayin*), as was played with eight kinds of instruments made with metal, stone, silk, bamboo, gourd, clay, leather, and

wood. In my concerto, *Ba Yin*, I use a saxophone quartet and a chamber wind ensemble to recall my impressions of music played by villagers on old traditional instruments in various ensembles in China.⁴

The first movement, “Praying for Rain,” is inspired by music played in a ritual ceremony, featuring [two] wind instruments called the *suona* (similar to the European shawm, made with wood) and *sheng* (a free-reed mouth-organ, made with gourd). The music moves from slow to fast. The wind ensemble provides *sheng*-like sustained chords in the background while the quartet plays in a heterophonic style imitating tunes played by a group of *suona* players.

The second movement, “Song of the Chu” (the name of a state in the Zhou Dynasty, located in the middle of China) is influenced by a traditional Chinese solo piece with the same title, featuring the sound of *xun* (a wind instrument made from clay). The quartet and the wind ensemble imitate a group of *xun* with crying sounds to the harmony of metal bells and stone chimes.

The title of the third movement, “Shifan Gong-and-Drum,” is taken from the name of the ensembles of “silk-and-bamboo with gong-and-drum” in Southeast China. *Shifan* literally means “ten times” and indicates multiple variations. “Silk-and-bamboo” refers to stringed and wind instruments. While the saxophone quartet plays melodic material, the entire wind ensemble imitates a group of percussion instruments. The music reaches a climax at the end of the concerto.⁵

There is a significant body of research that examines different facets of Chen’s craft in Western and Chinese music practices, yet there is little research on her compositions for wind ensemble and chamber winds. Exploration beyond salient Chinese musical attributes, such as emulation of traditional instruments and pentatonicism, reveals deep structural influences in areas such as form, harmony, rhythm, and tempo. This paper investigates the compositional methods Chen implements in *Ba Yin* that illustrate the liminal synthesis of her cosmopolitan musical studies with traditional Chinese folk music. Frameworks of post-tonal analysis, musicological study of source material, and discussion of interculturalism are combined with supporting material to illustrate her unique compositional style. In addition, I held video conversations with Chen, along with several email correspondence threads. With her permission, I have included information gained from these discussions below. This study explores a work for chamber winds not previously analyzed and serves as a guide for performers of this work and others by her.

Literature Review

Background research focused on Chen’s biography, extant analyses of her music, aspects of interculturalism and traditional Chinese folk music topics relevant to my analysis of *Ba Yin*. Key biographical sources provide rich context for Chen’s personal and music narratives, notably

Leta Miller and J. Michele Edwards's book *Chen Yi*. In musical analyses, researchers such as Hsien-Fang Hsieh⁶ and Marianne Kielian-Gilbert⁷ have examined the intersection of Chen's cross-cultural experiences via formal analysis, pitch and rhythmic material, musicological study, text setting, and orchestration. Several scholars apply post-tonal analytical techniques, including Monica Kang⁸ and Joseph Straus⁹, that illuminates post-tonality she employs in her repertoire.

Scholarship on traditional Chinese folk music provides central background material for this analysis. Stephen Jones's book *Folk Music in China: Living Instrumental Traditions* was deeply influential in Chen's ethnomusicological training.¹⁰ In addition, Alan Thrasher's research provides insights on the traditional *bayin* instruments emulated throughout the piece. Rao's examination of classical Chinese percussion provides framework for the percussion writing and rhythmic structures in *Ba Yin*.¹¹

Some literature reframes Chen's musical style through interculturalism which, as defined by Christian Utz in Yayoi Everett's scholarship, is "suggestive of an exchange or a middle ground between two distinct cultural entities."¹² Everett, in her article "Intercultural Synthesis in Postwar Western Art Music," describes three strategies composers use when drawing from disparate cultural sources (focusing on Asian/Western interculturalism): transference, syncretism, and synthesis.¹³ Each strategy falls on a continuum of salient and hidden characteristics; some are overt cultural emblems while others are deep structures unknown to the performer and audience.

Everett defines one aspect of transference as the composer "draw[ing] on aesthetic principles or formal systems without iconic references to Asian sounds."¹⁴ In *Ba Yin*, Chen utilizes traditional Chinese structures such as *Baban*, *ji-ji-feng*, and *Shi-Ba-Liu-Si-Er* for form and beat groupings; characteristics not easily discernable to a performer or listener without context. In contrast, other manners of transference are overt in cultural aesthetic, such as quoting musical material or evoking certain styles without explicit musical borrowing.

Syncrecity, as defined by Everett, describes how composers interact with instruments of different cultures, whether using Western instruments to emulate another culture's instruments through performance practice or hybridizing ensembles of two cultures' instruments.¹⁵ *Ba Yin* features Western instruments emulating the timbre and performance practice of traditional Chinese instruments; saxophones for *suona* and *xun*, chamber winds for *sheng* and *Shifan luogu* percussion, and glockenspiel and vibraphone for *bianzhong* and *bianqing*, all which will be explored later in this article.

Synthesis is when a composer "transforms traditional musical systems, forms, and timbres into a distinctive synthesis of Western and Asian musical idioms."¹⁶ In *Ba Yin*, Chen frequently synthesizes harmony, rhythmic devices, and form into her unique compositional voice, occupying the boundaryless space between her cultural influences. Everett counter-frames bicultural analysis of Chen's music through a more nuanced understanding of interculturalism, which enriches the framework for the subsequent analysis of *Ba Yin*.

Emulation of Traditional Chinese Instruments

Chen Yi's emulation of traditional Chinese instruments via Western instrumentation can be thoughtfully examined through Everett's framing of syncrecity. In *Ba Yin*, Chen draws on traditional Chinese instruments associated with various folk music materials and the *bayin*. This occurs in overt manners that involve extended techniques and ornamentation as well as in subtle ways through ascribing certain intervals to represent different percussion instruments. Appendix I is a glossary of traditional Chinese musical terms that will be referenced throughout the analysis. In Appendix II, there are QR codes of the instruments and folk material utilized in *Ba Yin*. Several videos are from the Middle Tennessee State University Center of Chinese Music and Culture YouTube channel, a helpful resource featuring many traditional Chinese instruments. For interpretative considerations, please refer to Chapter 7 of the author's thesis on *Ba Yin*, which is publicly available through the Illinois IDEALS online repository or by request.

Suona and Sheng—Movement I

The title, *Ba Yin*, intentionally connects the *gestalt* of Chen's piece to an ancient system of instrument classification. According to Thrasher, the *bayin* (eight tone) system arose during the Zhou Dynasty in approximately the third century BCE; "the prime motivation behind the eight-part system was to establish a system of cosmological correspondences between these important ritual instruments and the eight trigrams (*bagua*), eight compass points and other meaningful eight-part systems."¹⁷ Zhou dynasty scholars sought a spiritual connection between ceremonial and ritual music through numerological significance. As stated in the program notes, the eight *bayin* materials include metal, stone, silk, bamboo, gourd, clay, leather, and wood.

The imitation of *suona* and *sheng* in "Praying for Rain" involves two of the eight materials—wood for *suona* and gourd for *sheng*. The *suona* is "a conically bored instrument with a small reed (not lipped), a pirouette, and a loose-fitting brass bell, overblowing at the octave, with seven finger-holes and one-thumb hole," producing a loud, reedy tone.¹⁸ Jones continues that *suona* ensembles, often combined with instruments such as the *sheng*, are most common in Northern Chinese regions, such as Shanxi.¹⁹ The *sheng* is a free-reed mouth organ with between ten to seventeen pipes that produces a soft reedy tone.²⁰ According to Jones, the *sheng* often serves as chordal accompaniment, performing in groups that "play chords of two or three notes, in fourth, fifths, and octaves."²¹

The wind instrumentation of "Praying for Rain" emulates the *suona* and *sheng* through extended techniques, voicing, and ornamentation. At the beginning of the movement, Chen Yi instructs the soprano, alto, and tenor saxophones to "play with extremely nasal sound, full of wide vibrato."²² These three voices incorporate her transcription of *Shui Long Yin* through heterophony, while the baritone saxophone begins with an original accompaniment bass line. Later, in m. 41, the baritone saxophone shifts to imitating a *suona*, with the same performance indication as the opening. Koay catalogues the musical techniques Chen employs

for the saxophones to emulate the *suona*: ornamentation of tremolo and grace notes, rhythmic freedom via constantly changing beat divisions (note groupings of 3–7 per beat), staccatissimo articulation, and shifts to high tessitura in the soprano saxophone voice.²³ In addition, Chen employs flutter tonguing to mimic the *suona*'s growl.

