

# **B R A S S   B A N D S**

## **I N   A N D   O U T   O F   C O N T E X T**

*An exploration and critical reflection of my recent creative practice,  
focussing on atypical works for the traditional brass band*

Lucy Pankhurst

PhD 2019

# **B R A S S   B A N D S** **I N   A N D   O U T   O F   C O N T E X T**

*An exploration and critical reflection of my recent creative practice,  
focussing on atypical works for the traditional brass band*

**L U C Y   P A N K H U R S T**

A thesis submitted in partial fulfilment of the requirements of Manchester Metropolitan University for the degree of Doctor of Philosophy.

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*“Heritage is not about the past. It is about the future and what we choose to do with it; What to take with us and what to leave behind...”<sup>1</sup>*

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<sup>1</sup>Dr Simon Thurley, English Heritage (BBC ‘From Old Bones to Precious Stones’, 2013 – printed with kind permission).

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# CONTENTS

TABLE OF FIGURES	i
ACKNOWLEDGEMENTS	vii
ABSTRACT	viii
1. CONTEXTUALISATION	1
i. Personal Context	1
ii. In Context	2
iii. Out of Context	12
2. Brass Bands without ADDITIONAL ELEMENTS	17
i. <i>His Depth</i> (2012)	17
ii. <i>Nightlights</i> (2019)	24
iii. <i>DIP</i> (2015)	33
iv. <i>Mindscapes</i> (2018)	40
3. Brass Bands with TECHNOLOGY	59
i. <i>Voices (in memoriam)</i> (2014)	61
ii. <i>Cantabile(s)</i> (2013)	72
iii. <i>Th'owfen Raconteurs</i> (2013)	80
4. Brass Bands with GUESTS and SPATIAL ELEMENTS	93
i. <i>Th'owfen Raconteurs</i> (2013)	94
ii. <i>Where She Sings Freely</i> (2018)	97
iii. <i>Brass Roots; Musical Wings</i> (2015)	105
5. Brass Bands with EDUCATIONAL COMPONENTS	115
i. Summation of works	116
ii. <i>Reflection Connection</i> (2016)	118

## CONTENTS (continued)

6. IMPACT and CONCLUSIONS	129
i. Personal Practice	129
ii. Education	132
iii. Legacy	134
7. BIBLIOGRAPHY and REFERENCES	137
i. Textual Resources	137
ii. Musical Scores	140
iii. Articles and Journals	143
iv. Theses and Reports	144
v. Other/Miscellaneous	145
8. APPENDICES	147
9. Portfolio of Compositions:	169
i. List of Accompanying Works	169
ii. CD track list	169
iii. Video Track List	170
iv. USB Memory Stick copy of PhD Submission and Portfolio	170
v. Separate Portfolio of scores, recording and videos	172

# TABLE OF FIGURES

Figure 1.1	Fig. 1.1 – Examples of saxhorns advertised by Henry Distin & Co. c.1849 (Baines, 1993 p. 256-7)
Figure 1.2	Transposed pitches for brass band instruments (Steadman-Allen, 1980 p.8)
Figure 1.3	Pankhurst, L - Portfolio of Compositions venn diagram showing distribution and combination of additional elements
Figure 2.1	Britten - the final three bars of the first <i>St. Edmundsbury Fanfare</i> leading into the opening bars of <i>His Depth</i> (Pankhurst)
Figure 2.2	Pankhurst, L - the final bars of <i>His Depth</i> (b. 51-56), leading straight into the next <i>St. Edmundsbury Fanfare</i> (Britten)
Figure 2.3	<i>His Depth</i> (bars 39-48)
Figure 2.4	<i>His Depth</i> , muted cornets (b. 28-33)
Figure 3.1	Pankhurst, L - <i>Nightlights</i> , percussion and soloist (bars 1-14 – transposed score)
Figure 3.2	<i>Nightlights</i> , soloist and mid/low brass (bars 8-24 – transposed score)
Figure 3.3	<i>Nightlights</i> , muted cornets, trombones and percussion (bars 10-18, transposed score)
Figure 3.4	<i>Nightlights</i> , solo horn melody (bars 36-43, transposed score)
Figure 3.5	<i>Nightlights</i> , solo horn with cornets (bars 41-43)
Figure 3.6	<i>Nightlights</i> , solo horn with percussion (bars 62-67)
Figure 4.1	The harmonic series, as read by brass band transposing instruments – ‘open’ notes (no valves/first position) Siebert (1976, p.5)
Figure 4.2	Lip bend notation
Figure 4.3	Octave dip/pedal drop notation

## TABLE OF FIGURES (contd.)

Figure 4.4	Valve combinations and slide positions for the chromatic progression on the lowest comfortable harmonic, with the subsequent ‘pedal’ octave below.
Figure 4.5	Pankhurst, L - <i>DIP</i> , bars 1-9, the descent into pedal range and lip bends (transposed score)
Figure 4.6	Half valve notation
Figure 4.7	Périnet valve diagram (Myers, 1997) showing the two clear ‘windways’
Figure 4.8	Enharmonic and Measured Tremolo notation (Steadman-Allen, 1980, p. 48)
Figure 4.9	<i>DIP</i> (bars 57-72, transposed score)
Figure 4.10	<i>DIP</i> , multiphonics and pitch bends, bars 74-90 (transposed score)
Figure 4.11	<i>DIP</i> , overlapping pitch bends, bars 106-110 (transposed score)
Figure 5.1	Pankhurst, L – <i>Mindscales</i> , ‘tinnitus drone’ notation (bar 111)
Figure 5.2	<i>Mindscales</i> , soprano/horn/trombone melody (b. 17-19)
Figure 5.3	<i>Mindscales</i> , glockenspiel demonstrating use of 7ths (b. 47-52)
Figure 5.4	<i>Mindscales</i> , tuned percussion (b. 141-145)
Figure 5.5	Smetana <i>String Quartet No. 1, first movement</i> (b. 1-5) Pesic & Pesic, 2015 (p. 10)
Figure 5.6	Beethoven <i>String Quartet op. 59, No. 2, first movement</i> (b. 1-9) Pesic & Pesic, 2015 (p. 10)
Figure 5.7	<i>Mindscales</i> , tutti chord clusters (b. 1-4)
Figure 5.8	<i>Mindscales</i> , off-stage solo horn (b.1-16, transposed score)
Figure 5.9	<i>Mindscales</i> , figure D to E, distance and depth (transposed score)
Figure 5.10	<i>Mindscales</i> , trombone dotted rhythm interjection (b. 30, transposed score)
Figure 5.11	<i>Mindscales</i> , ‘chattering’ trombones (b. 24, transposed score)
Figure 5.12	<i>Mindscales</i> , trombone ‘passing march’ (b. 32-35, transposed score)
Figure 5.13	Charles Ives <i>Central Park in the Dark</i> (New York, Boelke-Bomart, Inc., (1906, pub. 1973), giving the impression of different time signatures and perspective and utilising localised dynamics (b. 60-63)

## TABLE OF FIGURES (contd.)

Figure 5.14	<i>Mindscales</i> , half valve improvisation notation (b. 180, transposed score)
Figure 5.15	Roddie, M – <i>Caesium Bomb</i> , half valve improvisation notation (p. 3, staves 1 and 2, transposed score)
Figure 5.16	<i>Mindscales</i> , trio with 2 <sup>nd</sup> valve slide removed (b. 188-192, transposed score)
Figure 5.17	<i>Mindscales</i> , Shepard scale auditory illusion noted in brass (b.69-78)
Figure 5.18	<i>Mindscales</i> , trombone glissandi (b.73-78)
Figure 5.19	<i>Mindscales</i> , tuned percussion descending representation of Shepard scale (b.193-222)
Figure 6.1	Souster, <i>Echoes</i> (Composers Edition, 1990) – band and electronics set up
Figure 6.2	Pankhurst, L - <i>Voices from No Man's Land</i> (2014), performance map of cloisters, showing the movement of chorus and placement of speakers
Figure 6.3	Pankhurst, L - <i>Voices (in memoriam)</i> , notation of opening bars (transposed score)
Figure 6.4	<i>Voices (in memoriam)</i> , cornets ( <i>Tannenbaum</i> ) and horns ( <i>Silent Night</i> ), bars 22-45 (transposed score)
Figure 6.5	<i>Voices (in memoriam)</i> flugel and trombone duet fragment taken from <i>Gloria</i> (b. 40-44 and 48-52)
Figure 6.6	<i>Voices (in memoriam)</i> glockenspiel rhythm (b. 31) taken from <i>Ordres, Hommes</i>
Figure 6.7	Final four bars from <i>3 and 4 Pence (Voices from No Man's Land)</i> and <i>Voices (in memoriam)</i> soprano cornet (b. 75)
Figure 6.8	<i>Christmas Football (Voices from No Man's Land)</i> and <i>Voices (in memoriam)</i> 2 <sup>nd</sup> and 3 <sup>rd</sup> cornets (bars 76-81)
Figure 6.9	<i>We'll All Be Home Soon!</i> (text added for reference) bars 89-104 of <i>Voices (in memoriam)</i> , soprano cornet, solo horn and solo cornets
Figure 6.10	<i>Voices (in memoriam)</i> , fanfares (bar 108 (transposed score)
Figure 6.11	<i>Voices (in memoriam)</i> , audio track 2 cue (bar 200-208)

## TABLE OF FIGURES (contd.)

Figure 7.1	Weber, <i>Concertino for Horn and Orchestra</i> (Extract taken from <i>The Cambridge Companion to Brass Instruments</i> (Wills - 1997, p. 268)
Figure 7.2	Pankhurst, L - <i>Cantabile(s)</i> , opening two phrases of multiphonics (transposed score)
Figure 7.3	<i>Cantabile(s)</i> , final bars (tenor horn written pitch and actual sounding pitch with the octave double effect
Figure 8.1	Pankhurst, L - <i>Th'owfen Raconteurs: 1950's</i> , showing the basic rhythm of words spoken by Terry Holden during his personal accounts, as imitated in the band (b. 143-150)
Figure 8.2	<i>Th'owfen Raconteurs: 1950's</i> , cornet section accompaniment (b. 142-161)
Figure 8.3	<i>Th'owfen Raconteurs</i> , graphic notation key
Figure 8.4	<i>Th'owfen Raconteurs</i> , Wingates registered charity number transformed into pitch
Figure 8.5	<i>Th'owfen Raconteurs</i> , solo cornet improvisation section (with live electronics, b. 517)
Figure 8.6	<i>Th'owfen Raconteurs</i> , notation of mouthpiece whistle (b. 64)
Figure 8.7	<i>Th'owfen Raconteurs</i> , slapped mouthpiece notation and air/pitchless flutter in back row cornets (b. 269)
Figure 9.1	<i>Th'owfen Raconteurs</i> – fanfare figure (b. 52-59 – transposed score)
Figure 9.2	<i>Th'owfen Raconteurs</i> – flugel, baritones and Bb basses (b. 151-152)
Figure 9.3	<i>Th'owfen Raconteurs</i> – cornets and flugel chords (b. 470-478)
Figure 10.1	Pankhurst, L – <i>Where She Sings Freely</i> , muted cornets (b. 1)
Figure 10.2	<i>Where She Sings Freely</i> , flugel solo illustrating the jump of a 7 <sup>th</sup> (b.1, transposed pitch)
Figure 10.3	<i>Where She Sings Freely</i> , flugel (b.9, transposed pitch)

## TABLE OF FIGURES (contd.)

Figure 10.4	<i>Where She Sings Freely</i> , flugel melody joined by euphonium (b. 1-6)
Figure 10.5	<i>Where She Sings Freely</i> , cornet realisation of the text “...in the little song she had to sing...” (b. 13, transposed pitch)
Figure 10.6	<i>Where She Sings Freely</i> , also uses the rhythm suggested within the text (b. 15, transposed pitch)
Figure 10.7	<i>Where She Sings Freely</i> , “One domino in a line of others...” is illustrated by a descending scale, beginning in the solo cornets and moving down the band to the basses (b. 26, transposed score)
Figure 10.8	<i>Where She Sings Freely</i> , “Nature’s mirror...”, solo cornets against euphoniums and Eb bass (b. 26, transposed score)
Figure 10.9	<i>Where She Sings Freely</i> , “To dive...” half valve glissandi (b.36)
Figure 10.10	<i>Where She Sings Freely</i> , solo lines in in solo cornets 1+3 and soprano undulate up and down in counterpoint to suggest the birds in flight, weaving past each other (b. 39)
Figure 10.11	<i>Where She Sings Freely</i> , “A flock transfigures into an army...” tenor drum rhythms (b. 46)
Figure 10.12	<i>Where She Sings Freely</i> , “A Wales of stigma and manipulation, now of justice.” on the opening melody of <i>Hen Wlad Fy Nhadau</i> (b. 50)
Figure 10.13	<i>Where She Sings Freely</i> , cornet melody to the words: “On the light side of the moon, She can think, take flight, hover, dive and soar.”
Figure 11.1	Pankhurst, L - Basic alphabetic pitch grid
Figure 11.2	<i>MYBB’s anniversary</i> notated as a rhythm
Figure 11.3	Pankhurst, L – <i>Brass Roots; Musical Wings</i> , themes developed with the Macclesfield Youth Bands used within the final work
Figure 11.4	<i>Brass Roots; Musical Wings, Onwards and Upwards</i> (b. 41-50, transposed score)
Figure 11.5	<i>Brass Roots; Musical Wings, All in Good Time</i> blues scale in Bb and Eb (b. 245 (V), transposed score)
Figure 11.6	<i>Brass Roots; Musical Wings, Bridge Beats</i> Drum Corps feature (b. 184-193)

## TABLE OF FIGURES (contd.)

Figure 11.7	<i>Brass Roots; Musical Wings, In It Together</i> , cornet feature (b. 361-372)
Figure 11.8	<i>Brass Roots; Musical Wings, In It Together</i> , euphonium feature (b. 389-407)
Figure 12.1	Pankhurst, L - <i>Reflection Connection</i> , Bedlington Band's fanfare, constructed using ideas from the workshops
Figure 12.2	<i>Reflection Connection</i> , Ashington Colliery Band's fanfare figure
Figure 12.3	<i>Reflection Connection</i> , Ellington Colliery Band's fanfare figure
Figure 12.4	<i>Reflection Connection</i> , Jayess Newbiggin Brass Band's fanfare figure
Figure 12.5	<i>Reflection Connection</i> , bass, euphonium and baritone fanfare, based on the Jayess Newbiggin Brass Band's fanfare figure (transposing score)
Figure 12.6	<i>Reflection Connection</i> , horn and flugel fanfare, based on the Jayess Newbiggin Brass Band's fanfare figure (transposing score)
Figure 12.7	<i>Reflection Connection</i> , trombone fanfare, based on the Ellington fanfare figure (transposing score)
Figure 12.8	<i>Reflection Connection</i> , cornet fanfare, based on the Bedlington original fanfare figure (transposing score)
Figure 12.9	<i>Reflection Connection</i> , Combined Fanfare, to be performed by a soloist once all other players have left the stage



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# ABSTRACT

This critical commentary presents a brief historical context of the traditional brass band and my personal connection to it as a performer and composer, exploring the implications of this upon my own artistic practice.

The complementary writing that follows examines a selection of works from my recent creative output that challenge the traditional brass band paradigm, as demonstrated in the accompanying portfolio of original compositions. Each chapter is dedicated to a subdivision within the portfolio, focussing on specific compositional elements that reflect atypical brass band styles, including the application of electronics, the use of advanced idiomatic techniques and writing for multiple layered ensembles, with differentiation.