Chen evokes *sheng* timbre, harmonic characteristics and chordal function in the first movement accompaniment, such as the “fanfare” motives towards the end of Section A, seen in Figure 1. In contrast, she also emulates *sheng* accompaniment through a “cloud set” texture, analyzed later. Chen additionally evokes *sheng* through quiet dynamics since the instrument has less projection than the *suona*.

M.M. = 96

Flute

Oboe

Clarinet in Bb

Trumpet in C

Horn

Trombone

Figure 1: “Fanfare” motive, “Praying for Rain,” mm. 94–95
Ba Yin by Chen Yi. Copyright © 2015 by Theodore Presser Company
All rights reserved. Used with permission.

Xun, Bianzhong, and Bianqing—Movement II

The second movement draws on the *Song of the Chu*, traditionally performed on the *xun*—a small, spherical clay flute. According to Koay, “the instrument [*xun*] originated from the Stone Age and was a common instrument of the imperial court during the Zhou dynasty...the sound quality of *xun* is often used to express texts and poems that are associated with feelings of longing for something, with sorrow, and recalling past memories.”²⁴ Chen utilizes voicing,

tessitura, melodic lyricism and ornamentation in the saxophones to emulate the *xun* timbre, which she compares in timbre to the human voice. The characteristic pulsating vibrato of the *xun* is mimicked by indications to perform with wide vibrato on several *tutti* sustains, such as in mm. 2, 6, and 11. Grace notes are occasionally added, and the *pianissimo* tremolo near the musical climax imitates the hollow resonance of a *xun* trill.

In *Ba Yin*, the *xun* is accompanied by sounds that emulate stone-chime and metal bell harmonies. The stone-chimes refer to the *qing*, which is a “lithophone...constructed of resonant limestone or marble...suspended in a frame by a cord and struck at one end with a wooden beater.”²⁵ Grouped together, *qing* are known as *bianqing* and have origins as early as 2000 BCE in Northern China, with standardization in size, pitch, and scale arrangements occurring during the Zhou dynasty.²⁶ *Bianqing* produce a precise, bright articulation with muted tone and resonance. Like *bianqing*, the metal bells (*zhong* singular; *bianzhong* plural) are an ancient instrument that standardized during the Zhou dynasty and come in various numbers and arrangements by pitch.²⁷ The sound of *bianzhong*, like *bianqing*, has a pronounced articulation via hammer strike and a dark, slightly muted tone. In this movement, the *bianzhong* and *bianqing* material comes from the second movement of Chen’s *Suite for Cello and Chamber Winds*.

Shifan luogu Percussion Ensemble–Movement III

The third movement emulates a “silk-and-bamboo with gong-and-drum” ensemble, referring to the previously mentioned *Shifan luogu*. According to Jones, *Shifan luogu* combines wind instruments (silk-and-bamboo) such as the *dizi* (transverse flute) and *sheng* and stringed instruments such as the *erhu* (bowed fiddle) and *pipa* (plucked lute) with a large percussion ensemble.²⁸ The leather, or “skin,” connects the drums often found in *Shifan luogu* to the *bayin*.²⁹ In the third movement of *Ba Yin*, Chen uses fall gestures in the saxophones to emulate pitch-bending of the “silk-and-bamboo” ensemble instruments such as the *erhu*. Chen uses some traditional percussion instruments, such as Beijing Opera gongs, along with Western bass drum and toms to emulate the *Shifan luogu* percussion instrumentation.

Chen draws on an expansive palette of timbre, orchestration, voicing, articulation, and ornamentation to overtly alter the tone and style of the Western instruments. This emulation follows Everett’s notion of syncretism, in which Chen evokes timbre and color through Western instruments while also using some traditional Chinese percussion instruments. Understanding which instrument Chen emulates in different sections and what the traditional instruments sound like can greatly enhance performance practice of *Ba Yin*.

Form Analysis: Golden Ratio in Form and Proportion

Chen uses several folk music sources from disparate regions of China and three overarching approaches to establish form and derive proportions from the folk music: 1) directly from source material (“Praying for Rain”), 2) freely via a guiding principle (“Song of the Chu”)

and, 3) adapting a pre-existing form (“Shifan Gong-and-Drum”). Chen draws on the Golden ratio and Fibonacci sequence for form in “Praying for Rain” and “Song of the Chu.”

Golden Ratio, according to Roy Howat, “is the way of dividing a fixed length in two so that the ratio of the shorter portion to the longer portion equals the ratio of the longer portion to the entire length.”³⁰ Mathematically, this is expressed by the irrational decimal ratio 0.618034. Howat applies the Golden Ratio to reveal a work’s major proportions, as illustrated in his book *Debussy in Proportion*, which according to Chen, she read while preparing a course on Debussy’s music and influenced her compositional practice. Related to the Golden Ratio is the Fibonacci sequence—the mathematical phenomenon of adding two numbers to create a new number, and adding the new number to its immediate predecessor, e.g. 0, 1, 1, 2, 3, 5, 8, 13, etc. The farther the Fibonacci sequence progresses, the more it approximates the Golden Ratio. For this analysis, I refer to a moment when a Golden Ratio occurs as the Golden Section (GS).

Golden Section Derived from Field Recording—Movement I

Chen structures the first movement of *Ba Yin* through the principles of Golden Ratio and Fibonacci proportions, reflecting the importance of numerology. Chen transcribed by ear a field recording of the ritual music *Shui Long Yin* (Call of the Water-Dragon) as the primary material for “Praying for Rain.” The specific recording of *Shui Long Yin* she used is on the album *China: Folk Instrumental Traditions* (1995), which features a *suona* and *sheng* ensemble.³¹ Her notated transcription of *Shui Long Yin* is lost, yet she provided her sketch that illustrates the form of this movement, as seen in Figure 2 below.

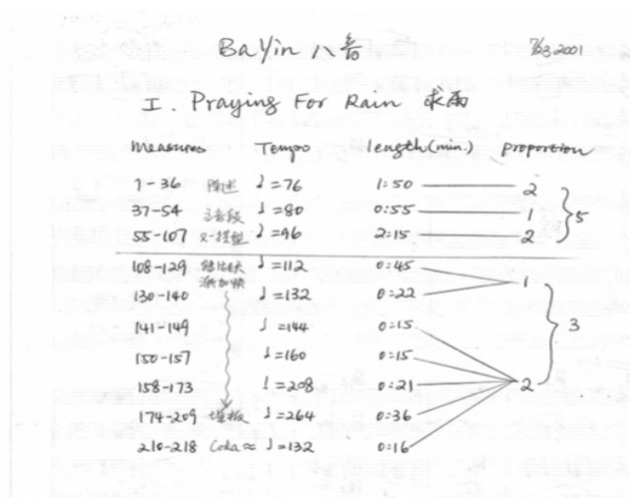


Figure 2: Formal Outline of “Praying for Rain,” July 23, 2001³²

The section proportions were determined by timestamps (the “length” column), which correspond to different tempo areas of the field recording. She then ascertained the number of

measures in common time that approximately fit into the timestamps, as denoted in the first column. Chen arrived at the measured structure through the parameters of temporal duration.

The furthest column to the right relates to the principles of Fibonacci and Golden Section. She established approximately 55 seconds as one duration “unit,” which unifies the measurement tools (number of bars, tempo, and time) so that the first tempo area (approximately two minutes) is roughly two duration “units.” The use of the duration “unit” is estimated—she indicates that both 1:50 and 2:15 timestamps in the first section have two duration “units.” This reveals the folksong is structured durationally with the first five unique positive integers of the Fibonacci sequence: 1, 2, 3, 5, and 8.

The first part of the movement (Section A, mm. 1–107), according to her notes, takes exactly five minutes to perform while the second part (Section B, mm. 108–218) lasts just under three minutes, as shown in Table 1. The entire movement lasts approximately eight minutes, numerologically connected to the eight materials of the *bayin*. The two durational halves relate via Golden Section. Section A ends at exactly five minutes, which is approximately 0.63829 of the total duration.