Concluding with reflections on my compositional practice and work within education, the ensuing discourse investigates the impact legacy of the work itself, with anthropological observations.

# CHAPTER 1.

## CONTEXTUALISATION

### i. PERSONAL CONTEXT:

My own musical aesthetic was primarily founded as a performer. As a young tenor horn player, much of the material I initially had access to was stylistically limited and my early compositional efforts reflected this. It was not until after I commenced my undergraduate studies that I began to play more artistically diverse pieces and was exposed to advanced performance techniques and musical approaches that were completely new to me. To name some examples, Harrison Birtwistle's *Grimethorpe Aria* (1973) and *Salford Toccata* (1989)<sup>1</sup> and Judith Bingham's *These Are Our Footsteps* (2000) and *The Stars Above, The Earth Below* (1991) broke away from the tradition of homophonic textures in brass band works, with each part having its own identity and specific role within the music. Performing alongside the RNCM Chorus for Joseph Horowitz's *Samson* (1977) and Gilbert Vinter's *The Trumpets* (1964) also presented the concept of combining the ensemble with voices in a contemporary context. These new works I encountered challenged the musical aesthetic I had built as a performer, and presented me with the prospect of creating new soundworlds using the familiar instrumentation.

After this bombardment of so many new sounds and styles, I began to take a more practical interest in writing and my compositional style grew, informed by my curiosity in the capabilities of certain instruments. I also began to experiment with extended playing techniques in my own practice, eventually applying this to ensemble writing. My constant drive to work in unconventional ways with the brass band resulted in my continuing to write for the ensemble in a variety of styles, thinking beyond the concert hall and contest stage. Due to factors such as the development of more effective mutes for all brass band instruments, the

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<sup>1</sup> Commissioned during Elgar Howarth's time as Professional Conductor and Music Advisor with the Grimethorpe band. Michael Hall, *Harrison Birtwistle* (London: Robson Books, 1984), 86.

acceptance of popular culture<sup>2</sup> and the use of electroacoustic resources, the textural potential is also constantly expanding.

Combining atypical styles, instrument-specific extended techniques, voices, electroacoustic additions, physical choreography, and spatial elements, I have developed a portfolio of brass band repertoire that exhibits the ensemble as an effective, versatile vessel for contemporary music and concepts.

ii. IN CONTEXT:

Before discussing how music is 'out of context' for the brass band, we must first establish exactly what this means and outline the general perspective for the medium. The traditional styles and attitudes of the British brass band are still closely linked to its formative incarnations, so historical context is therefore very important.

The traditional British brass band model evolved from nineteenth century ensembles. Many of these early bands were launched by employers (such as mines and mills) as a communal activity to promote self-betterment, giving their workers a productive and enjoyable pastime to focus on outside of working hours. The industrialisation and urbanisation of Britain at this time were two 'crucial elements of influence' to the popularity and rise of the brass band.<sup>3</sup> The concept became very attractive for both players and audiences as a form of entertainment. It also promoted a sense of belonging to a specific region, which was very important for people who had relocated for work during the Industrial Revolution into these fast-growing new communities. Trevor Herbert states that "brass bands could be regarded as one of the more important aspects of British art music (...) in the nineteenth century"<sup>4</sup> in that the brass band 'movement', as it became known, was responsible for the "first mass involvement of working-

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<sup>2</sup> Such as Jeremy Deller's *Acid Brass* project, 1997.

<sup>3</sup> Dennis Taylor, *English Brass Bands and Their Music 1860-1930* (Newcastle: Cambridge Scholars, 2011), 37.

<sup>4</sup> Trevor Herbert, *Bands: The Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries* (Buckingham: Open University Press, 1991), 7.

class people in instrumental art music” in Britain.<sup>5</sup> With the introduction of these amateur bands, live music suddenly became accessible and enormously popular for the working class.

The increasing popularity of the brass band was also fuelled by developments in instrument technology and manufacturing throughout the mid nineteenth century. Adolphe Sax’s introduction of the saxhorn family<sup>6</sup> and his subsequent relationship with the influential Distin family (who played and promoted the instruments in Britain – see fig. 1.1) was also a key factor in terms of accessibility of the instruments themselves.<sup>7</sup> This surge in popularity meant that more advanced and reliable instrument models were in great demand. The introduction of mass production ensured that these requirements were met and that the instruments became more affordable. Companies such as Boosey & Co., Besson, and Higham<sup>8</sup> also created more jobs in their factories.<sup>9</sup>

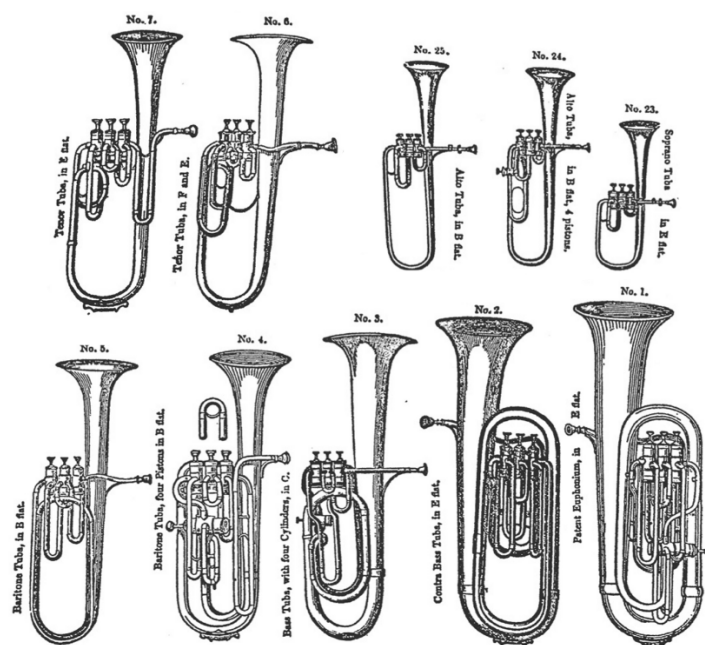


Fig. 1.1 – Examples of saxhorns<sup>10</sup> advertised by Henry Distin & Co. c.1849.<sup>11</sup>

<sup>5</sup> Herbert, *Bands: The Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*, 7.

<sup>6</sup> "...practically an application on the valve-mechanism to instruments of the Bugle-family," Cecil Forsyth, *Orchestration (The Musicians' Library)* (London: Macmillan and co. Ltd., 2<sup>nd</sup> ed. 1939), 163.

<sup>7</sup> Arnold Myers, "Appendix 1: Instruments and Instrumentation in British Brass Bands" in *Bands: The Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*, ed. Trevor Herbert (Buckingham: Open University Press, 1991), 179.

<sup>8</sup> Herbert, *Bands: The Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*, 31.

<sup>9</sup> Myers, "Appendix 1: Instruments and Instrumentation in British Brass Bands" in *Bands: The Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*, ed. Trevor Herbert (Buckingham: Open University Press, 1991), 185.

<sup>10</sup> The term 'tuba' here refers to instruments with an upward-facing bell. These instruments were developed further into the modern tenor horns, baritones, euphonium and tubas (or Eb and Bb basses).

<sup>11</sup> Anthony Baines, *Brass Instruments: Their History and Development* (USA: Dover Publications, 1993), 256-7.

The valve systems of these instruments became standardised and eventually every instrument in the brass band would read their music in the treble clef, becoming transposing instruments.<sup>12</sup> Tubas (classed as Eb basses, sounding one octave below tenor horns) and Bb basses (sounding one octave below euphonium and baritones) were also included in the brass band – see fig. 1.2. This standardisation ensured that players could learn together more effectively and transfer between instruments without having to learn a completely new system and technique, other than having to adjust to size differences. The only exception to this rule is the bass trombone, which still reads bass clef in modern bands.<sup>13</sup> So, for example, a Bb cornet, euphonium and Bb bass could all technically read and play from the same music, with the resulting pitch sounding across three octaves.<sup>14</sup>

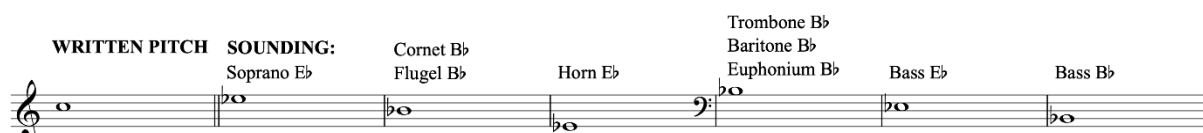


Fig. 1.2 – Transposed pitches for brass band instruments.<sup>15</sup>

The increasing number of bands in Victorian Britain resulted in ensembles often being set up in close geographical proximity to one another. This caused friendly rivalries to form and eventually competitions were organised where bands could challenge each other with cash, new instruments or even livestock presented as prizes.<sup>16</sup>

In the developmental years, before brass band instrumentation was consistent across all ensembles, the repertoire was often “written out by hand – usually by the bandmaster – for the particular players he had at his disposal”,<sup>17</sup> meaning that the pieces were technically bespoke to that specific band. However, as a result of the most popular and successful bands

<sup>12</sup> Edrich Siebert, *A Practical Guide to Instrumentation for the Brass Band* (London: Studio Music, 1976), 5.

<sup>13</sup> Ray Steadman-Allen, *Colour and Texture in the Brass Band Score* (London: Salvationist Publishing & Supplies, 1980), 8.

<sup>14</sup> The same can also be said for the soprano cornet (Eb), tenor horn (Eb) and Eb bass.

<sup>15</sup> Steadman-Allen, *Colour and Texture in the Brass Band Score*, 8.

<sup>16</sup> *The Bolton Journal*, April 8, 1971. Extract from a newspaper clipping located in the Wingates Archives.

<sup>17</sup> Trevor Herbert and John Wallace, ed., *The Cambridge Companion to Brass Instruments* (UK: Cambridge University Press, 1997), 183.

at these early contests starting to gravitate towards a particular grouping, between 1873 and 1901 instrumentation was gradually standardised, as other bands sought to emulate the winning combination.<sup>18</sup> This instrumentation eventually settled into the current brass band format:<sup>19</sup>

Soprano cornet in Eb	2x Tenor Trombones
4x Solo Cornets in Bb	Bass Trombone
Repiano Cornet in Bb	2x Euphoniums in Bb
2x Second Cornets in Bb	2x Baritones in Bb
2x Third Cornets in Bb	2x Basses in Eb
Flugelhorn in Bb	2x Basses in Bb
3x Tenor Horns in Eb	Percussion

It was not until the early 1970s that percussion was officially permitted in contests. Instruments such as bass drum, snare drum and cymbals were common in concerts or marches, but up to this point were considered to be distracting for the band and used to cover up mistakes in competitions, rather than add to the overall texture of the ensemble. Following on from contest organisers making the decision to allow two percussionists per band for contests,<sup>20</sup> Elgar Howarth was invited to write a test piece for the 1975 British Open by Harry Mortimer to address his ongoing criticism of competition pieces lacking “exposure for some of the band”.<sup>21</sup> *Fireworks* (1975) was modelled on Britten’s *Young Person’s Guide to the Orchestra*,<sup>22</sup> which ensured that each section of the band (including percussion) was brought to the fore, rather than only highlighting a few selected soloists. The work also has optional narration to introduce each section.

As Herbert reflects, the emergence of the British brass band “provide[d] a prime example of the fusion of commercial and philanthropic interests and attitudes”,<sup>23</sup> in that changes in the country at this time facilitated the growth of the medium. Individuals such as ‘impresarios’

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<sup>18</sup> Herbert and Wallace, ed. *The Cambridge Companion to Brass Instruments*, 183.

<sup>19</sup> See Appendix 1 for details on individual ranges and transposition of instruments.

<sup>20</sup> The standard number of percussionists in modern Championship bands is now usually three, but the use of four is common for Championship test pieces.

<sup>21</sup> Elgar Howarth and Patrick Howarth, *What a Performance! The Brass Band Plays* (London: Robinson Books Ltd., 1988), 150.

<sup>22</sup> Howarth and Howarth, Howarth, *What a Performance! The Brass Band Plays*, 151.

<sup>23</sup> Trevor Herbert, ed. *The British Brass Band – A Musical and Social History* (Oxford: Oxford University Press, 2002), 10.

Enderby Jackson and John Henry Iles<sup>24</sup> were also significant in the rise of brass bands. They recognised the potential social magnetism of these bands and consequently organised and promoted events to showcase them, including the prestigious National Brass Band Contest at the Crystal Palace. The popularity of these contests soon began to attract people from across the country. In 1854, Belle Vue Contest organiser Enderby Jackson “instituted the idea of a set test-piece, arranged specially for the contest and released to all competitors on the same day”<sup>25</sup> in order to create a more uniform assessment environment for the adjudicators. This system is still used today.

The music played at contests in these initial years was largely transcriptions and arrangements of existing music, including operatic overtures or selections. This suited the instrumentation and players also adopted the ‘signature’ vibrato playing style of brass bands by imitating the singers’ ‘bel canto’.<sup>26</sup> An important innovation occurred in 1855, with the first set test piece used in a competition. Now sadly lost, James Melling’s *Orynthia* was written for the Belle Vue contest, performed by fifteen bands.<sup>27</sup> Previously bands would select their own piece to play in the contests, but between 1855 and 1867 bands had to perform an ‘own-choice’ and a ‘set work’ at the competition.<sup>28</sup> The earliest extant original work is Percy Fletcher’s *Labour and Love* from 1913.<sup>29</sup> Although it was a huge step to have a new commissioned work (for the Crystal Palace contest, current National Finals equivalent), it was still very much influenced by the style and structure of the operatic suites. The music is dramatic, featuring a variety of instruments with cantabile solos, each intended to represent a different character. Fletcher also included a “narrative programme, deemed an essential ingredient to help the largely untutored bandsmen characterise the music.”<sup>30</sup> This ensured that the new music was still relatable for both bands and audiences, which ultimately resulted in the new work’s popularity.

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<sup>24</sup> Account by Hubert Shergold in Arthur R. Taylor, *Labour and Love – An Oral History of the Brass Band Movement* (London: Elm Tree Books, 1983), 7.

<sup>25</sup> Geoffrey Brand and Violet Brand, *Brass Bands in the 20<sup>th</sup> Century* (Letchworth, Herts.: Egon Publishers, 1979), 16.

<sup>26</sup> Howard Snell, *The Trumpet: Its Practice and Performance* (Kenilworth: Rakeway Publishing, 1997), 153.

<sup>27</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 20.

<sup>28</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 20.

<sup>29</sup> Roy Newsome, *The Modern Brass Band From the 1930s to the New Millennium* (Aldershot: Ashgate Publishing, 2006), 120.

<sup>30</sup> Paul Hindmarsh, “Building a Repertoire: Original Compositions for the British Brass Band, 1913-1998.” In *The British Brass Band: A Musical and Social History*, ed. Trevor Herbert (Oxford: Oxford University Press, 2002), 248.



Contests and competitions are still a huge part of brass band culture. In keeping with the standardisation of the ensembles, bands are split into five sections for competitions (similar to English football divisions)<sup>31</sup> across eight regions (London & Southern Counties, Midlands, North of England, North West, Scotland, Wales, West of England and Yorkshire),<sup>32</sup> with separate youth sections and competitions. Contests are undoubtedly one of the main reasons brass bands have continued to exist as they have in Britain and why the world's 'top' bands perform to such a high technical level. The constant motivation to achieve the highest possible standard, performing flawlessly under pressure on the contest stage is a huge driving force – particularly for championship section brass bands (and their equivalent around the world). Across all brass band sections, contests are considered to be a unifying social occasion.