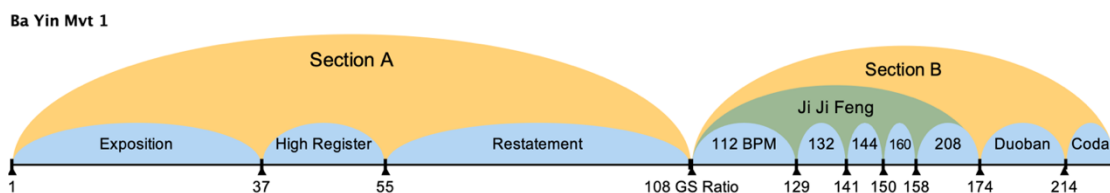


Table 1: Golden Section Proportions in “Praying for Rain.”

As shown above in Figure 2, Chen made notes about the field recording of *Shui Long Yin*, which are seen in between the measures and tempo columns. Chen provided explanation and translation of those notes in conversation, which is included in Table 2 below.

Eight Sounds, Two Continents: An Analysis of Ba Yin by Chen Yi

Section	Measures	Chen Yi's Field Recording Notes
Exposition	1–36	Initial statement of folksong material by saxophone quartet
“High Register”	37–54	Saxophones shift to higher register (in field recording, a <i>suona</i> shifts to higher tessitura)
Restatement	55–107	Inverted counterpoint restatement of Exposition with new orchestration; new countermelodic idea at mm. 63–77
<i>ji-ji-feng</i>	108–128	“Turn to more active” start of <i>ji-ji-feng</i>
	129–140	Material continues to accelerate
	141–149	
	150–157	
	158–173	
<i>Duoban</i>	174–213	Shift to “in 1”; 264bpm (notated in 2/2 meter at $\text{♩} = 132$)
Coda	214–225	Augmentation of folksong material fragment

Table 2: Notes from Chen Yi on “Praying for Rain.”

Chen creates an altered arch from as the Section A substructure. She describes mm. 1–36 as the exposition of the movement and at the m. 37 tempo change, she notes this as the “high register” section. This section ends at m. 55 with a restatement of the exposition material. In the saxophones, the opening melodic statement in the soprano/alto voices (mm. 3–54) is transposed down a perfect 12th in the tenor/baritone voices (mm. 55–108). A new countermelodic idea starts at m. 63; a variation of the folksong with bassline material derived from the melodic pitch set. This new idea repeats revoiced and truncated in mm. 79–88.

Section B begins at m. 108 with the initiation of a *ji-ji-feng* which, according to Rao, “starts at a slower speed and gradually builds up...the beginning of *ji-ji-feng* almost always suggests a duple meter, as it speeds up, becoming continuous and unrelenting, its characteristic of a single-beat pattern becomes apparent.”³³ Starting at m. 130, tempo rapidly increases and by m. 174, Chen indicates this section as *Duoban*—a brisk 1/4 meter in Beijing Opera that has “clear rhythm, strong recitation, short and compact sentence structure (interrupted by a short rest each time), which is suitable for expressing accusations and debates in dramatic scenes [sic].”³⁴ She draws on these expressive and emotional qualities to heighten the climax of this movement.

Chen, through her transcription and study of the field recording, derives the form for “Praying for Rain” through Golden Section and Fibonacci principles. She sets the number of measures by using duration and tempo as the underpinning proportions and creates a blended combination of Western and Chinese forms in the subsections, including exposition, arch form, and *ji-ji-feng*. In this manner, Chen reveals the structural nature of the folksong through a musicologist’s lens, letting the inherent form of the field recording guide her design process.

Nestled Golden Section Form–Movement II

The second movement, “Song of the Chu,” stems from the writings of Qu Yuan, an ancient poet who lived from approximately 340–278 BCE during the end of the Zhou dynasty. There are two tempos; ♩=54 (mm. 1–11, mm. 98–108) that bookend the opening and closing 11 measures, and the middle section of ♩=69 (mm. 12–97). Within this tempo arch, multiple approximate Golden Section proportions are interwoven—one based on duration, and four based on number of measures. Chen suggests that the tempo changes should be factored in calculations of Golden Section proportions, and that she intentionally used the Golden Section ratio in constructing the sections. This free approach in using Golden Section proportion differs from “Praying for Rain,” where form was derived directly from the source material.

“Song of the Chu” durations were calculated using indicated metronome tempo and the number of measures, shown in Table 3. Since rehearsal letters indicate broad sections, duration between rehearsal letters and tempo changes determined form, revealing these proportions:

Section	Tempo Indication	Measure Numbers	Duration (in sec.)
Intro	♩=54	1–11	0:24
Section 1	♩=69	12–32	0:36
Section 2	↓	33–48	0:27
Section 3	↓	49–76	0:48
Section 4	↓	77–97	0:36
Coda	♩=54	98–108	0:24

Table 3: Proportion by Duration, “Song of the Chu.”

This creates a total duration of approximately three minutes and 15 seconds. By taking the total duration and multiplying it by 0.618034, the first large Golden Section occurs near the two-minute mark, towards the end of Section 3. The closest rehearsal mark to this moment occurs at Letter C (m. 77), which is 0.6923 of the total duration. Chen confirmed this Golden Section mark and commented on using the tessitura peak as the climax of the work. A second large Golden Section mark can be found by analyzing measure numbers. The movement’s 108 measures, multiplied by 0.618034, yield a Golden Section mark at m. 66, where a long tremolo in the saxophone quartet ends and the accompaniment melodic statement peaks in tessitura.

Chen nests additional Golden Section proportions by measure numbers. In this movement, Chen nestles two Golden Sections in the middle portion, as illustrated in Table 4. The first occurs at Letter A (m. 33), approximately 0.59459 duration through Sections 1 and 2. The second occurs at Letter C (m. 77), approximately 0.59183 duration through Sections 3 and 4, and aligns with the large durational Golden Section.

Eight Sounds, Two Continents: An Analysis of Ba Yin by Chen Yi

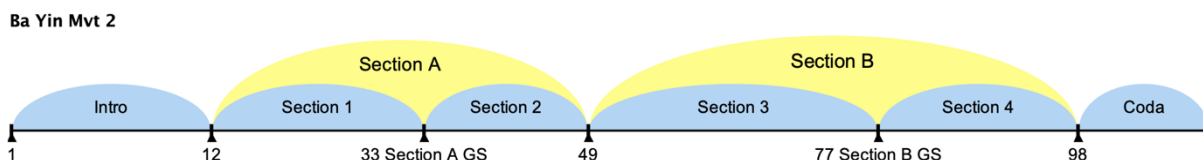


Table 4: Golden Sections in “Song of the Chu.”

Shifan Luogu Percussion Suite–Movement III

Chen draws on *Shifan luogu* music for the third movement, an ensemble genre from the Jiangsu region that involves a combination of wind, string, and percussion instruments. The material is from the percussion suite *Shi-Ba-Liu-Si-Er* (10-8-6-4-2), which according to Jones, is one of the major percussion suites in the *Shifan luogu* genre.³⁵ The *Shi-Ba-Liu-Si-Er* suite has four major sections: *Maotou* (Hat), *Da Si Duan* (Great Four Sections), *Yu He Ba* (The Sum is Eight), and the *Shoutou* (Coda), as outlined by Jones.³⁶ Following a 36-measure virtuosic saxophone introduction, Chen uses the *Da Si Duan* (mm. 37–111), *Yu He Ba* (mm. 112–151), and *Shoutou* (mm. 152–192) as templates to structure “Shifan Gong-and-Drum.” Chen describes the structural influence from *Shi-Ba-Liu-Si-Er* with the third movement of *Ba Yin* below:

In the third movement, each rehearsal mark[ing] represents one of the four variations in the pattern “The Sum is Eight.” There are four variations, each led by one of the leading instruments [cymbals, small gong, drum, big gong]. I only took the principles of the main patterns to construct my music. I didn’t precisely copy the folk rhythmic patterns in structure and form.³⁷

The *Da Si Duan* section is comprised of four variations, preceded by a short introduction in mm. 37–43 and punctuated by a *he wei* (refrain tail) between variations, as illustrated in Table 5. A different percussion instrument “leads” each variation by being the first voice emulated in the accompaniment, following a specific sequence of instruments. Each variation and refrain tail follows the same rhythmic pattern and cycles through different transpositions of the melodic material. Chen extends the pattern to the saxophone quartet, changing the lead saxophone voice in both the variation and refrain tail and rotating the order of “tail” gesture in the variations.

Section	Measure Numbers	Lead Percussion Voice	Refrain Tail Sequence
Variation 1	44–53	Cymbal	No saxophones (SATB)
Refrain Tail 1	54–60	<i>Tutti</i> Percussion Strikes	Baritone saxophone leads
Variation 2	61–70	Small gong	T, B, S, A
Refrain Tail 2	71–77	<i>Tutti</i> Percussion Strikes	Soprano saxophone leads
Variation 3	78–87	Drum	B, S, A, T
Refrain Tail 3	88–94	<i>Tutti</i> Percussion Strikes	Tenor saxophone leads
Variation 4	95–104	Medium gong	S, A, T, B
Refrain Tail 4	105–111	<i>Tutti</i> Percussion Strikes	Alto saxophone leads

Table 5: *Da Si Duan* Form, “Shifan Gong-and-Drum,” mm. 37–111.

In the next section, Chen utilizes the *Yu He Ba* (The Sum is Eight) structure. The Sum is Eight refers to the grouping of beats that, according to Chen, follows this pattern: 7+1, 5+3, 3+5, 1+7. *Yu He Ba* follows the same rotation for emulating percussion voice in each variation. Chen elides directly from *Da Si Duan* to the *Yu He Ba* section at m. 112.

Section	Measure Numbers	Lead Percussion Voice	Saxophone Material
Variation 1	112–121	Cymbal	Initial statement
Variation 2	122–131	Small gong	Octave displacements
Variation 3	132–141	Drum	T ₅ transposition
Variation 4	142–151	Medium gong	Octave displacements

Table 6: *Yu He Ba* Form, “Shifan Gong-and-Drum,” mm. 112–151.

The final large section, *Shoutou* (Coda), features geometric phrases of expanding and contracting beat groupings. Chen uses the geometric phrases loosely, stating that “some principles are borrowed [from geometric additive phrasing] but might not be used precisely.”³⁸ Three geometric shapes are featured in the *Shoutou* accompaniment—*baota* (pagoda; expanding phrase numbers), *luosi jieding* (screw; contracting), and *jin ganlan* (golden olive; expanding then contracting), to be analyzed below.

Section	Measure Numbers	Beat Groupings Shape
Golden Olive	152–169	Expanding, then contracting
Pagoda	170–177	Expanding
Final Refrain	178–188	Variation on <i>Da Si Duan</i> refrains
Screw	189–192	Contracting

Table 7: *Shoutou* Form, “Shifan Gong-and-Drum,” mm. 152–192.

Chen's borrowing of folk material for form in "Shifan Gong-and-Drum" is a flexible middle ground between two polarities of the preceding movements: strictly following the proportions of the *Shui Long Yin* folk tune in "Praying for Rain" and freely creating form through the principle of Golden Section ratio in "Song of the Chu."

Pitch Analysis: Pentatonicism, Beijing Opera Influence, and Western Modernism

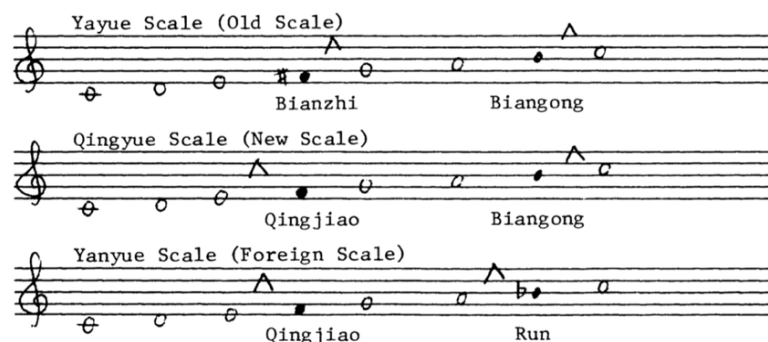
Chen Yi's approach to pitch occupies a complex space between the cultural origins of the musical attribute. By merging specific Chinese modes and aspects of Beijing Opera vocal music with octatonicism, chromaticism, pitch class sets, and techniques such as transposition, retrograde, and chromatic saturation, Chen creates her unique, boundaryless harmonic language. Parameters of pitch analysis include identifying pitch sets, modes, and scales that form melodic and motivic material, highlighting characteristics of Beijing Opera vocal music, and synthesizing interculturalism of traditional Chinese material and Western modernist techniques.

Pentatonicism is one overt characteristic of traditional Chinese music. Miller and Edwards outline the common pentatonic modes (known as *wusheng*) in Table 8: *gong*, *shang*, *jue*, *zhi*, and *yu*. Each mode is anhemitonic with permutations of major seconds and minor thirds. Chen frequently uses these modes while blending them with Western post-tonal pitch material.

mode	pitches in <i>Chinese Poems</i>						interval pattern				
gong	D	E	F#	A	B	(D)	M2	M2	m3	M2	m3
shang	D	E	G	A	C	(D)	M2	m3	M2	m3	M2
jue	D	F	G	Bb	C	(D)	m3	M2	m3	M2	M2
zhi	D	E	G	A	B	(D)	M2	m3	M2	M2	m3
yu	D	F	G	A	C	(D)	m3	M2	M2	m3	M2

Table 8: Five pentatonic modes derived from Chen Yi's *Chinese Poems*.³⁹

Chen also draws on hexatonic (*liusheng*) and heptatonic (*gisheng*) scales that are extended versions of these pentatonic scales. Scholars Ho Lu-Ting and Han Kuo-Huang discuss how added notes alter a base pentatonic scale to create new scales, as illustrated in Figure 3:

B. Pentatonic Scales with Added Tones:Figure 3: Diagram of heptatonic scales as extended from the *gong* mode.⁴⁰

According to Ho and Han, there are four added inflection tones in these scales: the *bianzhi*, *qingjiao*, *biangong*, and *run*. Although these scales have the same pitches (disregarding microtonal inflections) as some Western diatonic modes, they will be labeled by their *wusheng*, *liusheng*, and *ginsheng* names to avoid a Eurocentric understanding of Chen's music.

Chen uses or implies several of the five traditional Chinese pentatonic modes, along with varying iterations, in both overt and subtle manners, reflecting an intercultural approach. In the opening of "Praying for Rain," a chromatically altered *shang* mode appears along with the *jue* mode. The opening harmony is a hexachord [D–E♭–G–G♯–A–B♭], which is a chromatically altered *shang* mode found throughout the opening accompaniment material. In m. 8, Chen introduces new harmony via quiet, sustained accompaniment [C♯–D–E–F♯–A–B]. This is the *jue* pentatonic mode with an added tone (concert D), which by m. 13 is removed from the harmony, leaving a *jue* pentatonic mode.

In the second movement, Chen draws on the pentatonicism of *Song of the Chu*. The *zhi* mode first appears in the opening quintuplet of the saxophones, with [A♭–B♭–D♭–E♭–F] in the soprano/tenor parts and the alto/baritone parts beneath in parallel fifths. The *zhi* mode returns in a transition phrase during the first section, with the first melodic fragment of the folksong in the accompaniment. In this iteration, the mode is transposed up one semitone [A–B–D–E–F♯], bookended by the A♭ *zhi* saxophone statements in mm. 19 and 28, which reflects her creative use of pentatonicism in both overt and subtle manners.

Extended Chinese Modes

Several passages feature heptatonic scales. In "Praying for Rain," the main melodic idea is first presented in the soprano, alto, and tenor saxophones during the exposition (mm. 1–36), with the soprano saxophone as the lead melodic voice in the heterophonic texture. With E as

the fundamental pitch, the melodic idea is a *yanyue* scale—an E *gong* pentatonic mode [E–F#–G#–B–C#] with a *qingjiao* (the pitch A) and *run* (the pitch D).

During the second movement, Chen shifts between several heptatonic modes in melodic statements of the folk song. Based on the emphasis of certain notes, the alto saxophone statement is in A *shang* [A–B–D–E–G], with an added C in m. 36, an F# as embellishment, and the tenor saxophone mostly in parallel fourths. This creates a heptatonic scale as seen in Figure 4.