Trevor Herbert observes that “the influence of the Victorian inheritance of brass bands is all-pervasive”<sup>33</sup> and, in many ways, this is still true of the commitment and dedication to brass bands today. I have often heard players refer to the band they play with as their “second family”, joking that during contest preparation they see more of the band than they do their own kin. It is also very common for whole families to be involved in brass bands.<sup>34</sup> It is this true dedication in working towards a common goal with other likeminded individuals (usually for no monetary gain) that sets the brass band tradition in a musical ‘movement’ of its own. The unifying quality of the brass band is awesome in the truest sense of the word, bringing together people from completely different backgrounds who may otherwise have never had cause to meet. I have played in bands with members ranging from eight to eighty years old; with scientists, teachers, students, shopworkers, builders, retirees; with professional and educated musicians, and with players who have never had a formal music lesson in their lives. Players can be from wildly different backgrounds, with one uniting quality – a passion for making music. Bandspeople are fiercely dedicated and defensive of their craft at every level, which has resulted in the survival and preservation of brass bands since the Industrial Revolution and through politically and financially turbulent times. However, it is this same passion that historically has also caused problems where ‘contemporary’ music is concerned.

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<sup>31</sup> The brass band Championship Section is the highest level, followed by 1st, 2nd, 3rd and 4th sections, respectively.

<sup>32</sup> “The National Brass Band Championships of Great Britain: Introduction,” Kapitol Promotions, accessed 18 June, 2019, <http://kapitol.co.uk/about/introduction>.

<sup>33</sup> Herbert, *The British Brass Band – A Musical and Social History*, 2.

<sup>34</sup> In fact, I have played in bands with four generations of the same family still as playing members.

If we look back to *Labour and Love* (1913), the music is heavily influenced by the dramatic and melodic structure of the arrangements and bespoke transcriptions bands would have been playing at the time. However, it is worth noting that, although this ‘new’ music for a relatively young ensemble<sup>35</sup> was indeed groundbreaking in its own way, elsewhere in 1913, ‘new’ music took more extreme forms, such as Stravinsky’s *Le Sacre du Printemps* in Paris and the ‘storied Musikverein’<sup>36</sup> (or ‘Skandalkonzert’) in Vienna, conducted by Schoenberg. The comparison between the innovation of cutting-edge classical contemporary music against the brass band equivalent has become something of a bone of contention within the brass band community, certainly in recent years. As a composer currently writing for bands, this is perhaps the most frequently covered topic of conversation and interviews within the brass banding world, yet it is also quite a delicate issue to address. It cannot be ignored that ‘contemporary’ music for brass bands has a history of being rejected and ridiculed. For example, Elgar Howarth notes that there was a strong degree of opposition to “most of the innovations of the 1970s”.<sup>37</sup> The “most violent reaction” was towards Harrison Birtwistle’s *Grimethorpe Aria* (1973), where Howarth states that the popular magazine *The British Bandsman* was “full of scathing and outraged letters concerning the ‘musicality’ of [the] work”.<sup>38</sup> Other examples include *Energy* (1971) by Robert Simpson and Gilbert Vinter’s *Spectrum*, both of which were commissioned as test pieces (World Championships and British Open, respectively<sup>39</sup>). Howarth suggests that the lack of acceptance at the time was largely due to the fact that they would have seemed threatening to some, as they ‘impinged’ upon the traditional contest aesthetic that had been preserved rather than overly cultivated throughout brass band history.

Howarth’s own *Songs for BL* (1995) was commissioned for the 1995 National Finals. It was met with a great deal of opposition by bands and conductors at the time and subsequently has not been used as a set work for a major contest since. In his memoirs, conductor Richard Evans recalls that, during a rehearsal with the BNFL (Leyland) Band, “several of the band stopped playing and had a bit of a laugh because we all found the music quite amusing”.<sup>40</sup> He continues,

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<sup>35</sup> The brass band was a young ensemble in terms of new (and developing) instrumentation and social significance.

<sup>36</sup> Alex Ross, *The Rest is Noise* (London: Harper Collins Publishers, 2007), 59.

<sup>37</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 114.

<sup>38</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 114.

<sup>39</sup> “Brass Band Results: Pieces,” Brass Band Results, accessed 20 June, 2019, <https://brassbandresults.co.uk/pieces>.

<sup>40</sup> Richard Evans, *Dick the Stick* (Cheshire: Jagrins Music Publications, 2005) 211-212.

stating that although he personally considered the piece to be effective, “it was not the correct choice for the National Finals contest” – again, as it deviated from the typically accepted test piece formula and homogenous, traditional scoring. During a seminar in 2006, I was also fortunate enough to hear Paul Patterson’s first-hand account, describing the reception of his work *Count Down* for the 1975 National Championships of Great Britain, where the final conductor of the contest turned around to the audience during their applause, ripping the score apart to “tumultuous appreciation”.<sup>41</sup> This is a vivid, albeit somewhat brutally honest, portrayal of the community’s passionate nature.

The traditional, conformist aesthetic that exists within the brass band community unfortunately cannot be refuted or ignored. However, Howarth observes that it is not exclusively brass band audiences and players that have historically been reluctant to embrace contemporary additions to the repertoire:

It is not at all surprising that this ‘new’ music was so badly received (although it was only a vociferous minority who bitterly complained), since avant-garde music has not been welcomed with open arms by most wider musical audiences.<sup>42</sup>

Thus, although bands are often criticised for their traditionalist attitudes towards new repertoire, they represent an enormous cross-section of the British community who, logically, will not necessarily all be receptive to more ‘contemporary’, aesthetically challenging works.

In the higher ranks of the Championship Section, both as a performer and a composer, I have also found there is often a sense of ownership and entitlement towards new pieces, which results in quick (and often vocal) judgements from conductors and players. This can be difficult for composers, as it can often feel like a personal attack. However, I believe it often stems (at least in part) from the players’ passion for what they do and ties into an almost tribal communal instinct; being unified in the love or hatred for a piece, being protective of the band, and also drawing from past experiences to make a swift judgement. Esteemed composer Judith Bingham was subjected to prolonged vocalised negativity from the brass band community,

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<sup>41</sup> Personal account given by Paul Patterson during an RNCM composition seminar, May 2006.

<sup>42</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 114.

particularly for her work *Prague* (1991) which, although not strictly commissioned to be a test piece, was used as the set work for the Regional Contests in 2003.<sup>43</sup> She commented on her observations during this time during an interview for the popular brass band online magazine 4barsrest.com in 2009:

*"I was quite flattered to be so notorious as I am hardly radical in new music terms, but this in itself is a very sad comment on the brass band world. There are many players, and not just young players, who come up to me and say they would like to do a wider range of new music. They want to be excited and challenged by what they play. But there are also a lot of people who want the brass band world to be a safe and utterly predictable environment, a bit like Saturday sport, where they can have their enjoyable arguments about other 'teams' and their players and managers, but want to remain totally unchallenged and unchanged by the music. (...) This is such a shame, given the extraordinary quality of playing that goes on. Any composer working with a brass band cannot fail to be thrilled by the virtuosity and quality of the playing. It's really important that young performers and composers are drawn into that."*<sup>44</sup>

Away from contests, a healthy concert schedule is also important for bands to maintain a steady income, especially for 'lower section' bands that are unfortunately less likely to attract sponsorship in some form. Herbert reflects that brass band performances are "essentially a form of popular music that is steeped in traditional values [and] the musical language needs to be accessible and comprehensible to popular audiences".<sup>45</sup> For modern brass band performances, much like attending a rock concert and expecting the artist(s) to perform their most popular songs, brass band audiences arguably attend with certain expectations. Because of this, there tends to be a traditional format for concerts (for example, a march, an overture, a solo etc.), which is still often expected. This means that more contemporary pieces can be difficult to incorporate into a typical concert, with many bands and conductors still adhering to the premise that 'accessible' translates into 'light' musical styles. I believe that accessibility and comprehension are indeed important, but do not need to limit the musical content of a programme.

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<sup>43</sup>Bingham, Judith. Interview with Chris Thomas for 4barsrest.com, 6 November 2009, accessed 10 February 2020. <https://www.4barsrest.com/articles/2009/1069.asp>.

<sup>44</sup>Bingham, Judith. Question 8, interview with Chris Thomas for 4barsrest.com, 6 November 2009, accessed 10 February 2020. <https://www.4barsrest.com/articles/2009/1069.asp>.

<sup>45</sup> Herbert and Wallace, *The Cambridge Companion to Brass Instruments*, 186.

From my own experience, context is absolutely crucial and can have a significant impact on the reception of a new work. Andrew Baker explored this idea with three case studies,<sup>46</sup> examining audience reactions to new music in relation to a given context. For example, Baker asked audience members to complete a short questionnaire based on their impressions of Simon Dobson's *Lock Horns/Rage On* (2009) at two separate performances. At one concert, detailed information about the piece was provided before it was performed; the other provided no explanation at all. The recorded 'approval figures' for the performances were significantly higher at the concert where the pre-performance explanation was given.<sup>47</sup> I believe this experiment, along with Baker's other two case studies, demonstrates the importance of establishing relevant context for music that may be considered 'unusual' for brass band repertoire.

Although there can be strong resistance to atypical repertoire within the brass band world, there is also a genuine thirst for new music and 'innovative' ideas. One particular comment made during a composers' forum discussion at the 2013 RNCM Brass Band Festival resonated strongly for me, when an audience member asked the panel "How do we know if we won't like something if we don't have the option to hear it?"<sup>48</sup> This was a reference to conductors and bands commonly being reluctant to programme 'unusual' pieces – fearing the detrimental impact it could have on their audience. However, with the appropriate performance platform<sup>49</sup> and/or contextualisation<sup>50</sup>, there is absolutely no reason why more contemporary repertoire cannot be more accessible. As Perrins states: "clearly the brass band is a means of introducing large numbers of people to good music"<sup>51</sup> and in a time where art is being pushed away from education and made less and less accessible, it could not be more important and relevant to share live music and new ideas.

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<sup>46</sup> Andrew Baker, "'Pulling the Heads off Rats': Exploring the Factors that Limit the Performance of Contemporary Music by Amateur Musicians in British Brass Bands" (Masters thesis, University of Huddersfield, 2015). The three case studies were based on performances of *Th'owfen Raconteurs* (2013), *Episodes, Occurences and Interludes* (McGhee, 2012) and *Lock Horns/Rage On* (Dobson, 2009).

<sup>47</sup> Approval figures rose from roughly 31% to 56% acceptance from those who expressed a preference. The same band gave both performances in the same geographical area to different audiences.

<sup>48</sup> Comment made by an unknown male audience member at the 2013 RNCM Brass Band Festival composers' forum, where I was a featured panel member.

<sup>49</sup> Particularly at events that are known for commissioning and championing new repertoire, such as the annual RNCM Brass Band Festival, Durham Brass Festival, the 2013 Arcomis Brass Event in Cardiff and the Cardiff New Brass Festival (2010-2012).

<sup>50</sup> Including marketing and advertising where appropriate, so audiences are aware that the programme may feature 'new music'. It should be noted that this also has the potential to attract some audience members, not just frighten them away.

<sup>51</sup> Barrie Perrins, *Brass Band Digest* (Herts.: Egon Publishers, 1984), 10.

### iii. OUT OF CONTEXT:

Moving forward from this historical perspective, we must now establish what is intended when referring to the works within the accompanying portfolio as 'out of context'. By this, I infer that there are elements within the music that challenge the traditional brass band aesthetic in some way, consequently pushing bands and players to perform in atypical styles or conditions. The vast majority of the performances had very positive receptions and feedback, despite initial uncertainty for some players in several instances.<sup>52</sup>

Both as a player and a composer, I have always tried to pursue the path that interested me most and 'felt right', rather than having a true career plan (much akin to the Douglas Adams quote "I may not have gone where I intended to go, but I think I have ended up where I needed to be".<sup>53</sup>) However, I don't feel that this has been detrimental. I believe it has facilitated a unique experience of both disciplines, which has led me to where I am and the collection of projects I have had the good fortune to have been part of.

I am always very aware of the players and audience when I am writing, so I do my best to ensure that the musical journey (be it rehearsing in the bandroom or listening in the performance) is as enjoyable as possible. A large part of this for me is communicating the intentions of the music in a palatable manner, so that unusual sonorities, effects or other musical choices are able to be rationalised by others, rather than seeming completely abstract. There is often a lot of research behind my music (be it historical or technical), as I prefer to work with external stimuli<sup>54</sup> and immerse myself in the subject matter where appropriate. Although I have written pieces of 'pure music', without this programmatic element, I resultantly feel distanced, even dislocated from the more abstract works I have produced. This lack of connection whilst writing can be artistically disorienting.

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<sup>52</sup> As highlighted in Andrew Baker's first case study of *Th'owfen Raconteurs* during its premiere performance and recording with the Wingates Band. Baker, "Pulling the Heads off Rats."

<sup>53</sup> Douglas Adams, *The Long Dark Tea-time of the Soul* (Toronto: Stoddart, 1988), Chapter 13.

<sup>54</sup> Often this means that the music I write is programmatic in some way, but the stimulus could equally be a particular sound or word, the instrumentation itself, an emotion or image, or even a colour that I can connect and associate with while I am writing.

Historically, the most revered of honours for a composer writing for brass bands is the invitation to write for a contest. However, although I have written extended works for brass band and have been involved in projects where the completed music has been used in contests,<sup>55</sup> I have not yet intentionally composed a 'test piece'. I fully appreciate the significance of this repertoire in the formation of the traditional British brass band and their subsequent popularity, however, writing a test piece has never been appealing to me as a composer. Although it may prove to be something I would wish to try in the future, it is most definitely not a priority, or indeed a goal for me at the moment.

Over the past ten years, I have felt increasingly drawn to projects that 'give a voice' to something (or someone) that is underrepresented somehow. This has manifested in different ways; be it the subject matter of a programmatic work, historical significance, or even the ensemble itself. This was an unconscious trend in my work, but is now something I am very aware of and happy to embrace. Similarly, working with 'found objects', such as existing text, additional live sounds, musical material collected from workshops, or recorded audio samples has also become a common thread in my work with brass bands.

In view of this, the accompanying portfolio is comprised of ten original works:

1. *Mindscales* – brass band
2. *Th'owfen Raconteurs* – brass band, tenor, pre-recorded audio tracks, live electronics
3. *His Depth* – brass band
4. *Cantabile(s)* – solo tenor horn and electronics/guitar
5. *DIP* – brass band quartet (flugel horn, tenor horn, baritone and euphonium)
6. *Voices (in memoriam)* – brass band and soundtrack
7. *Brass Roots; Musical Wings* – three tiers of youth brass ensembles and percussion
8. *Where She Sings Freely* – brass band with narrator
9. *Nightlights* – tenor horn solo with youth brass band

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<sup>55</sup> For example, the collaborative work *Lucid Perspectives* (with composers Paul McGhee and Andrew Baker) was used as set work in the National American Brass Band Association Championships (NABBA) 05-07.04.19 (Prima Vista Musikk, 2018). *Fossegrim* (2018) for Eikelandssøsen Skulemusikklag and *Dream-Powered Machine* (2019) for Damsgård Skoles Musikkorps were also used in the NMF youth championships in Norway.

## 10. *Reflection Connection* – 4 brass bands and Whole Class Tuition (WCT) brass ensemble with mixed media

The atypical brass band elements differ in each instance. For example, a work may not fit into the test piece or traditional concert piece ideal; rather it may be written for extended instrumentation. The work may include additional media or choreography, advanced instrumental techniques, or be longer in duration than a typical work from brass band concert repertoire. These atypical elements in question have been broken down into five main categories (see fig. 1.3). These are: brass band i) without additional elements (referring to pieces that utilise brass specific techniques for a standard British brass band ensemble); ii) with technology (including electroacoustic additions, live sound manipulation and also accompanying film); iii) with guests (such as soloists, additional ensembles or instrumentation, or voice); iv) with educational components (in terms of writing appropriately for youth players, or having underlying educational elements); and v) with spatial elements (including choreography and spatial separation during performance). In each work I have also intentionally retained the traditional brass band instrumentation. In the case of the brass quartet *DIP* and solo/duet work *Cantabile(s)*, although they do not feature the full ensemble, they utilise instruments that are usually otherwise limited to the brass band (see Chapters 2 and 3, respectively).

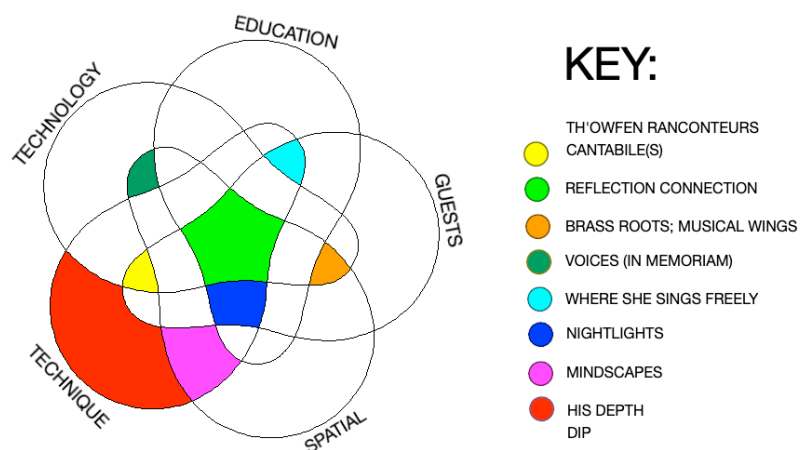


Fig. 1.3 – Portfolio of Compositions venn diagram showing distribution and combination of additional elements (see Appendices for more information).



There is an undeniable crossover between these elements for the featured works, with the final project of the portfolio bringing together all of these atypical brass band components in a large-scale performance, as discussed in Chapter 5.

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## CHAPTER 2.

### BRASS BANDS WITHOUT ADDITIONAL ELEMENTS

Within this chapter, I present works for brass band without any additional media, cohort or educational components. These pieces experiment with the use of different instrumental techniques and orchestration/scoring systems, without deviating from the traditional brass band instrumentation.

i) HIS DEPTH (2012):

*Diversions After Benjamin Britten* was a collaborative commission with composers Simon Dobson, Gavin Higgins and Paul McGhee. The work was devised as a companion piece to *Variations on a Theme of Michael Tippett*<sup>1</sup> (2006), following the same concept designed by Paul Hindmarsh, with multiple composers working on sections of the same piece in isolation. To mark one hundred years since Britten's birth, Hindmarsh<sup>2</sup> approached us to each compose a short miniature. These would then be brought together as a collection, with each movement designed to be framed by Britten's *St. Edmundsbury Fanfares*. Taking inspiration from Britten's "youthful tribute",<sup>3</sup> *Variations on a Theme of Frank Bridge* (Op.10), each movement reflected an aspect of Britten's character. Paul Hindmarsh explains:

Simon Dobson's breathless 'Scherzo: His Vitality' reminds us, with its rapid passage work and leaping bass 'groove', that Britten loved tennis and fast cars in his younger days. Paul McGhee's evocative interpretation of the 'March: His Sympathy' represents Benjamin Britten's pacifism in a haunting, spectral march. In 'Toccata: His Skill', Gavin Higgins celebrates Benjamin Britten's consummate creativity by alluding to the opera *Peter Grimes*.

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<sup>1</sup> *Processional* (Michael Tippett, arr. Hindmarsh), *Danse des Amis* (Bramwell Tovey), *Midsummer Song* (Edward Gregson), *Scherzettino* (Michael Ball), *Collage* (Elgar Howarth), *Birthday Fugue – Finale* (Philip Wilby).

<sup>2</sup> With funding from the PRS for Music Foundation and the Brass Band Heritage Trust.

<sup>3</sup> Paul Hindmarsh, personal communication, 2019.

The brief I was given was to create a ‘song without words’ for brass band, reflecting on the emotional and symbolic subtexts that underpin Britten's vocal works, as a slow prelude. This would be the first movement of the final collection, preceded by the opening *Fanfare for St. Edmundsbury* in F.

My formative experience of Britten’s music was in learning several of his folk song settings. Although Fred Woods refers to these folk-song arrangements as “accompaniments to over-intellectualised piano pieces,”<sup>4</sup> I enjoy the juxtaposition between the voice and piano and wanted to bring the same sense of traditional song with depth and movement in the ensemble.

*His Depth* begins with a single note from the 1<sup>st</sup> baritone, emerging from the preceding fanfare. The trumpet’s concert A is treated as the leading note of the ensuing Bb pitch centre at the start of *His Depth* (see fig. 2.1). The final few bars of the piece reflect this same idea in reverse, as the music gradually settles into a perfect fourth (C and G) that leads directly into the next fanfare (see fig 2.2).

Sempre cantabile é legato  
♩ = 72

The musical score shows the final three bars of the first *St. Edmundsbury Fanfare* and the opening bars of *His Depth*. The score is for four parts: Trumpet (fanfare), Flugelhorn, Tenor Horns, and Baritones. The Trumpet part starts with a fanfare marked 'f' and ends with a long note marked 'pp'. The Flugelhorn part has a solo marked 'mf' with a triplet. The Tenor Horns and Baritones parts have sustained notes marked 'mf' and 'mp'.

Fig. 2.1 – the final three bars of the first *St. Edmundsbury Fanfare*, leading into the opening bars of *His Depth*.

<sup>4</sup> Fred Woods, *Folk Revival – The Rediscovery of a National Music* (Dorset: Blandford Press Ltd., 1979), 95.



39 5/4 4/4 transposed score

Cornets

Trombones

Timpani

Perc. I

Perc. II

Perc. III

Muted - harmon  
STEM REMOVED

NO VIB.

Crotales

Glock. rubber beaters

Vibraphone (MOTOR OFF)

Turn turn (B.D. beater)

Bass drum

mp

p

48

Fig. 2.3 – *His Depth* (bars 39-48).

At first glance, the scoring in *Diversions After Benjamin Britten*, appears to be different to the traditional distribution, in that the Bb cornet parts are numbered I-VI. The standard brass band has nine Bb cornets, with the usual distribution as follows:

- Solo cornets X4 (often divided into 2 parts; 1-2, 3-4)
- Repiano cornet
- 2<sup>nd</sup> cornets X2
- 3<sup>rd</sup> cornets X2

There are still nine cornet parts in the score, but I-III have been allocated as ‘fanfare cornets.’ The parts for these three instruments appear to be blank/missing from the score, as they are only used when players from the band are re-deployed elsewhere in

the performance space, to play the three *St. Edmundsbury Fanfares*.<sup>5</sup> The remaining six parts can then be distributed in accordance to the bands' players, with one player per part.<sup>6</sup> However, in circumstances where the fanfares are played by additional performers,<sup>7</sup> the conductor can distribute the parts to be the most effective for that particular band, or as closely to the traditional scoring as possible, such as:

Bb cornet I – solo cornet 1

Bb cornet II – solo cornet 2

Bb cornet III – solo cornets 3 and 4

Bb cornet IV – repiano cornet

Bb cornet V – 2<sup>nd</sup> cornets

Bb cornet VI – 3<sup>rd</sup> cornets

The use of mutes is very important in *His Depth*. Mixing different types of muted sounds within the same instrument section results in subtle differences to timbre and identity within the score. For example, in bar 7, cornets II-IV are instructed to play with cup mutes and have an accented 'bell' figure (much like individual notes played on a piano whilst using the sustain pedal). At the same time, the soprano cornet and Bb cornet I are unmuted, bringing them to the forefront of the texture. Cornets V and VI and the trombone section play with straight mutes, with a long crescendo ending in a breath accented *sfz* (effectively the opposite effect of cornets II-IV). This unites the instruments in timbre and effect, placing them in a sub-section of the ensemble and creating antiphony from opposite sides of the band.

A further example of mute combinations from bar 28 (see fig. 2.4) indicates that cornets I-III require metal straight mutes and cornets IV-VI use harmon mutes with the stem extended. The sounds from these two types of mute are very different; however, the fact that they are both made from metal ensures that they have a metallic 'bite'

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<sup>5</sup> These parts are also used within the 3<sup>rd</sup> movement (*His Sympathy*, Paul McGhee) as free-time fanfares positioned around the band, breaking through the wall of the ensemble, as an echoing call to arms.

<sup>6</sup> For example: Bb cornet I – solo cornet 4, Bb cornet II – repiano cornet, Bb cornet III – 2<sup>nd</sup> cornet 1, Bb cornet IV – 2<sup>nd</sup> cornet 2, Bb cornet V – 3<sup>rd</sup> cornet 1, Bb cornet VI – 3<sup>rd</sup> cornet 2.

<sup>7</sup> Such as the premiere performance, where three RNCM trumpet students played the fanfares from different positions within the concert hall alongside the Tredegar Town Brass Band, conducted by Ian Porthouse.

and resonance to the sound during upper dynamics,<sup>8</sup> which can be used as a uniting effect. From bar 39, the stem is removed completely from the harmon mutes, following an open cantabile fanfare from the upper cornets. This pianissimo emergence from the forte open chord gives the impression of distance, as the air is very restricted through the instrument, masking the tone. The change is quite striking and, by bar 43, all cornets and trombones play with harmon mutes (stem removed). This convergence of the same uniform muted sound brings warmth and perspective to this section, with percussion<sup>9</sup> now forming the ‘top layer’ of sound. My intention for the brass in this section was that it should sound like blurring watercolours beneath the detail of the percussion.

The musical score for 'His Depth' (bars 28-33) is presented for a brass band. It features seven parts: Sop. E♭ Cnt., B♭ Cnt. I, B♭ Cnt. II, B♭ Cnt. III, B♭ Cnt. IV, B♭ Cnt. V, and B♭ Cnt. VI. The score is written in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 at bar 29, back to 4/4 at bar 30, to 2/4 at bar 31, and back to 4/4 at bar 32. A box labeled '32' indicates a tempo change to 'Con moto' at approximately 78 bpm. The score includes various dynamics (mp, ff, mf, p, fp) and articulations (Muted - metal straight, Muted - harmon STEM OUT). The score is written in 4/4, 3/4, and 2/4 time signatures.

Fig. 2.4 – *His Depth*, muted cornets (bars 28-33).

From bar 41, the vibraphone is played with the motor off and the brass parts are specifically indicated to be played without vibrato. This is a relatively unusual request for a brass band piece, as players tend to approach a cantabile piece in a similar manner to vocalists, employing vibrato, especially for solo passages. By forcing the players to play ‘straight’ notes in this section, a different tone quality is achieved, which also results in the melody between cornet I and 1<sup>st</sup> euphonium in bar 47 and the solo flugel

<sup>8</sup> Fibreglass or wooden straight mutes do not have the same effect.

<sup>9</sup> Crotales, glockenspiel, vibraphone (motor off), tam-tam and bass drum.



line from bar 51 standing out from the accompaniment, as they have not had the same instruction, so the players are free to play expressively.

Throughout the piece, percussion 3 has very specific instructions for how the instruments should be played.<sup>10</sup> This level of detail in the part acts in a similar way to the different mute combinations in the brass, teasing out different sounds from the same instruments in order to achieve a variety of textures.

The upward-facing 'saxhorns' of the ensemble<sup>11</sup> are played 'open' throughout *His Depth* and are primarily used together, or in sub-sections of the larger collective. This is to exploit the warmth of tone and the darker sounds they create, as a juxtaposition between the bright percussion and muted textures. The flugel is also featured heavily as a soloist since its tone straddles the line between upper and mid-range voices, with the wide bore also giving it the capacity for darker sounds than the cornets can produce. This means that it can blend well across the whole ensemble, or indeed stand out effectively, depending on the scoring, whilst still maintaining a linear connection for the audience across the changing backdrop.

*Diversions After Benjamin Britten* was premiered at the 2013 RNCM Festival of Brass and recorded by the Tredegar Town Band in 2017 for the NMC CD *War Memorials*. The piece in its entirety was also shortlisted for a British Composer Award in 2013.

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<sup>10</sup> For example, a suspended cymbal played by swirling brushes across the surface; tam-tam strike with brushes or bass drum beater, scrape with a reversed stick, or swirled continuously with brushes.

<sup>11</sup> Tenor horns, baritones, euphoniums and 'basses'.

ii) NIGHTLIGHTS (2019):

*Nightlights* was commissioned by Youth Brass 2000 for the 2019 European Brass Band Championships in Montreux, Switzerland. This beautiful location was also the motivation behind the piece – it is intended to illustrate a winter’s evening looking out across Lake Geneva from Montreux:

Tiny lights appear beneath the mountains from far away homes and vehicles, flickering in the distance and shimmering in the reflections on the water. Vivid, blinking nightlights against the inky blue of the clear sky. Thousands of stars shine above, blurring the boundaries between land, water and the heavens into a sparkling ether. Transfixed, the bustle of sounds and lights from Montreux seems a lot further away than it is in reality. Small gusts of wind disturb the lake, sending cascades of light skipping over the surface of the water. Eventually, each little light goes out, one at a time, leaving the chill of the cold night air and an empty sky.<sup>12</sup>

This piece is perhaps the most traditional example from the portfolio, in that it utilises only minimal ‘extended’ techniques, limited to the soloists’ part and is, essentially, a tenor horn solo with brass band accompaniment. However, in terms of being a virtuosic solo, its difficulty level is quite misleading. The challenges for the soloist are not always as explicitly obvious as many other traditionally ‘impressive’ solos.<sup>13</sup> The frenetic section at *E* does require this sort of technical dexterity; in addition, the piece demands control, confidence and sensitivity from the soloist throughout in order to convey the appropriate style. Another traditional aspect of this work is that the soloist is a featured member of the band; therefore, only two other horn parts are included in the score.

In terms of substantial, original repertoire, the tenor horn is still catching up with its ‘big brothers’ within the brass family such as the trumpet, trombone and even the euphonium. This is largely due to demand, as tenor horns have only fairly recently been viewed as ‘soloist’ instruments. Peter Maertens states from his historical study of the

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<sup>12</sup> Author-written programme notes for *Nightlights*, 2019 included in the score for the premiere performance in the Stravinsky Hall, 2019 European Brass Band Championships in Montreux, Switzerland.

<sup>13</sup> By this, I refer to solos chosen to specifically demonstrate a player’s advanced valve technique, such as *Capriccio Brillante* (arr. Smith, 1991) or *Masquerade* (Sparke, 1987).

instrument: “the evolution of original repertoire for the tenor horn is inextricably linked to the availability of qualified soloists,”<sup>14</sup> suggesting that, now there is a demand for new music with soloists ready to perform and promote it, there has been an increase in composers writing for it.