Figure 4: *Shang* mode (concert pitch), “Song of the Chu,” mm. 36–40
Ba Yin by Chen Yi. Copyright © 2001 by Theodore Presser Company
All rights reserved. Used with permission.

Beijing Opera Influence

Chen Yi draws on stylistic and form elements of Beijing Opera; imitation of aria melodies and vocal technique, tempo structure, *luogu dianzi* percussion gestures, and melodic/harmonic fourths. Chen commented on the second movement bell material, “although it’s [the bell material] not from any folk song, it’s in a Chinese folk song style, because the seventh intervals are frequently used in my works, which are drawn from Beijing Opera tune.”⁴¹ This is found throughout accompaniment ostinati, such as mm. 33–47 in “Song of the Chu.”

A prominent motive in Chen’s vocabulary is the “wandering” gesture, an ascending chromatic major second scale. She describes the function of this gesture in her music as a “transition figure with a narrow range [that] avoid[s] the pure chromatic lines that identify [sic] Romantic music.”⁴² Chen uses it as primary material, to facilitate sectional transitions, and to intensify energy. The “wandering” gesture appears frequently in “Praying for Rain,” such as transition material in mm. 52–55 which bridges the “high register” and restatement sections. Another iteration occurs starting at m. 143, in which the gesture transforms to a driving accompaniment that heightens energy as tempo accelerates in the *ji-ji-feng* section.

The “wandering” gesture is integral to movement three. In the introduction to this movement, Chen embeds fragments of the “wandering” motive, such as at the end of mm. 7, 11, 18 and 25, as “sweeping” gestures to signal phrasal endings. The “wandering” gesture is used as primary material during the *he wei* (refrain tails) of the *Da Si Duan*, illustrated below in Figure 5.

M.M. = 132-144

“Wandering” gesture

Figure 5 shows a musical score for a saxophone quartet (S. Sax., A. Sax., T. Sax., B. Sax.) and features a “Wandering” gesture. The score is in 4/4 time and includes dynamic markings like *ff* and *f*. The music is in concert pitch and spans measures 88 to 90.

Figure 5: Refrain Tail (concert pitch), “Shifan Gong-and-Drum,” mm. 88–90
Ba Yin by Chen Yi. Copyright © 2001 by Theodore Presser Company
 All rights reserved. Used with permission.

Two related harmonic ideas drawn from Beijing Opera are parallel fourths and interlocking quartal harmonies. Chen cites three influences for fourths in her music: 1) her experience with Beijing Opera choirs; 2) performance practice dating back to ancient courts; 3) the inherent structure of the pentatonic scale. For example, a *C gong* mode (C–D–E–G–A–C) has four interlocking perfect fourths (D–G, E–A, G–C, and A–D) and four interlocking perfect fifths (C–G, D–A, G–D, and A–E). As described below, Chen draws on interlocking fourths derived from *bianzhong* and *bianqing* pitches for bell material in the second movement:

A 12-pitch scale (three four-note scales in pentatonic, including G–A–C–D, B–C $\sharp$ –E–F $\sharp$, and A $\flat$ –B $\flat$ –E $\flat$ –F) included the absolute pitches that I picked as my thematic material. The melodic pitches are just the pitch material I picked from the ancient set bell (nobody has heard how they played in music [sic]).⁴³

This is evident in mm. 13–17 of “Song of the Chu,” where she layers four bell-like motives that creates a composite melodic idea in the accompaniment voices. In addition, there are numerous examples of parallel fourths and fifths throughout *Ba Yin* in both the saxophone quartet and accompaniment writing.

Western Modernism

In *Ba Yin*, Chen draws on pitch-class sets, bimodality, and retrograde from her Western modernism cultural influences. One example is use of sets. Starting at m. 18 in “Praying for Rain,” there is an accompaniment texture of winding motives that trade between different instrument groups. This “cloud-like” material has two layered pitch collections. The vibraphone has a *C yayue* mode, while the bassoon has the set [C–D–E $\flat$ –E–F–F $\sharp$ –G–G $\sharp$ –B $\flat$]. This second set contains two (0124) tetrachords symmetrical around the F axis. Sounding simultaneously, these two sets aggregate to near chromatic saturation, only missing the pitch C $\sharp$. From mm. 18–51, the sets transform via transposition, expansion, and truncation in the *Baban* structure, as discussed later in this analysis.

There are moments of bimodality in the second movement, blurring boundaries between modernism and traditional use of modes. In the opening and closing 20 measures, the sustained D $\flat$ -A $\flat$ dyad drone in the bass voices is derived from the opening *zhi* gesture in the saxophones. During the drone, there are several unrelated modes, such as the C *yayue* scale in the soprano and alto voices [C-D-E-F $\sharp$ -G-A-B] and the bell set in the vibraphone and glockenspiel.

There is one use of retrograde in the second movement accompaniment, where mm. 77–108 is in retrograde to mm. 1–32. Specifically, the closing statement of the bell material in mm. 103–106 in augmentation and retrograde of the opening bell statement in mm. 3–5. This retrograde confirms the arch structure of the movement.

Synthesis of Pitch Material

The synthesis of Chinese and Western pitch material in *Ba Yin* is central to Chen's compositional voice, creating an expressive palette that occupies the liminal space between her different cultural influences and musical training. Cultural boundaries blur through her multifaceted integration of distinct harmonies via seamless pivoting and elision between ideas. From that integration, the resulting soundscape retains components of each distinct culture while synthesizing into a new identity. An example of this synthesis comes in the virtuosic saxophone introduction to "Shifan Gong-and-Drum" (mm. 1–36), which reveals elisions of Chinese modes, Beijing Opera, and Western modernism that blurs cultural boundaries.

There are three subsections to the introduction: Section 1 (mm. 1–14), Section 2 (mm. 15–27), and Section 3 (mm. 28–36). Section 1 begins with two different whole tone pitch collections [D $\flat$ –E $\flat$ –F–G] and [E–F $\sharp$ –G $\sharp$] with E $\flat$ a chromatic pivot in the opening baritone saxophone measures. The soprano saxophone, illustrated in Figure 6, enters with a new motive (M $_1$) that begins in D $\flat$ *zhi* and then pivots to D *zhi* with an E $\flat$ chromatic elision. That phrase ends with a “wandering” gesture that “sweeps” from *zhi* to an E $\flat$ *gong* motive (start of Figure 7).

M₁ Motive M.M. = 132-144 D $\flat$ Zhi mode D Zhi mode “Wandering” gesture

Soprano Saxophone

ff legato

Figure 6: M₁ motive (concert pitch), “Shifan Gong-and-Drum,” mm. 2–3
Ba Yin by Chen Yi. Copyright © 2001 by Theodore Presser Company
 All rights reserved. Used with permission.

Next, the M₁ motive is fragmented into two descending intervals—major second (M2) and minor third (m3)—and used to create a near palindromic extension of the new motive, which ends with a brief “wandering” gesture that “sweeps” to the next idea, as illustrated in Figure 7.

Brinberg

M.M. = 132-144 $E\flat$ Gong mode m3 M2 M2 m3 m3 M2 m3 M2 M2 m3 “Wandering” gesture

Figure 7: $E\flat$ gong M_1 (concert pitch), “Shifan Gong-and-Drum,” mm. 4–6
Ba Yin by Chen Yi. Copyright © 2001 by Theodore Presser Company
 All rights reserved. Used with permission.

Following a cadence on octave $E\flat$ in m. 8, there is a descending m3 gesture in m. 9, which concludes with a parallel fourth “wandering” gesture and cadences on an $E\flat$ quartal triad ($E\flat$ – $G\flat$ – $D\flat$) in m. 11, as seen in Figure 8.

Figure 8: Chromatically shifting modes, “Shifan Gong-and-Drum,” mm. 6–11
Ba Yin by Chen Yi. Copyright © 2015 by Theodore Presser Company
 All rights reserved. Used with permission.

The opening material repeats in mm. 15–19, leading to a brief alto saxophone whole-tone solo (an augmentation of previous material), with accompaniment developing the m3 motive from mm. 8–9, as seen in Figure 9.