Although Hindemith’s 1943 mysterious *Althorn Sonata* is still arguably one of the greatest ‘contemporary’ substantial solo works for tenor horn,<sup>15</sup> it was not until the late 1960s that players such as Gordon Higginbottom began to attract composers to write and arrange new solo repertoire.<sup>16</sup> Throughout his extensive playing career, Higginbottom had many pieces written for (or dedicated to) him by composers and arrangers including Eric Ball, John Golland, Roy Newsome, Bram Wiggins, Goff Richards, Tony Cliffe, Philip Sparke and Howard Snell.<sup>17</sup> In more recent years, other original works include the first true tenor horn concerto by Martin Ellerby (for Sandy Smith in 1999), Philip Wilby’s *Fantasie Concertante* (for Lesley Howie, 2004), a concerto by Elgar Howarth in 2005 (for Sandy Smith) and concerti written by Gareth Wood (2006) and David Harrington (2013) for virtuoso Owen Farr. However, much of the existing repertoire still has a ‘light’ and accessible flavour to it.<sup>18</sup> This is a pleasant ‘tip of the cap’ to the brass band traditions, but for performers looking for more substantial contemporary repertoire, the list is still limited.

Although Youth Brass 2000 play to an impressive technical standard, *Nightlights* was still fundamentally composed for a youth band to perform. In addition to ensuring the scoring was suitable for accompanying a tenor horn soloist, I had to pay particular attention to making sure all parts were at an appropriate level of complexity for each player. The music needed to be challenging enough to keep the players engaged without distracting too much from the soloist. Furthermore, I wanted to offer the band something quite sophisticated that also contrasted in style with the other pieces in their

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<sup>14</sup> Peter Maertens, *Tenor or Alto Horn – One Instrument, Two Names* (Self-published, 2014), 49.

<sup>15</sup> “It is a huge technical and musical challenge, utilising Morse code, numerology, word play and a poem to be recited as part of the performance by both horn soloist and pianist.” Jennifer Hemken, “The Mystery of the Althorn (Alto Horn) Sonata (1943) by Paul Hindemith.” (PhD diss., University of North Texas, 2015), Abstract.

<sup>16</sup> Maertens, *Tenor or Alto Horn – One Instrument, Two Names*, 49-50.

<sup>17</sup> Gordon Higginbottom, *From Umchucks to Cadenzas: The Highs and Lows of Higgy* (Lightcliffe: Mews Publishing, 2017), 126.

<sup>18</sup> Such as the Derek Bourgeois concerto (2003), written for Sheona White which, although technically very difficult, is less musically challenging than some of his other works for band, like *Blitz* (1980) and *Concerto Grosso* (1980).

programme for the championships,<sup>19</sup> to ensure a balanced performance. The 2019 band were fortunate to have a very strong percussion team, whose parts played an important role in the work: setting the scene gently before the soloist and subsequently the rest of the band are gradually added (see fig. 3.1).

The tenor horn can be difficult to write for as a solo instrument. The upward-facing bell, medium bore and cup-shaped mouthpiece<sup>20</sup> mean that the sound can often be lost within a full brass band texture, where the cornet, trombone, or even euphonium would otherwise still cut through. However, this also means it is perfect for blending and accompanying within the ensemble.

The musical score is divided into two systems. The first system (bars 1-8) is titled "Delicate and distant" with a tempo marking of ♩=60. It includes staves for Solo Horn, Suspended Cymbals (4) / Tam-tam, Glockenspiel/Bell Tree, Marimba, and Vibraphone. The Solo Horn part is mostly rests. The Marimba part has a "solo" marking and a note "(in absence of marimba, play on xylo.)". The Vibraphone part has a "mf" marking. The Glockenspiel/Bell Tree part has a "(glock.)" marking and a "mf" marking. The second system (bars 9-14) starts with a "solo" marking for the Solo Horn. The Solo Horn part has a "mf" marking and a "3" marking. The Cymb. part has a "mf" marking. The Glock. part has a "mf" marking. The Mar. part has a "mf" marking. The Vib. part has a "mf" marking. A box labeled "A" is placed above the Solo Horn staff in bar 9.

Fig. 3.1 – *Nightlights*, percussion and soloist (bars 1-14 – transposed score).<sup>21</sup>

<sup>19</sup> *Starburst* (Price, 2014), *Sanctuary!* (Hall, 2018 – set work), *Son of Kong* (McGhee, 2019 – world premiere).

<sup>20</sup> Forsyth, *Orchestration* (*The Musicians' Library*), 163.

<sup>21</sup> However, taking into consideration further performances, not many bands are guaranteed to have a marimba, so the part is marked "in absence of marimba, play on xylo." Although this will not have the same timbre (resulting in a 'colder' sound than the marimba) the piece will still work (especially if played down an octave than written, where possible, and using appropriate beaters).

The tenor horns are very useful as a transitional instrument within the brass band, in that they bridge the gap between the 'top' and 'bottom' of the band.<sup>22</sup> Denis Wright highlights this by referring to the horns as "as invaluable on the accompanying side of the band as solo cornets are on the melodic side."<sup>23</sup> Although this is, to an extent, quite true, his observations of the instrument used in a solo context are interesting from a contemporary perspective. He refers to them as 'ineffective' in comparison to other brass instruments, particularly French horns in terms of 'expansion' and penetration of sound. Although these observations remain noteworthy eighty years later, I would argue fervently that the tenor horn (and baritone) can be very effective as solo instruments and the success of a piece is reliant on both the skill of the soloist and the approach of the composer. The accompaniment must be carefully and sensitively approached in order to make the music as effective as possible,<sup>24</sup> but this should in no way mean that horns are considered 'inadequate' solo instruments.

Since the horn's sound can be so easily overwhelmed within the full brass band texture, over-scoring can be a common problem in tenor horn solos with brass band.<sup>25</sup> However, it can also be a useful tool when used appropriately. Using contrasting timbres (for example, predominantly percussion and muted sounds) can be very effective when writing for saxhorn soloists.

Taking this into account, in *Nightlights*, the instrumentation beneath the solo line is carefully selected. For example, the use of percussion accompaniment in the opening bars ensures that the sound of the horn will be heard clearly, even at a quiet dynamic, due to the contrast in timbre. If the brass is used in the same register as the soloist, there is a danger that the sound will be lost, absorbed into the band texture. Because of this, the 1<sup>st</sup> and 2<sup>nd</sup> horns and baritones are used only when the soloist is holding longer notes, overlapping dominance between the soloist and ensemble. Similarly, the euphoniums are initially treated as part of the bass section, to help reinforce the lower

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<sup>22</sup> In reference to tutti writing: "The solo horn, as a soloist, is usually given quiet alto register melodies which might lie too low for flugel and too high for euphonium, or which, although capable of being played by an euphonium, require a lighter tone. The accompaniments must be on the light side." Denis Wright, *Scoring for Brass Band* (Lancashire: Joshua Duckworth Ltd., 1935), 22.

<sup>23</sup> Wright, *Scoring for Brass Band*, 21.

<sup>24</sup> Perhaps a similar approach to scoring a viola soloist with string orchestra.

<sup>25</sup> This can also result in intonation problems, caused by the soloist having to over-blow in fighting to be heard.

end of the band. They do not play continuously throughout the piece; rather they play in waves, steadily increasing in prominence until the tutti section from bar 43. Using the mid/low brass in this manner allows the soloist to drift in and out of focus beneath the waves of sound (reinforced by their individual dynamics, which also fluctuate, reflectively). The combined sounds of the 'saxhorns' and basses also creates swathes of warmth, made more effective by the occasional omission of the instruments from the accompaniment, resulting in 'gaps' in the orchestration (see fig. 3.2).

The musical score for 'Nightlights' (bars 8-24, transposed) is presented in two systems. The first system covers bars 8-15, and the second system covers bars 16-24. The instruments included are Solo Horn, Flugelhorn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Euphonium, Eb Bass, and Bb Bass. The Solo Horn part features a solo in bar 8, marked with a 'solo' bracket and a 'mf' dynamic. The 1st and 2nd Horn parts enter in bar 16, marked with a 'pp' dynamic. The 1st and 2nd Baritone parts enter in bar 16, marked with a 'pp' dynamic. The Euphonium part enters in bar 16, marked with a 'mp' dynamic. The Eb Bass and Bb Bass parts enter in bar 16, marked with a 'pp' dynamic. The score includes various dynamic markings (mf, f, pp, mp, p, rit., A tempo) and articulation (solo, 3). The Solo Horn part has a 'rit.' marking in bar 16 and an 'A tempo' marking in bar 17. The 1st and 2nd Horn parts have a 'rit.' marking in bar 16 and an 'A tempo' marking in bar 17. The 1st and 2nd Baritone parts have a 'rit.' marking in bar 16 and an 'A tempo' marking in bar 17. The Euphonium part has a 'rit.' marking in bar 16 and an 'A tempo' marking in bar 17. The Eb Bass and Bb Bass parts have a 'rit.' marking in bar 16 and an 'A tempo' marking in bar 17. The score is transposed for the Solo Horn and 1st Horn parts.

Fig. 3.2 – *Nightlights*, soloist and mid/low brass (bars 8-24 – transposed score).

The cornets have a very specific role in the opening section (and again in bars 29-34), as an extension of the percussion sound (see fig. 3.3). As with the use of mutes in *His Depth*, using different combinations allows the cornets to have distinctive roles within the section, due to the changes in timbre. For example, the repiano, 2<sup>nd</sup> and 3<sup>rd</sup> cornets play in unison with the tuned percussion using harmon mutes, whilst soprano and solo cornets pair with trombones using straight mutes, giving a much more prominent tone and highlighting the rhythmic quaver progression with 'bell-tones'. By masking the true sound of the cornet section, even when playing close to the same range as the tenor horn, the transformed timbre allows the horn to be clearly heard.

From *E*, the solo line intentionally dips in and out of the texture, eventually becoming enveloped by the first full band sound with the crescendo into bar 43. This is intended to illustrate the water becoming agitated, with the solo horn's 'frenetic' section showing disturbance in the reflections on the surface of the water.

The range of the tenor horn should also be carefully considered when scoring, as some notes on the instrument are more likely to penetrate than others. The upper register can be much more forceful and strident, particularly at louder dynamics. For this reason, as the texture thickens from *E*, the tessitura sits within the upper range of the horn (see fig. 3.4). This ensures that, at fortissimo, the horn line will still breach the wall of sound from the band, leading up to the climax in bars 42-43 where the full band sound is finally reached. Similarly, the ascending line up to a written D for the soloist, is both more achievable and comfortable to play at a louder dynamic. The support from the band thus gives the horn a firm foundation to reach the *fff* with a clear sound, before being almost immediately submerged back within the texture as the band reaches the apex of the crescendo. However, for future performances, I have also included an ossia B below the written D in bar 43 for soloists who may not be as comfortable with the upper range.<sup>26</sup>

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<sup>26</sup> N.B. This concert D is also included in the flugelhorn line, so the soloist will be in unison with them if they choose to play the lower pitch at bar 43.





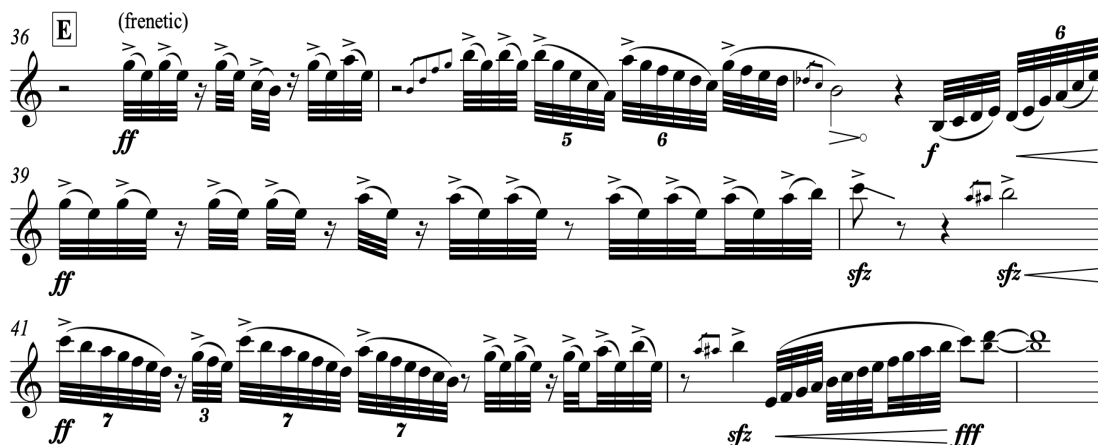


Fig. 3.4 – *Nightlights*, solo horn (bars 36-43, transposed score).

In bar 41 (see fig. 3.5) the cornets join the cascading horn melody, indicative that the band is slowly starting to take over – communicating directly with the soloist.

Figure 3.5 displays a musical score for four parts: Solo Hn., Sop. Cor., Solo Cor. 1+2, and Solo Cor. 3+4, starting at bar 41. The Solo Hn. part continues the frenetic melody from Figure 3.4, marked *ff* and *fff*. The Soprano Cornet (Sop. Cor.) enters in bar 41 with a fortissimo (*f*) dynamic. The Solo Cornets 1+2 and 3+4 enter in bar 42 with a mezzo-forte (*mf*) dynamic, playing a melodic line that complements the horn. The Solo Cor. 3+4 part includes a trill (*tr*) in bar 41. The score concludes in bar 43 with a sforzando (*sfz*) dynamic.

Fig. 3.5 – *Nightlights*, solo horn with cornets (bars 41-43).

As the music settles back down leading into bar 53, the recapitulation feels fragmented, with the initial horn melody occasionally being substituted by sustained notes. This represents the stillness of the evening, as the lights and reflections gradually start to disappear. The final note played by the horn dissolves *a niente* into the tremolo played

by the vibraphone (see fig. 3.6) The final note should be left to ring, with the natural decay allowing the imagery to settle into silence.

The musical score for Figure 3.6 shows five staves: Solo Hn., Cymb., Glock., Mar., and Vib. The key signature is B-flat major (two flats) and the time signature is 3/4. A rehearsal mark 'I' is placed above bar 62, with a tempo marking of ♩ = 54. The Solo Horn part begins in bar 62 with a half note G4, followed by a half note F#4 in bar 63, and then rests. A dynamic marking of *p* is placed below the first note. The Cymbal part has a half note G4 in bar 62, followed by rests. A dynamic marking of *p* is placed below the first note. The Glockenspiel part has a half note G4 in bar 62, followed by eighth notes in bars 63-66, and a half note G4 in bar 67. A dynamic marking of *p* is placed below the first note. The Maracas part has a half note G4 in bar 62, followed by eighth notes in bars 63-66, and a half note G4 in bar 67. A dynamic marking of *p* is placed below the first note. The Vibraphone part has a half note G4 in bar 62, followed by rests. A dynamic marking of *ppp* is placed below the first note. A bracket under the Vibraphone staff spans from bar 62 to bar 67, with the text '(barely audible)' written above it. The score ends with a double bar line in bar 67.

Fig. 3.6 – *Nightlights*, solo horn with percussion (bars 62-67).

Although *Nightlights* is a very visual, modal piece, I tried to use elements of my more contemporary writing to create a specific sound world that challenges the band in ways they may not be used to. For example, balance within the ensemble is crucial to make sure all the layers and colours can be heard, so patience and control are essential. The use of different mute combinations and antiphonal effects across the band can highlight intonation issues, especially for a young band. This does need to be secure in order that the quarter tones and glissandi in the trombones have the appropriate effect. I also wanted the soloist to feel able to express themselves through the music using the full range of written dynamics, rather than having to constantly fight to be heard. Being able to play expressively, focussing on poise and tone whilst still feeling supported by the band is a tricky balance to achieve, but I hope the result is a challenging, immersive solo that players will enjoy performing.

iii) DIP (2015):

*DIP* is a brass band quartet, scored for A4 Brass's unusual instrumentation: cornet, tenor horn, baritone and euphonium.<sup>27</sup> Although there are pieces composed for other combinations,<sup>28</sup> traditionally the standard 'brass band' quartet consists of two cornets, tenor horn and Eb bass (or euphonium).