M.M. = 69

Figure 9 shows a musical score for measures 19–24 of the piece "Shifan Gong-and-Drum" from *Ba Yin* by Chen Yi. The score is for four saxophones: Soprano (S. Sax.), Alto (A. Sax.), Tenor (T. Sax.), and Baritone (B. Sax.). The key signature has one flat (B-flat). The tempo is marked M.M. = 69. The music features a whole-tone/quartal harmony. The Soprano saxophone has a whole-tone solo in measures 19–24. The Alto saxophone has a whole-tone solo in measures 20–24. The Tenor and Baritone saxophones provide accompaniment. Dynamics include *f*, *mf*, and *ff*. The score is written in 4/4 time.

Figure 9: Whole tone/quartal harmony (concert pitch), “Shifan Gong-and-Drum,” mm. 19–24
Ba Yin by Chen Yi. Copyright © 2001 by Theodore Presser Company
All rights reserved. Used with permission.

The final section of the introduction begins with a tenor saxophone solo that builds on the m. 19 whole tone material and moves through chromatically related modes. Between mm. 28–33, the harmonic rhythm of mode changes is approximately one every measure: D $\flat$ *zhi* (m. 28), D *zhi* (m. 29), E $\flat$ *zhi* (m. 30), E *zhi* hexatonic with an added D (m. 31), and C $\sharp$ *yu* (m. 32). In m. 33, the harmonic rhythm quickens so the modes change every beat, progressing through D $\flat$ *gong*, C $\sharp$ *yu*, D *zhi* and E $\flat$ *zhi*. The saxophone introduction ends in mm. 34–36 with two different quartal tetrachords, a descending A quartal tetrachord (A–D–G–C) and an ascending E quartal tetrachord (E–A–D–G).

Chen draws on a myriad of pentatonic, hexatonic, and heptatonic Chinese modes, intervallic attributes of Beijing Opera, and elements of Western music such as bimodality, pitch-class sets, chromaticism, transposition and retrograde. As detailed in the saxophone introduction to “Shifan Gong-and-Drum,” Chen blurs the boundaries between these different elements through seamless and subtle integration, crafting a personal voice simultaneously rooted in intercultural synthesis and suspended in the liminal space of her own artistic identity.

Rhythmic Analysis: Baban and Additive/Subtractive Beat Structures

Beyond the previously addressed rhythmic parameters such as tempo (*ji-ji-feng* and *Duoban*), beat groupings (*Shi-Ba-Liu-Si-Er*), and beat division (*suona* ornamentation), Chen uses additional rhythmic devices; *Baban* structure and additive/subtractive structures borrowed from *Shifan luogu* percussion suites. Rhythmic analysis builds on form, since beat groupings are integral to structures such as *Shi-Ba-Liu-Si-Er* and *Baban*.

A deep rhythmic substructure in “Praying for Rain” stems from *Baban*, one of the foundational melodies of Chinese folk music. The structure involves 68 total beats; eight phrases

of eight beats except for the fifth phrase, which has twelve beats, as illustrated in Figure 10.

Chen describes how *Baban* relates to Golden Section proportion: “four quarter notes are added to the end of the fifth phrase. If we multiply 68 by the ratio 0.618 (GS Ratio), we get 42.024. This point—the Golden Section—is right in the middle of the additional four quarter notes.”



Figure 10: *Baban* transcription created by Chen Yi.

Chen uses the *Baban* beat structure in “Praying for Rain” accompaniment from mm. 18–34 (repeating the pattern in mm. 35–54), which bridges the opening exposition to the “high register” sections and concludes at the restatement of the exposition material. Chen accentuates these beat groupings through orchestration shifts. The *Baban* grouping begins with a paired voice for the first three beats, which switches to a second group of paired voices and continues to alternate between these two paired voices for the entire *Baban* beat structure. This is a crucial example of hidden transference of traditional Chinese music structure in *Ba Yin*.

Additive and Subtractive Beat Groupings

A defining aspect of the *Shi-Ba-Liu-Si-Er* percussion suite are distinct sections that have various additive and subtractive beat grouping patterns. Chen adapts these beat groupings as an outline rather than strict rules of construction. Each variation of *Da Si Duan* follows the same 10-8-6-4-2 subtractive beat pattern. Each macro grouping follows a specific subgrouping that

Eight Sounds, Two Continents: An Analysis of Ba Yin by Chen Yi

sums to the macro: 3+7 (10), 1+7 (8), 1+5 (6), 1+3 (4), and 1+1 (2), which repeats twice in each variation. According to Miller and Edwards, Chen adjusts the proportions and duration value to better fit into a Western 4/4 time signature, as illustrated in Figure 11 below.

M.M. = 132-144 Line 1: 3+7

The musical score for Figure 11 is divided into five lines, each with specific groupings and percussion markings:

- Line 1 (mm. 44-46):** Groupings of 3, 7 (in 4 beats), 3, and 7. Percussion markings include "cymbala" and "large gong".
- Line 2 (mm. 47-49):** Groupings of 1+7, 7, 1, and 7. Percussion markings include "small gong" and "large gong".
- Line 3 (mm. 50-52):** Groupings of 1+5 and 5 (in 3 beats). Percussion markings include "drum".
- Line 4 (mm. 53-55):** Groupings of 1, 5, 1, 3 (in 2 beats), 1, and 3. Percussion markings include "large gong" and "medium gong".
- Line 5 (mm. 56-58):** Groupings of 1+1 and 1. Percussion marking includes "cymbal".

Figure 11: “10-8-6-4-2” groupings, “Shifan gong and drum,” mm. 44–53.

In mm. 112–151, Chen Yi alters the pattern so each grouping sums to eight beats, yet phases via complimentary additive and subtractive processes. One example of the subtraction comes in the number of beats for each percussion entrance—5 beats (4+1) for the “cymbal”, 4 beats (3+1) for the “small gong,” 3 beats (2+1) for the “drums” and 2 beats (1+1) for the “gong,” with a *tutti* statement of 5 beats (4+1) that elides into the next variation, as seen in Figure 12.

5 beats (4+1) 4 beats (3+1)

112 **G** *Piu mosso*

Perc. 1

112 *fz* “Cymbal”

Perc. 2

112 *fz* “Small Gong”

116 3 beats (2+1) 2 beats (1+1)

Perc. 1

116 “Drums”

Perc. 2

116 “Gong”

fz *fz*

Figure 12: Subtractive process, “Shifan Gong-and-Drum,” mm. 112–119
Ba Yin by Chen Yi. Copyright © 2015 by Theodore Presser Company
 All rights reserved. Used with permission.

Chen Yi draws on a variety of rhythmic forms and attributes throughout *Ba Yin*. Several of these forms derive from beat-grouping patterns of source material, such as *Baban*, *ji-ji-feng*, or *Shi-Ba-Liu-Si-Er*. These forms and attributes contribute to deep structural organization, providing framework that may not be salient to the listener or performer. Analysis reveals these hidden structures and illustrates Chen’s synthesis of multiple Chinese rhythmic traditions in *Ba Yin* through the vehicle of Western rhythmic notation and meter.

Conclusion

Chen Yi’s music occupies a unique space among her contemporaries who immigrated to the United States after the Cultural Revolution. As illustrated through Everett’s framework of transference, syncrecity, and synthesis, Chen creates a new voice from her experiences and studies of Chinese and Western cultures. In *Ba Yin*, Chen uses source material from different regions and historic eras with the throughline of the *bayin*—the ancient instruments made from the eight materials. She uses Western wind and percussion instruments, along with a few Chinese percussion instruments, to emulate the traditional instruments found in the three folk music sources: the *suona* and *sheng* of *Shui Long Yin*, the *xun*, *bianqing*, and *bianzhong* of *Song of the Chu*, and the *Shifan luogu* instruments of *Shi-Ba-Liu-Si-Er*.

Ba Yin exemplifies Chen’s compositional voice as existing in a liminal space between two cultures. Chen draws on the form, harmonic, and rhythmic elements of these three folk tunes. For some elements, she combines overt Chinese and Western attributes, such as pentatonicism with chromaticism. With other elements, contextual knowledge of less-readily salient deep structural attributes, such as *Baban* beat structure or use of Golden Section ratio aids theoretical understanding of *Ba Yin*.