The piece uses musical representations of the word 'dip,' examining associated meanings throughout (for example, to submerge; plunge; sink; saturate; drop; diminish)<sup>29</sup> to explore different timbral combinations within the ensemble. To this end, I employed a number of instrument-specific effects, particularly using the extreme low range of the instruments. Because of this, I had initially planned to use a flugelhorn rather than cornet, as its 'fundamental tone' (and subsequently lower pedal tones) are much clearer and focussed because of its larger conical bore (see fig. 4.1).<sup>30</sup> However, the piece was a commission for the 2015 RNCM Gold Medal Competition, so the instrumentation was standardised for the four composition finalists. This forced me to look at the cornet line in a slightly different way, and to use it in deliberate contrast with the other members of the ensemble, adding a brighter sound to the texture.

Whilst the rest of the ensemble remain 'open' throughout, the cornet is required to play with a harmon mute at several points in the piece. This allows the cornet to blend/fade into the background more than with its open, direct sound against the upward facing 'saxhorns'. The cornet voice also leads into new sections with short solo passages (for example at *B*, *D* and *I*); it persistently tries to break through to lighter sounds before being submerged into the ensemble in the final few bars. The flugelhorn sound would have blended much more easily into the texture, resulting in a very different overall sound for the piece.

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<sup>27</sup> Bb cornet (Jamie Smith), Eb horn (Jonathan Bates), Bb baritone (Michael Kavanagh), Euphonium (Chris Robertson).

<sup>28</sup> Such as Gregson's *Quartet No. 2* for two tenor horns, baritone and Eb bass. Maertens, *Tenor or Alto Horn – One Instrument, Two Names*, 35.

<sup>29</sup> *Oxford Thesaurus of English* (Oxford: Oxford University Press, 2009) 227.

<sup>30</sup> Arnold Myers "Chapter 2: How Brass Instruments Work" in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge University Press, 1997), 20.

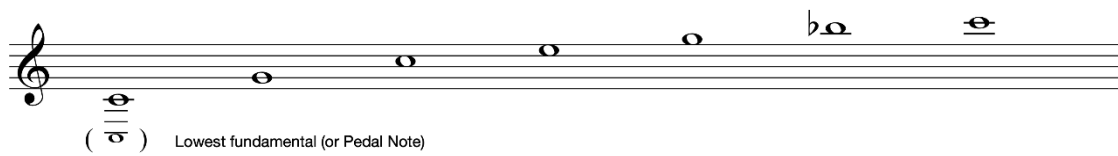


Fig. 4.1 – The harmonic series as read by brass band transposing instruments – ‘open’ notes (no valves/first position).<sup>31</sup>

Lip bends are a manipulation of the embouchure: relaxing so that the note ‘dips’ down to a lower pitch, or false note (see fig. 4.2). This gives an unsettled quality to the timbre as, although the pitch is heard, it is not a pure sound. This technique is also used to perform the quarter tones.<sup>32</sup> Depending on the starting pitch, advanced players can usually manage pitch bends of a tone before the instrument fights back and wants to drop down to the next harmonic. The use of pedal tones (see fig. 4.4) at the lowest fundamental of the instrument is interesting when paired with the lip bend, as there is no lower harmonic alternative, so it is possible to allow the note to fall much further (see fig. 4.3).

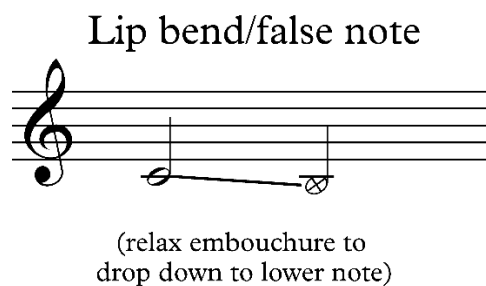


Fig. 4.2 – Lip bend notation.

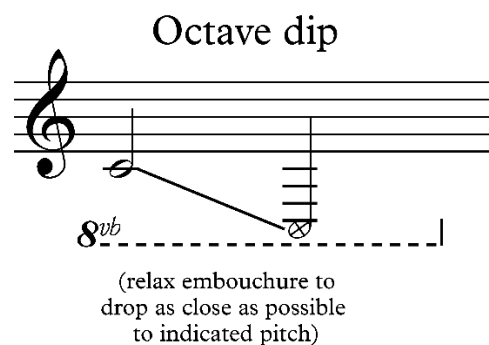


Fig. 4.3 – Octave dip/pedal drop.

<sup>31</sup> Siebert, *A Practical Guide to Instrumentation for the Brass Band*, 5.

<sup>32</sup> Bar 95-99 – baritone and euphonium.
















<i>Slide positions:</i>	1	2	3	4	5	6	7
<b>Valve combinations:</b>	<b>0</b>	<b>2</b>	<b>1</b>	<b>1+2</b>	<b>1+3</b>	<b>2+3</b>	<b>1+2+3</b>
							
(Pedal Tones:)	(  )	(  )	(  )	(  )	(  )	(  )	(  )

Fig. 4.4 – Valve combinations and slide positions for the chromatic progression on the lowest comfortable harmonic, with the subsequent ‘pedal’ octave below. For instruments with only three valves, the notes in between the written F# and pedal C (F-C#) can be achieved by relaxing the embouchure into ‘false notes’, which don’t have as clear a sound or dynamic projection.

The piece begins in the low register of the horn, baritone and euphonium, with a slowly descending figure that eventually introduces pedal notes, concluding with a lip bend past the natural lowest fundamental. Technically, this settles onto an Ab major 2<sup>nd</sup> inversion chord, although the unsettled tone quality and low register mask this and the A natural on the cornet’s first entry also blurs this momentary chance of clarity (see fig. 4.5). Using these three particular instruments is effective for this purpose, as the horn and baritone’s harmonic series (in Eb and Bb, respectively) overlap so that they reach the pedal range in a staggered progression. Similarly, the 4<sup>th</sup> valve of the euphonium<sup>33</sup> allows it to fill in the chromatic gap between written F-C# (see fig. 4.4) giving a clear pitch to this range, much like a tuba. However, the horn and baritone are not often required to play in this range for ensemble (or indeed solo) playing, so the resulting sound is not typical of the brass band instruments, as they push beyond the traditional scoring ranges.

<sup>33</sup> Although it is now standard for most professional models, not all euphoniums are guaranteed to have four valves.



The measured tremolo<sup>37</sup> is a reiteration of a note using alternative fingerings (for valved brass) on a given rhythm (see fig. 4.8 and 4.9).<sup>38</sup> This valve change also results in a slight pitch alteration. The score specifically asks the players not to correct this, which causes microtonal shifts (marked as a slashed note head within the score).

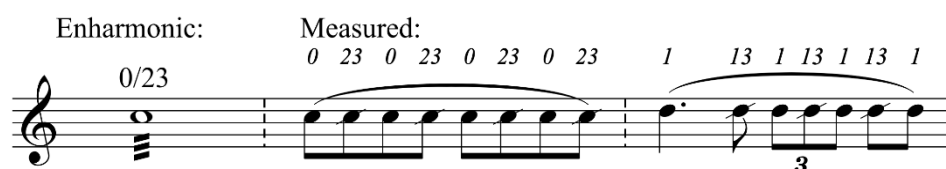


Fig. 4.8 – Enharmonic and Measured Tremolo notation.

The final advanced technique employed in *DIP* is the use of multiphonics.<sup>39</sup> This technique is difficult to master as the air resistance differs between instrument models and sizes, and vocal range is also a significant contributing factor in the success of an effective sound. Because of this, I have marked the multiphonics (MPX) in the score with the relevant pitches, but players are encouraged to find an octave that sits best with the effective parameters for their own voice and instrument (see fig. 4.9). For example, the played note could be performed an octave lower than written, with the upper sung note (indicated by diamond note-heads) at the written pitch, or higher, in falsetto voice. This technique is first used in the horn part, then gradually infects the texture, spreading to the euphonium and baritone (see fig. 4.10). The multiphonics then begin to transform into the octave ‘pedal’ dips, fading *a niente* into figure 1, where the cornet introduces the final section after a few beats of silence. Reminiscent of the opening bars, the solidity of the music is altered by quarter tones, pitch-altering alternative fingerings and lip bends. This is intended to have a disconcerting effect, as though the ‘dips’ in pitch are looking through a distorted lens (see fig. 4.11).

<sup>37</sup> Or ‘Enharmonic Tremolo’. Steadman-Allen, *Colour and Texture in the Brass Band Score*, 48.

<sup>38</sup> “It is possible to simulate [tremolos]...by means of very quickly alternating fingerings: using two alternative fingerings that produce the same note.” Wright, *Scoring for Brass Band*, 61.

<sup>39</sup> It should be noted that, when using the term ‘multiphonics’, I refer to the technique of simultaneously playing and singing. See Chapter Three (TECHNOLOGY) for more details and information on disambiguation on this topic.

57

Cor.  $p$

T. Hn.  $mf$   $p$   $sim.$

Bar.  $mf$   $h.v.$

Euph.  $mf$   $h.v.$

65

Cor.  $p$   $sim.$   $1/123$

T. Hn.  $sim.$   $1/13$   $pp$

Bar.  $p$   $sim.$   $h.v.$

Euph.  $p$   $mf$   $h.v.$

Muted - harmon (stem IN) **G**

Fig. 4.9 – *DIP* (bars 57-72, transposed score).

\*MPX - can be performed in any octave, to suit player's voice

**H**

74

T. Hn.  $mf$   $MPX^*$   $sim.$   $8^{va}$

Bar.  $f$   $MPX^*$   $mf$   $8^{va}$

Euph.  $mf$   $MPX^*$   $mf$   $8^{va}$

83

T. Hn.  $8^{va}$

Bar.  $8^{va}$

Euph.  $8^{va}$

**I**

Fig. 4.10 – *DIP*, multiphonics and pitch bends, bars 74-90 (transposed score).



From *K*, the overlapping waves of lip bends follow a diminuendo to the penultimate bar, which momentarily sounds as a dominant 7th (B, E, G#, D) before falling slowly in a lip bend to a long pause, *a niente*.

The result of these final few bars is purposefully uncomfortable and bleak. We are not left with a true sound from the instruments, as the final chord is a held pitch bend – a synthetic sound that yearns for a conclusion that is not given.

Figure 4.11 is a musical score for four instruments: Cor., T. Hn., Bar., and Euph. The score is in 4/4 time and spans bars 106 to 110. A box labeled 'K' is above bar 106. Each instrument part starts with a 'SILENT' box in bar 106. The Cor. part starts with a half note G4 (mf) in bar 107, followed by a five-measure lip bend (marked with 'x' notes) and a half note G4 (p) in bar 110. The T. Hn., Bar., and Euph. parts start with a half note G4 (f) in bar 107, followed by a three-measure lip bend (marked with 'x' notes) and a half note G4 (p) in bar 110. All parts end with a long, slow pitch bend in bar 110.

Fig. 4.11 – *DIP*, overlapping pitch bends, bars 106-110 (transposed score).

The premiere performance of *DIP* was given at the 2015 RNCM Gold Medal Competition by A4 Brass.

iv) MINDSCAPES (2018):

*Mindscapes* is an introspective sonic self-portrait that explores specific psychological and auditory experiences. Within my own personal composition practice, this piece was very revealing to work on. Even from my formative attempts at writing, it has been clear that I am drawn to melodic lines, layers and ‘washes’ of colour when composing. I have since become aware that specific neurological conditions I experience may also affect my choices and preferences when I compose, including tinnitus and mild synaesthesia.

In 2017 I was commissioned to compose a new work for the 2018 RNCM Brass Band Festival.<sup>40</sup> Unlike the vast majority of my recent projects, there was no set brief, which guaranteed me complete free reign over the new work. I therefore took the opportunity to create a personal ‘signpost’ with the commission – rationalising and acknowledging what had been an emotionally turbulent period, using composition as a means to help process and accept it.

Although it is not a novel concept for music to be influenced by mental health issues,<sup>41</sup> the subject matter here refers to a very personal journey, which I did not divulge entirely in the programme notes. The title was chosen in reference to ‘inner landscapes’ of the subconscious; illustrating the interior workings of a busy, ‘noisy’ mind, with intentionally vague programme notes. Composing the work was a profoundly intimate experience, to the point where I still find it uncomfortable to listen to in its entirety. It therefore illustrates much more than I have indicated in the printed performance notes, as I do not believe all the detail is necessary (or, indeed, appropriate) to share within the score. However, here, I have endeavoured to demonstrate this in more detail, in order to discuss my compositional processes and document the piece more effectively.

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<sup>40</sup> To be premiered by the RNCM Brass Band, conducted by James Gourlay.

<sup>41</sup> Such as *Eight Songs for a Mad King* (Peter Maxwell Davies, 1969), Per Nørgård’s 4<sup>th</sup> Symphony (1981), Simon Dobson’s *Lock Horns, Rage On* (2009) and, more recently Nico Muhly’s opera *Marnie* (2017).

One of the phenomena I set out to try and rationalise was the ‘tinnitus drone’. For as long as I can remember, I have suffered with constant noises ‘ringing in my ears’. In fact, one of my earliest memories is of lying awake trying to identify and isolate the different sounds I could hear in my head. Although this condition is not uncommon,<sup>42</sup> it wasn’t until much later in life that I realised it certainly was not something that everyone experienced, even among other musicians. In recent years, I have also noticed it steadily becoming louder and more pronounced, which can be detrimental to my work and health, as it is often very distracting and uncomfortable. This sensation permeates everything for me, and I believe it also affects my writing and the way I experience music.

Notating the pitches and sounds within the ‘sonic aura’<sup>43</sup> was a challenge. The sensation itself is impossible to replicate exactly, as the sounds are very difficult to isolate and appear to emanate from different directions and positions. I eventually identified three main separate sounds: a rushing ‘hiss’; a low, rumbling bass, roughly pitched as an F and Bb (pitch definition and dominance changing depending on circumstance) that also pulsates; and a very high ‘ringing’ note cluster (where Eb and C tend to be dominant). Not only was this uncomfortable to decipher but finding effective instrument combinations also proved to be difficult (see fig. 5.1) especially within the naturally homogenous timbre of the brass band.

The instrumentation I eventually settled on to represent this included high muted cornets (harmon mutes with stem pushed all the way in, giving the illusion of distance), muted basses (masking their natural resonance) and percussion parts marked as ‘barely audible’. The low rumble of Ab on the timpani, combined with the hissing, cold rush of the suspended cymbal roll and tremolo vibraphone major 16<sup>th</sup> (compound major 2<sup>nd</sup>) resulted in an overall sound that is uncomfortably close to the actual ‘inner’ experience.

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<sup>42</sup> The British Tinnitus Association report that approximately 13% of the British population suffer with ‘persistent tinnitus’. Beth-Anne Culhane, “All about tinnitus.” British Tinnitus Association. Accessed December 10, 2019, <https://www.tinnitus.org.uk/all-about-tinnitus>.

<sup>43</sup> Alexei Pesic and Peter Pesic, “The Sound of Deafness: Smetana and Traumatic Tinnitus.” *Music & Medicine* 2 (2015): 10.

Fig. 5.1 – *Mindscapes*, ‘tinnitus drone’ notation (bar 111).