Eight Sounds, Two Continents: An Analysis of Ba Yin by Chen Yi

Chen Yi's artistic philosophy balances logic and emotions. This balance is central to *Ba Yin*, where her craft for form, counterpoint, harmony, rhythm, and orchestration meets the evocative traditional Chinese folk music source material, creating a powerful expression that is more than a "fusion" of two disparate cultures. I hope this analysis provides conductors and performers with avenues of study for *Ba Yin*, her other works for winds, and the music of her contemporaries and their students.

Appendix I: Glossary of Chinese Musical Terminology

Baban – a basic Chinese “mother tune” with structure of 68 beats (often notated in Western 1/4 meter) over eight lines of eight measures, with the fifth line having 12 measures. See Figure 10 for a Western notation of this tune.

Bayin – an ancient Chinese instrument categorization by eight materials of construction: metal, stone, silk, bamboo, gourd, clay, leather, and wood.

Duoban – a fast 1/4 meter often found in Beijing Opera at climatic moments of a tune.

Gisheng – a heptatonic scale based on a pentatonic mode with two added tones. See Figure 3 for Western notation of several *Gisheng* scales.

Liusheng – a hexatonic scale based on a pentatonic mode that incorporates one additional tone.

Biangong – a note one semitone below the “tonic” (scale degree 1) of the mode.

Bianzhi – a note one semitone below the “dominant” (scale degree 5) of the mode.

Qingjiao – a note one whole tone below the “dominant” (scale degree 5) of the mode.

Run – a note one whole tone below the “tonic” (scale degree 1) of the mode.

Ji-ji-feng – a gradual *accelerando* that shifts from a duple meter to a one-beat meter (e.g. 1/4).

Shi-Ba-Liu-Si-Er – a classical Chinese percussion suite of four major sections that features patterns of expanding and contracting beat group patterns, as outlined below.

Maotou – the opening major section of the percussion suite.

Da Si Duan – a section that has subtracting beat groupings of 10, 8, 6, 4, and 2 and alternates between rotating leading percussion instruments and *he wei* (refrain tails).

Yu He Ba – a section where beat groups of 1, 3, 5, and 7 combine in various permutations to sum to 8 beats.

Shoutou – the “coda” section that features expanding and contracting beat groupings that correspond to different geometric patterns.

Shifan luogu – a traditional Chinese ensemble combining various wind, string, and percussion instruments commonly found in central and southern Chinese provinces.

Wusheng – the five traditional Chinese pentatonic modes (*gong*, *shang*, *jue*, *zhi*, and *yu*) that combine various permutations of major second and minor third intervals. See Table 8 for specific examples of each mode.

Appendix II: Traditional Chinese Instruments Emulated and Folksong Material in *Ba Yin*

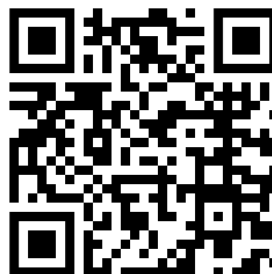
Suona



Sample Recording



Field Recording of *Shui Long Yin* (Mvt I Material)



Sheng



Sample Recording



Xun



Sample Recording



Example Recording of “Song of the Chu” (Mvt II)



Brinberg

Bianqing



Sample Recording



Bianzhong



Sample Recording



Percussion found in *Shifan luogu*



Example Recording of
Shi-Ba-Liu-Si-Er (Mvt III)



Endnotes

1. Leta Miller and J. Michele Edwards, *Chen Yi* (Champaign–Urbana, IL: University of Illinois Press, 2020), 30.
2. *Ibid.*, 43-45.
3. Nancy Yunhwa Rao, “Cultural Boundary and National Border: Recent Works of Tan Dun, Chen Yi and Bright Sheng,” in *Contemporary Music in East Asia* Hee Sook Oh, ed. (Seoul National University Press, Seoul: 2014): 222.
4. Chen Yi, *Ba Yin* (Malvern, PA, Theodore Presser Co, 2001/2015).
5. Chen Yi, *Ba Yin (The Eight Sounds)*, with PRISM Quartet and the University of Missouri–Kansas City Conservatory Wind Symphony, conducted by Steven D. Davis, recorded October 2015, XAS 105, 2019.
6. Hsieh Hsien-Fang, “The Influences of Eastern and Western Music in Chen Yi’s *Percussion Concerto*” (DMA diss., University of Miami, 2016).
7. Marianne Kielian-Gilbert, “Experiencing Chen Yi’s Music: Local and Cosmopolitan Reciprocities in Ning for Pipa, Violin and Cello (2002),” *Music Theory Online* 26, no. 3 (2020): 167-180.
8. Monica Kang, *Post-Tonal Affinities in Piano Works of Bartók, Chen, and Crumb* (New York: Frankfurt am Main, 2016): 97-148.
9. Joseph Straus, *The Art of Post-Tonal Analysis* (New York: Oxford University Press, 2022): 178-182.
10. Stephen Jones, *Folk Music in China: Living Instrumental Traditions* (Oxford: Oxford University Press, 1995).
11. Nancy Rao, “The Tradition of *Luogu Dianzi* (percussion classics) and its Signification in Contemporary Music,” *Contemporary Music Review* 26, no. 5/6 (2007): 511-527.
12. Yayoi Everett, “From Exoticism to Interculturalism: Counterframing the East-West Binary,” *Music Theory Spectrum* 43, no. 2 (2021): 332.
13. Yayoi Everett, “Intercultural Synthesis in Postwar Western Art Music,” in *Locating East Asia in Western Art Music*, ed. Yayoi Everett and Frederic Lau (Middletown, CT: Wesleyan University Press, 2004), 16.
14. *Ibid.*, 16.
15. *Ibid.*, 16.
16. *Ibid.*, 16.
17. Alan R. Thrasher et. al, “China, People’s Republic of,” in *Grove Music Online*, Oxford University Press, 2001; online ed., 2001; updated January 31, 2014.
18. Jones, *Folk Music of China*, 97.
19. *Ibid.*, 97.
20. *Ibid.*, 98-99.
21. Jones, *Folk Music in China*, 99.
22. Chen Yi, *Ba Yin* (Malvern, PA: Theodore Presser Co, 2001/2015).
23. Koay, *The Kaleidoscope of Women’s Sounds in Music*, 151-156.
24. *Ibid.*, 157.

25. Alan R. Thrasher, "Qing," in *Grove Music Online*, Oxford University Press, 2001, online ed., 2001.
26. Ibid.
27. Alan R. Thrasher, "Zhong," in *Grove Music Online*, Oxford University Press, 2001, online ed., 2001.
28. Jones, *Folk Music in China*, 257.
29. Alan R. Thrasher et. al, "China, People's Republic of."
30. Roy Howat, *Debussy in Proportion: A Musical Analysis* (Cambridge: Cambridge University Press, 1983), 2.
31. Various Artists, *China: Traditions populaires instrumentales/China: Folk Instrumental Traditions*, Field Performances by folk musicians, Recordings date between 1985-1992, VDE-GALLO, 1995, Disc 1.
32. Chen Yi. Correspondent, email message to the author, November 14, 2022.
33. Rao, "The Tradition of *Luogu Dianzi*," 515-516.
34. Chen Yi. Correspondent, email message to the author, December 9, 2022.
35. Jones, *Folk Music in China*, 263.
36. Ibid., 263.
37. Chen Yi. Correspondent, email message to the author, December 3, 2022.
38. Chen Yi. Correspondent, email message to the author, December 10, 2022.
39. Miller and Edwards, *Chen Yi*, 49.
40. Ho Lu-Ting and Han Kuo-huang, "On Chinese Scales and National Modes," *Asian Music* 14, no. 1 (1982): 134.
41. Ibid.
42. Ibid.
43. Chen Yi. Correspondent, email message to the author, December 10, 2022.
44. Jones, *Folk Music in China*, 145.
45. Chen Yi, "Tradition and Creation," *Current Musicology* 67/68 (Fall 1999), 65-66.
46. Ibid., 66.
47. Miller and Edwards, *Chen Yi*, 64.
48. Ibid., 65.

Bibliography

Chen Yi. *Ba Yin*. Malvern, PA: Theodore Presser Co, 2001/2015.

—. "Tradition and Creation." *Current Musicology* 67/68 (Fall 1999): 59-72.

Chen Yi, Marianne Kielian-Gilbert, Nancy Rao, John Roeder, Jennifer Bain. "In Dialogue with Chen Yi: Compositional Images, Techniques, and Influences." Interview by *Society for Music Theory* (November 2017). Accessed November 5, 2021.