When writing, I find that I am often drawn to the intervals of a 9<sup>th</sup>, 7<sup>th</sup> and 2<sup>nd</sup> and will use them in melodies or within the harmonic structure of my work. It wasn’t until I began work on this piece that I realised these are the tinnitus pitches I experience. I am sure there must be an unconscious link – a residual affectation of the sonic aura in some way, so this is something I hope to examine in more detail with future work.

The trio between muted soprano cornet, muted trombone and off-stage solo horn at figure B solidifies these intervals (see fig. 5.2) and is subsequently repeated throughout the work.<sup>44</sup> The tuned percussion also shows this in some of the melodic sections – for example, the jumping 7<sup>th</sup> and 9<sup>ths</sup> on the glockenspiel from bar 47 (see fig. 5.3) and again with the addition of crotales and vibraphone from bar 141 (see fig. 5.4).

<sup>44</sup> For example, euphonium duet at letter *D*, displaced cornets and trombones after *E*, at *O* between cornet/trombone and in bar 203 (baritones, handing over to flugel/euphonium in bar 208).

**B**

sop. (str. mute)/off stage horn (open)

1st trombone (str. mute)

Fig. 5.2 – *Mindscales*, soprano/horn/trombone melody (bars 17-19).

47 (glock.)

*f*

50

**F**

*ff*

Fig. 5.3 – *Mindscales*, glockenspiel demonstrating use of 7<sup>th</sup>s (bars 47-52).

141 (glock.) solo

Perc. 1

*mf* 7

*f* 6

*ff* 6

(crotales.) solo

Perc. 2

*mf* 3 6 3

*f* 3 5 6

*ff* 6

(vibr.)

T. Perc.

*f* 3

*ff* 6

Fig. 5.4 – *Mindscales*, tuned percussion (bars 141-145).

The representation of tinnitus within musical composition is by no means a new concept. One of the most famous examples of this is perhaps Smetana's inclusion of the 'high E' in his 1<sup>st</sup> *String Quartet 'From My Life' (Z mého života)*. The composer describes this as the "fateful ringing of high-pitched tones in my ear which in 1874 announced the beginning of my deafness."<sup>45</sup> However, he also noted that the pitches he actually experienced were Ab, Eb and C, so the chosen pitch of E is more like "an artistic representation of more complex sonic events, [than] a faithful transcription".<sup>46</sup> As previously noted, a true depiction of this is difficult to achieve, so given the instruments available, the timbre of a violin's high E may have given a better impression of the intrusive sensation, rather than being truly accurate in pitch.

Another comparison with the Smetana String Quartet No. 1 is the effect of the opening bars. The piece begins with a startling E minor sforzando-fortissimo, followed by a subito pianissimo accompaniment line (see fig. 5.5). Pesic and Pesic propose that "arguably the entire quartet seem(s) to emerge as a kind of echo or aftershock resulting from this initial chord." They also note that Beethoven uses a similar technique at the start of String Quartet Op.59, No. 2, beginning with two forte E minor chords, before continuing at pianissimo (see fig. 5.6). The three Razumovsky Quartets Op. 59 mark the point in Beethoven's life where he was "coming to terms with his growing deafness".<sup>47</sup> In his sketches for the works, he had also written "Can anything stop you from expressing your soul in music?" and, most poignantly, in acceptance: "Let your deafness no longer be a secret – even in art." Due to the fact that Smetana composed his quartet almost seventy years after Beethoven's, it is likely that he would have heard, or even studied Op. 59, No 2 himself, so this opening thematic fragment may even be an artistic allusion to it, especially due to the discomfort and auditory distress he was experiencing during this time.

Interestingly, during the construction of *Mindscales*, before I noted any similarities with the above works, I had already made the decision to begin in the same manner: with the germination of the piece emerging as an 'aftershock'. *Mindscales* begins with

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<sup>45</sup> Pesic and Pesic, "The Sound of Deafness: Smetana and Traumatic Tinnitus," 10.

<sup>46</sup> Pesic and Pesic, "The Sound of Deafness: Smetana and Traumatic Tinnitus," 10.

<sup>47</sup> Lucy Miller Murray, *Chamber Music: An Extensive Guide for Listeners* (Maryland: Rowman & Littlefield, 2015), 39.

a sforzando chromatic cluster, with no specific tonal centre. This indicates that the music could progress in any direction. However, the sustained Eb on the xylophone ties in directly with the tinnitus pitches, firmly and fixatedly grounding the ambiguity to a single sonic terrain. The ensuing off-stage tenor horn melody also introduces the recurring major 2<sup>nd</sup> at either end of its opening phrase (see fig. 5.7).



Fig. 5.5 – Smetana's *String Quartet No. 1*, first movement (bars 1-5).<sup>48</sup>



Fig. 5.6 – Beethoven's *String Quartet Op. 59, No. 2*, first movement (bars 1-9).<sup>49</sup>

<sup>48</sup> Pesic and Pesic, "The Sound of Deafness: Smetana and Traumatic Tinnitus," 10.

<sup>49</sup> Pesic and Pesic, "The Sound of Deafness: Smetana and Traumatic Tinnitus," 10.

The musical score for 'Mindscapes' (bars 1-4) is written in 4/4 time. It consists of four staves: Brass, Snare/Bass Drum, Timpani, and Xylophone. The Brass staff is marked 'Dream-like' with a tempo of 60. It features a 'solo (off stage tenor horn)' section. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte). The Snare/Bass Drum and Timpani staves are marked *ff* (fortissimo). The Xylophone staff shows a dynamic shift from *ff* to *pp* (pianissimo).

Fig. 5.7 – *Mindscapes* (bars 1-4).

I also made the decision to repeat the clusters, becoming more insistent and intrusive towards the horn melody leading into figure *B* (where the xylophone lead voice is transposed to a B, indicating change and indecision). The use of the off-stage horn soloist during the opening section is a deliberate attempt to create the illusion of distance and disorientation between the audience and band, as it represents the 'internal voice'. In addition to the symbolism of the 'absent' soloist, hearing but not being able to see the player can be quite a disconcerting experience.<sup>50</sup> This quasi-soliloquy melody is persistently interrupted by these chromatic clusters. They become increasingly insistent, almost entirely obscuring the soloist. This is intended to illustrate an increase in anxiety and an inability to stay focussed due to irrational internal arguments, creating an emotional build-up that the infuriated soloist attempts to suppress and eventually break free from. The register and dynamic at the peak of the crescendo in bar 15 uses the most piercing register of the tenor horn, in an attempt to break through the solidifying band texture (see fig. 5.8).<sup>51</sup>

<sup>50</sup> For example, the 7<sup>th</sup> trumpet soloist in Edward Gregson's *The Trumpets of the Angels* (2000) remains off-stage for the entire performance. This represents a quote from the Book of Revelation "...and time shall be no more.", so is intended to give an unsettling sonic/spatial effect of a disembodied voice.

<sup>51</sup> This register is often covered or doubled by the flugel horn. The use of this pitch therefore also indicates a transformation – confusing the sounds and parameter of instruments to reflect the change in character.





Fig. 5.8 – *Mindscales*, off-stage solo horn (bars 1-16, transposed score).

The suspended cymbals positioned on opposite sides of the band are also intended to give an unsettling, immersive effect, signifying the ‘binaural’ experience as the sonic aura begins to emerge. The antiphonal effect in live performance should be that the sound becomes difficult to locate, as the sounds from two suspended cymbals repeatedly merge and fade in pulses. Similarly, the use of multiple triangles (of different sizes) for the horn and baritone section at letter *P* is another deliberate attempt at disorientating and altering the sound of the band. By augmenting the percussion section here, the music becomes more frantic, illustrating heightened anxiety, the passing of time and, indeed, the urgency of literal ‘alarm bells’.<sup>52</sup>

Throughout the piece I wanted to convey the impression of distance and depth within the music. The ‘tinnitus chord’ revealed at bar 111 (see fig. 5.1) is an example of this shifting perspective, as the instrumentation gradually fades, leaving the chord suddenly exposed beneath. Another example lies between figures *D* and *E* (see fig. 5.9). Here, a

<sup>52</sup> It should be noted that this section is not intended to link to Peter Graham’s *Harrison’s Dream* (2000), but a similar effect is achieved, with the multiple layers of chiming, metallic sounds.

blanket of muted cornets fades in and out of focus, as other sections overlap with undulating localised dynamics, causing focus to shift continually.

The metric modulations between *D-E* and *H-I* have been employed to try and blur the boundaries between sections, reflecting the concept of time passing more quickly than anticipated. I wanted to convey an almost imperceptible accelerando through the first portion of the piece.<sup>53</sup> The ‘ticking’ from bar 28 (achieved by playing with reversed sticks on the glockenspiel) leads into the first metric modulation at *E* (see fig. 5.9) This specific instrumentation is also used as a reference to the passing of time<sup>54</sup> and increasing anxiety.

The trombones often form a ‘secondary voice’ within the piece. For example, there are several instances when they swell through the band texture with contrasting ideas, such as the ‘displaced’ dotted rhythms in bar 30 (see fig. 5.10), where they break through from the band to give a contrasting caricature of stereotypical traditional brass band music, or the triplet figure in bars 33-35 ‘march’ (see fig. 5.11). Here, the triplets give the impression of multiple time signatures and tempi. This is intended to sound like a passing marching band – waving past before disappearing back into the texture. These interruptions are grotesque exaggerations of music perhaps often associated with brass bands – as if momentarily being examined under a magnifying glass. The effect is intended to be like Charles Ives’ use of winds and piano in *Central Park in the Dark* (1906): writhing through the texture, fleetingly breaking the surface to achieve prominence (see fig. 5.13).

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<sup>53</sup> A similar concept is used more extensively by Robert Simpson in *Energy* (1971) and more recently by John Pickard in his *Rain, Steam and Speed*. Premiered at the same RNCM Brass Band Festival in 2018 by the Cory Band, the entire work is a continual acceleration.

<sup>54</sup> Representing a ticking clock.

**D**

28  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Sop. Cor.  $f$   $p$   $mf$   $p$

Solo Cor.  $f$   $mf$   $p$

Rep. Cor.  $f$   $mf$   $p$

2nd Cor.  $f$   $mf$   $p$

3rd Cor.  $f$   $mf$   $p$

Flug.  $f$

Solo Hn.  $p$   $mf$   $pp$

1st/2nd Hn. *sol*  $p$   $mf$   $pp$

1st/2nd Bar. *sol*  $p$   $mf$   $pp$

35  $\frac{4}{4}$

Sop. Cor.  $p$   $f$

Solo Cor.  $p$   $f$

Rep. Cor. *(with troms)*  $p$   $f$

2nd Cor.  $pp$

3rd Cor.  $pp$

Flug.  $p$   $ff$

Solo Hn. *sol*  $mf$   $pp$   $ff$

1st/2nd Hn.  $mf$   $pp$   $ff$

1st/2nd Bar.  $mf$   $pp$   $ff$

Fig. 5.9 – *Mindscales*, cornets, horns and baritones from figures D to E.

The trombones also introduce a ‘chattering’ effect from bar 24. This is repeated in several places within the score,<sup>55</sup> signifying distant voices and intrusive thoughts. By using muted trombones at a loud or growing dynamic, the sound penetrates across the ensemble with ease, whilst quieter muted dynamics are also very effective. This dual function of the mute ensures that these interruptions can be effectively explosive or indeed masked beneath other layers as necessary (see fig. 5.11).



Fig. 5.10 – *Mindscales*, trombones (bar 30, transposed score).

Fig. 5.11 – *Mindscales*, ‘chattering’ trombones (bar 24, transposed score).

<sup>55</sup> Including at *M*, in the cornets (bars 135 and 170), and a more melodic, rhythmically regimented interpretation for the euphoniums and cornets at *Q* (bar 157).

32  $\frac{4}{4}$

Sop. Cor.  $p$

Solo Cor.  $p$

Rep. Cor.  $p$

2nd Cor.  $p$

3rd Cor.  $p$

Flug.

Solo Hn.  $p$   $mf$   $pp$  solo  $mf$

1st Hn.  $p$   $mf$   $pp$

2nd Hn.  $p$   $mf$   $pp$

1st Bar.  $pp$   $mp$   $pp$

2nd Bar.  $pp$   $mp$   $pp$

1st Tbn.  $p$   $f$   $p$

2nd Tbn.  $p$   $f$   $p$

B. Tbn.  $p$   $f$   $p$   $> pp$

Fig. 5.12 – *Mindscapes*, trombone 'passing march' (bars 32-35, transposed score).



Fig. 5.13 – Charles Ives, *Central Park in the Dark*<sup>56</sup>, giving the impression of different time signatures and perspective and utilising localised dynamics (bars 60-63).

Instrument-specific effects are also used in the piece, most notably between *S* and *U* in the score. At *S* (bar 180) cornet, horns, baritones and 2<sup>nd</sup> euphonium are required to improvise a half valve ‘wheezing’ effect. A basic pitch contour and duration is indicated (see fig. 5.14), but the specific sounds are ultimately left to the decision of the players and executed much like when buzzing on the mouthpiece alone. Matthew Roddie uses a similar notation in his piece for solo trumpet, *Caesium Bomb* (1997) (fig. 5.15).<sup>57</sup> This idea is also a precognitive suggestion of the trio between 1<sup>st</sup> euphonium, 1<sup>st</sup> baritone and solo horn at *T*. Here, the three soloists are asked to play without the second valve slides. By removing these tubes, air will escape from the instruments on certain notes,<sup>58</sup> causing a similar sound to the half valve effect, or a soft ‘popping’ as part of the melodic line, rather than a specific pitch.

<sup>56</sup> Ives, *Central Park in the Dark* (New York: Boelke-Bomart, Inc., 1906, pub. 1973).

<sup>57</sup> Olivier Messiaen’s notation of the geophone in *Des canyons aux étoiles...* (1974) is also a beautifully effective depiction to indicate the use of ‘pitch-less’ musical sounds. He uses ‘swirls’ to suggest the speed and movement of the instrument.

<sup>58</sup> Notes that require the use of the 2<sup>nd</sup> valve only, marked as a half square note-head on the score.

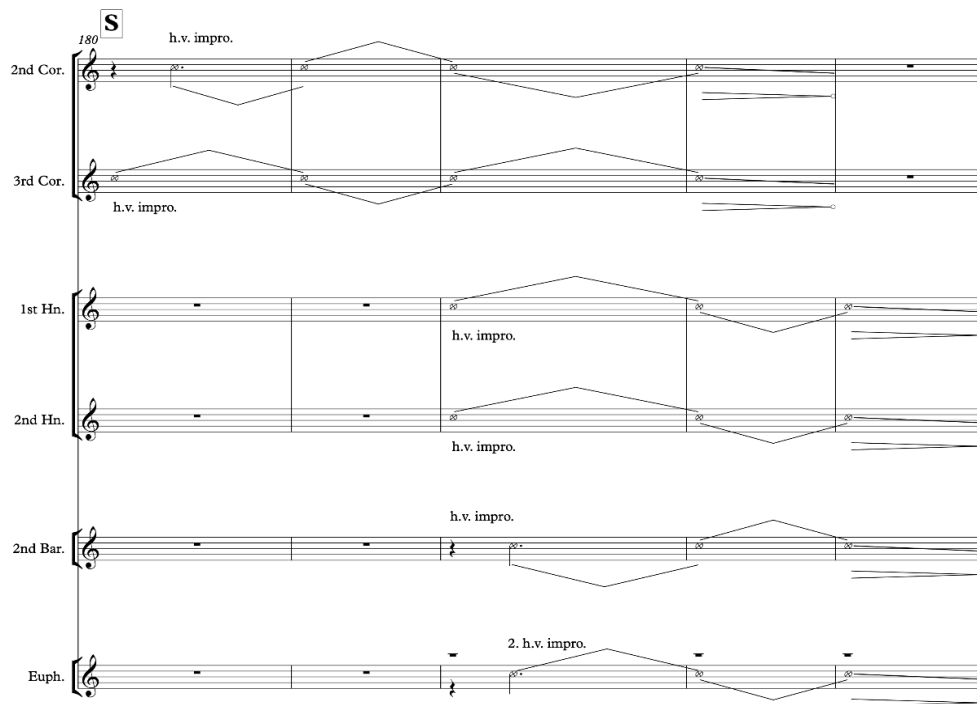


Fig. 5.14 – *Mindscales*, half valve improvisation notation (bar 180, transposed score).