Eight Sounds, Two Continents: An Analysis of Ba Yin by Chen Yi

- Everett, Yayoi U. "Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy." In *Locating East Asia in Western Art Music*, edited by Yayoi U. Everett and Frederic Lau, 1-21. Middletown, CT: Wesleyan University Press, 2004.
- . "From Exoticism to Interculturalism: Counterframing the East-West Binary." *Music Theory Spectrum* 43, No. 2 (2021): 330-338. Accessed November 10, 2021.
- Ho Lu-Ting and Han Kuo-huang. "On Chinese Scales and National Modes." *Asian Music* 14, no. 1 (1982): 132-154.
- Howat, Roy. *Debussy in Proportion: A Musical Analysis*. Cambridge: Cambridge University Press, 1983.
- Hsieh Hsien-Fang. "The Influences of Eastern and Western Music in Chen Yi's *Percussion Concerto*." DMA diss., University of Miami, 2016.
- Jones, Stephen. *Folk Music of China: Living Instrumental Traditions*. Oxford, UK: Oxford University Press, 1995.
- Kang, Monica. *Post-Tonal Affinities in Piano Works of Bartók, Chen, and Crumb*. New York: Frankfurt am Main, 2016.
- Kielian-Gilbert, Marianne. "Experiencing Chen Yi's Music: Local and Cosmopolitan Reciprocities in Ning for Pipa, Violin and Cello (2002)." *Music Theory Online* Vol. 26, No. 3 (2020): 167-180. Accessed January 19, 2022.
- Koay, Kheng K. *The Kaleidoscope of Women's Sounds in Music of the Late 20th and Early 21st Centuries*. Cambridge, UK: Cambridge Scholars Publishers, 2015.
- Miller, Leta E. and J. Michele Edwards. *Chen Yi*. Champaign-Urbana, IL: University of Illinois Press, 2020.
- Rao, Nancy Yunhwa. "Cultural Boundary and National Border: Recent Works of Tan Dun, Chen Yi and Bright Sheng." In *Contemporary Music in East Asia*, edited by Hee Sook Oh, 211-239. Seoul: Seoul National University Press, 2014. Accessed November 5, 2021.
- Rao, Nancy Yunhwa. "The Tradition of *Luogu Dianzi* (percussion classics) and its Signification in Contemporary Music." *Contemporary Music Review* Vol. 26, No. 5/6 (2007): 511-527. Accessed January 19, 2022.

Contributors

Straus, Joseph N. *The Art of Post-Tonal Analysis: Thirty-Three Graphic Music Analyses*. New York: Oxford University Press, 2022.

Thrasher, Alan R. et. al. "China, People's Republic of." In *Grove Music Online*. Oxford University Press, 2001; online ed., 2001; updated January 31, 2014. <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.43141>

Thrasher, Alan R. "Qing." In *Grove Music Online*. Oxford University Press, 2001; online ed., 2001. <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.45371>

—. "Zhong." In *Grove Music Online*. Oxford University Press, 2001; online ed., 2001. <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.45376>

CONTRIBUTORS

JONATHAN POQUETTE, D.M.A., is the Fletcher Moore Distinguished Emerging Scholar, Director of Bands, and Assistant Professor of Music at Elon University. He administers the entire Elon Band program where he serves as director for the Elon Wind Ensemble, the "Fire of the Carolinas" Marching Band, and the Elon Pep Band. Poquette has presented leadership training workshops, worked with teachers at all levels including young music educators, guest conducted several honor bands throughout the United States, adjudicated various festivals, and is a sought-after clinician. Before his graduate work, Poquette taught instrumental music at the middle and high school levels in Illinois and Wisconsin for four years, dramatically growing each program's size and quality. While in WI, Poquette's ensembles regularly received firsts and "best-band" ratings at festivals and competitions. Poquette earned a Doctor of Musical Arts degree from the University of Georgia, a Master of Arts degree from the University of Central Missouri, and a Bachelor of Music in Music Education degree from Southern Illinois University Carbondale. His primary teachers include Dr. Cynthia Johnston Turner, Dr. Scott Lubaroff, and Dr. Christopher Morehouse. Poquette's research interests include the evolution of wind band throughout history, twenty-first century audience engagement strategies, and evaluations of wind band repertoire.

BARRY KRAUS, D.M.A., is Director of Bands, Instrumental Area Coordinator, and Associate Professor of Music at Belmont University where he conducts the Wind Ensemble and teaches graduate and undergraduate courses in conducting and music education. Prior to Belmont, he held positions at Baylor University, The University of Texas at Austin, and public and private schools in Arizona, Oklahoma, and Texas. He holds the Doctor of Musical Arts Degree from Arizona State University, Master of Music Degree from Baylor University, and the Bachelor of Music Degree from Oklahoma State University. His primary conducting teachers were Gary Hill, Michael Haithcock, Joseph Missal, and Steven Heyde. Dr. Kraus has presented research and clinic sessions at conventions of the Tennessee Music Education Association, Texas

Music Educators Association, National Association for Music Education, CBDNA National Conference, and the International Conference for Arts and Humanities. He has served two terms as Higher Education Chairman for the Tennessee Music Education Association and as Collegiate Representative for the Middle Tennessee School Band and Orchestra Association. He is a member of the College Band Directors National Association, National Association for Music Education, Pi Kappa Lambda, and Phi Beta Mu. He is also a member of Phi Mu Alpha Sinfonia and holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

KAREN M. KONER, Ph.D., serves as Associate Professor and Coordinator of Music Education at San Diego State University. As a specialist in instrumental music education, she teaches undergraduate and graduate courses focusing on K-12 teaching strategies, rehearsal techniques, lesson planning, and curriculum. Dr. Koner holds a Doctor of Philosophy in Curriculum and Instruction in Music Education from the University of Maryland, as well as additional degrees from the University of Arizona. Dr. Koner's research interests encompass topics related to music teacher education with a specific lens of mental health, stress management, and mindfulness techniques of music educators and students. She has presented her research and work internationally and nationally through music education professional conferences in Glasgow, Helsinki, Tel Aviv, and throughout the United States. Dr. Koner's research can be found in journals such as the *Update: Applications of Research in Music Education*, *Journal of Research in Music Education*, and *International Journal of Music Education*.

ISAAC BRINBERG, D.M.A., currently serves as the Wind Ensemble Director and Tuba Instructor at Augusta University in Augusta, GA. He completed his Doctor of Musical Arts in Wind Band Conducting at the University of Illinois Urbana-Champaign, studying with Dr. Kevin Gerald and Dr. Stephen Peterson as well as working with Barry Houser and the Marching Illini. Prior to Illinois, Dr. Brinberg received his Master of Music in Wind Conducting at the University of Missouri-Kansas City Conservatory, studying with Professor Steven D. Davis, and earned his Bachelor of Music Education with a Minor in Wind Conducting from Indiana University, studying tuba with Daniel Perantoni. Dr. Brinberg's research interests include a variety of subjects, recently focusing on Chen Yi, nontraditional concert venues, tuba pedagogy, and cultural diplomacy. He has presented at several CBDNA Division conferences, the College Music Society Great Plains Regional Conference, and has given virtual presentations through the CBDNA webinar series. His scholarship has been published in the *Journal of Band Research*, the *WASBE Journal* and he has contributed to *The Instrumentalist* and *The Collective*. Dr. Brinberg is a member of CBDNA, ITEA, GMEA, and Brother of Kappa Kappa Psi.



The American Bandmasters Association

The Journal of Band Research is the premiere scholarly publication in the world devoted to band music, band history and band methodology.

Every Journal article from 1964 - TODAY is available for download in PDF.



Visit the Journal of Band Research Online Store to Purchase Any Previous Article in PDF

A fantastic resource is now available to you at the JBR Store!

<https://selffy.com/jbr-store>

You may search online 640+ articles from every back issue of the Journal of Band Research from 1964 - TODAY at the new JBR Store. Each full text PDF article is available for download for only \$3. Use a credit card or PayPal for instant access via emailed PDFs. You may now also subscribe to the print edition or renew your subscription for the Journal of Band Research at the JBR Store using a credit card or PayPal.

The JBR Store offers the free download of a PDF Index of all 645 articles.

Dr. David Kish, Manager, JBR Store