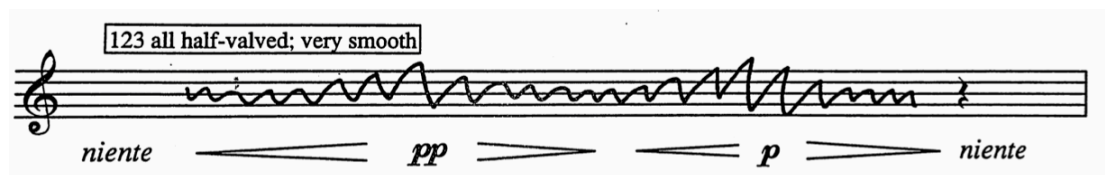


Fig. 5.15 – Roddie, *Caesium Bomb* (1997) half valve improvisation notation (page 3, staves 2, transposed score).

Performing with valve slides removed, or with half valve compression is quite disorienting for the performers, as it feels like something is wrong with the instruments to play them in this way. This was intentional – not to cause the players discomfort, but to add to the inherent ‘awkwardness’ of this section. This should sound breathless and frustrated, as though it has become impossible to articulate and speak clearly. The soloists’ entries at figure *T* are in basic canon, staggered a crotchet apart to emphasise the ongoing impressions of echo and repetition as they desperately try to fall into place.

Here, the lines are also transposed to echo the intervals within the tinnitus drone (fig. 5.16).

Fig. 5.16 – *Mindscapes*, trio with 2<sup>nd</sup> valve slide removed (bars 188-192, transposed score).

The pause in bar 191 should be held until each of the soloists has executed the lip glissandi (all played on 2<sup>nd</sup> valve, so the air escapes through the open 2<sup>nd</sup> slide, giving a similar effect to the half valve (h.v.) glissandi in fig. 5.14), leaving the vibraphone exposed in the last bar. Playing with the slide removed should result in an uncomfortable effect, almost sounding as if the instruments are broken.

To reinforce the sensation of relentlessness and compulsivity, I used a representation of the Shepard Tone: an auditory illusion of a constantly rising (or falling) pitch.<sup>59</sup> The first instance from bar 69 is reminiscent of Ligeti's *L'escalier du diable*, No. 13 of Etudes Book 2 (1993) for piano. Beginning at the 'bottom' of the band with the Bb bass, a scale begins to rise up through the ensemble, with overlapping lines that eventually lead up to the horns (see fig. 5.17). The addition of trombone glissandi from bar 73 also helps

<sup>59</sup> Roger Shepard, "Chapter 10: Stream Segregation and Ambiguity in Audition," in *Music, Cognition and Computerized Sound: An Introduction to Psychoacoustics*, ed. Perry R. Cook (Massachusetts: MIT Press, 2001), 126.



to blur the joins between separate lines (see fig. 5.18). In retrospect, I would like to extend this section slightly, to make this effect more powerful.

This musical score excerpt, spanning bars 69 to 78, is for the piece *Mindscapes*. It features a Shepard scale auditory illusion in the brass section. The instruments listed are Baritone, Euphonium, Bass in C, Baritone Horn, Euphonium, Bass, and another Bass. The score is written in bass clef with a key signature of two flats. The time signature changes from 4/4 to 3/4 and back to 4/4. The music is marked with dynamics such as *sfz*, *f*, *sim.*, and *ff*. A 'no rall.' instruction is present at the end of the section. The notation includes various note values, rests, and articulation marks like accents and slurs.

Fig. 5.17 – *Mindscapes*, Shepard scale auditory illusion noted in brass (bars 69-78).

This musical score excerpt, spanning bars 73 to 78, is for the piece *Mindscapes*. It features glissandi in the trombone section. The instruments listed are 1st trombone, 2nd trombone, and Bass trombone. The score is written in bass clef with a key signature of two flats. The time signature changes from 4/4 to 3/4 and back to 4/4. The music is marked with dynamics such as *f* and *ff*. A 'no rall.' instruction is present at the end of the section. The notation includes glissandi lines, note heads, and articulation marks like accents and slurs.

Fig. 5.18 – *Mindscapes*, trombone glissandi (bars 73-78).

The next main incarnation of this effect is at *U* in the tuned percussion (see fig. 5.19). The glockenspiel begins slowly with a descending figure, eventually joined by crotales and vibraphone. Each bar overlaps, concluding with a natural sound decay. The systematic doubling of octaves on the glockenspiel helps to mask the jumps within the line.

The image displays a musical score for a piece titled 'Mindscapes'. It consists of five systems of music, each containing three staves: Perc. 1, Perc. 2, and T. Perc. The first system begins at bar 193, marked with a tempo of 60 and a dynamic of *p*. A section marker 'U' is placed above the first staff. The second system starts at bar 199. The third system starts at bar 205. The fourth system starts at bar 211 and includes a section marker 'V'. The fifth system starts at bar 217. The music is composed of tuned percussion instruments, with notes and rests written on the staves. The overall effect is a descending Shepard scale, which creates a sense of continuous descent without a true resolution.

Fig. 5.19 – *Mindscapes*, tuned percussion descending representation of Shepard scale (bars 193-222).

The conclusion of the piece is intentionally jarring, without true resolution. Ending with the same effect and key centre as the opening material, the objective is for the music to feel as though it could go straight back to the beginning – looped into a perpetual state of unease. Paul McGhee’s euphonium Sonata *Kjeden*<sup>60</sup> (2012) uses a similar technique, where the piece is designed to play seamlessly on a loop, in an “unbroken

<sup>60</sup> *Kjeden* translating as ‘chain’ in Norwegian.

chain of material (...) a flexible sequence or series of connected elements.”<sup>61</sup> This repetitious circuit within *Mindscales* represents obsessive thoughts and behaviours.

There are several amendments I would consider making to this work. In retrospect, I do not believe the build-up of the five-quaver pattern at figure *L* is sufficiently ‘uncomfortable’ and repetitive to demonstrate the level of cognitive dissonance it was intended to replicate. Furthermore, there are practical issues with the mute change/slide insertion between bars 187 and 197. Although there is sufficient time to make the changes, the basses and trombones have to equip themselves during a quiet section, which is quite a challenge to do noiselessly. The visual element of seeing so many players moving at this point in the live performance was also mildly distracting. I do maintain that, perhaps with more practice dedicated to the specific purpose of this transition, the effect of this section could improve (or indeed, be dramatised into part of the performance) but the physical disruption of a very still, serious moment within the music detracts from the intended effect.

*Mindscales* is essentially a self-portrait and the journey of its composition was a time for self-reflection, introspection and exploration to enable acceptance. For these reasons, it is an unusual style and character for a typical brass band piece, and it fits neither into the concert repertoire nor test piece category. The use of four difficult percussion parts, extended techniques and virtuosic writing across the ensemble ensures that the piece is a challenge for a championship section band, so performances would likely be limited to events such as the RNCM Brass Band Festival. The self-indulgent, exploratory nature of this piece is also something not often seen. Like many of the pieces within this portfolio, there is not a specific place for this piece within the traditional format and repertoire.

*Mindscales* was shortlisted for a 2018 British Composer Award.

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<sup>61</sup> McGhee, Paul. Programme notes for *Kjeden*, included in score (printed and distributed via Morthanveld), 2012.

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## CHAPTER 3.

### BRASS BANDS WITH TECHNOLOGY

The application of technology to brass performance has begun to attract growing attention for solo brass works<sup>1</sup> in recent years and, to a lesser degree, has also started to penetrate full brass band repertoire.<sup>2</sup> However, applying electronics to live brass requires time and precision in order for it to be a successful pairing. It is also dependent on having suitable equipment and someone able to operate it effectively. Because of this, performances of brass band pieces that are reliant on electronics in some way are not common.

Tim Souster's *Echoes* (1990) for brass band (and three additional performers to operate the complex electronics set-up – see fig. 6.1) is a very effective pairing of band and electronics. The composer himself noted that “*Echoes* [was], as far as I am aware, the first piece of music in which the traditional brass band has been combined with electronic equipment”,<sup>3</sup> making it a unique and somewhat enigmatic work for the brass band world. The antiphonal effect achieved through the piece is very successful; however, despite modern equipment now potentially making the piece more accessible to perform (and the brass band parts themselves being very clear and surprisingly straightforward, in comparison to the complexity of sound), it is not often heard in concerts, or even festivals. Whether this is entirely due to technical and logistic restraints, rather than any sort of censoring traditionalism, is debateable.

One way around this live performance difficulty has been for composers to write works with ‘optional’ electronics (such as featuring backing tracks that will add another sonic

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<sup>1</sup> Such as Kit Turnbull's *Nightwalker* (2013) for euphonium and backing track, Priscilla McLean's *Beneath the Horizon III* (1979) for tuba and ‘whale ensemble’ and Tim Souster's *The Transistor Radio of St. Narcissus* (1983) for flugelhorn and live electronics.

<sup>2</sup> For example, Peter Graham's *Radio City* (2013) with optional audio track at the start of the performance and narrations throughout and Aagaard-Nilsen's *Totem (Concerto Grosso)* (2008).

<sup>3</sup> Tim Souster, “*Echoes* for brass band and live electronics: Notes,” Composers Edition, written 1990, accessed December 12, 2019, <https://composersedition.com/tim-souster-echoes>.

element to the performance, but still work effectively without).<sup>4</sup> Although this means that the piece will not have quite the same effect without the additional media, it does make the likelihood of multiple performances greater, as bands will not have to invest time (and potentially money) in making sure the correct equipment for the electronic elements are available for each performance.

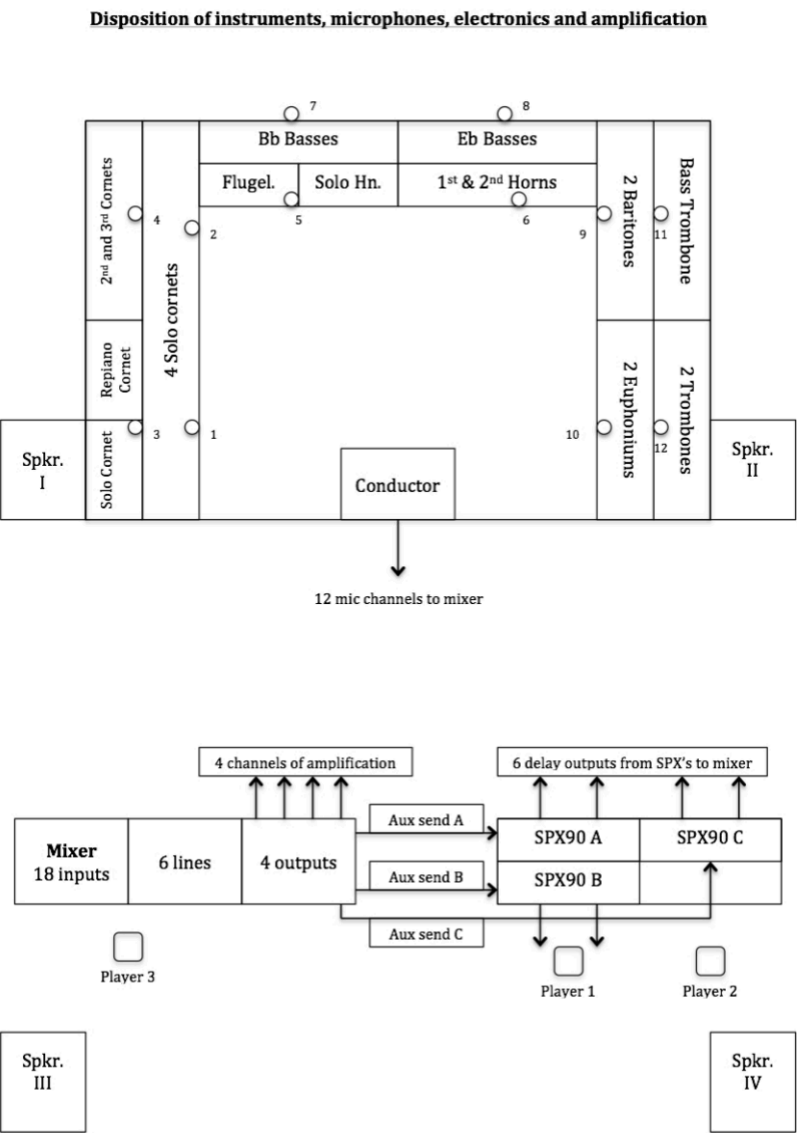


Fig. 6.1 – Souster, *Echoes* – band and electronics set up.<sup>5</sup>

<sup>4</sup> Such as Simon Dobson’s *Torsion* (2009) with optional pre-recorded audio tracks.

<sup>5</sup> Souster, “Echoes for brass band and live electronics: Notes.”

Although the diagram (see fig. 6.1, showing placement of microphones and electronic requirements etc.) for *Echoes* is very detailed, it would require someone with specific knowledge to be able to interpret it effectively. Alternatively, playing a piece with a pre-recorded 'backing track' should (in theory) be much more straightforward to set up and use within live performance. However, a huge potential pitfall here is that the equipment used may not be of a sufficient standard, resulting in the additional audio being lost within the texture, or increased volume causing an unintentional distortion of the sound – neither of which would be successful in live performance.

i) VOICES (IN MEMORIAM) (2014):

In 2013 I was commissioned to produce the opening event for the Ageas Salisbury International Arts Festival, commemorating the Christmas Truce of 1914. The project required a considerable amount of historical research, predominantly into the lives of the soldiers in WWI and, in particular, of the first Christmas in the trenches, where many downed their weapons as a gesture of peace, humanity and, above all, hope. The result was *Voices from No Man's Land* – a vocal and electroacoustic installation at Salisbury Cathedral.

I set out to write a series of idiomatic songs that reflected the music and issues of the era, giving an authentic and sincere component and voice to the music. I compiled much of the text myself, after reading books, articles, poems and letters based on the experiences of the soldiers; I wanted to create something that revealed some of what both sides of the trenches went through. Although the songs themselves are quite traditional, the performance approach was certainly not.

One hundred men were recruited into the chorus to perform the work<sup>6</sup> and were positioned on opposite sides of the cathedral cloisters. For the premiere performance, the chorus was physically split into two, on opposite sides of the space. The effect of

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<sup>6</sup> Chorus recruits were aged between 14 and 85, some who sung regularly, many who had never tried and others who had not sung for over sixty years.

this is several fold: to illustrate the two sides of the conflict (and also their unity in common cause); to utilise the space of the cloisters in a unique manner, with antiphonal effect; and to allow the audience to experience the performance from any number of angles. This is an interesting concept to me as, although the two sides of the chorus were still physically separated by the central portion of the cloisters (representing 'No Man's Land') the audience had no barriers whatsoever and were not expected to stay seated in the same place, if they did not wish to. The men sang different songs, recited poetry and shouted 'trench calls' across to one another independently of the other side. This was designed to represent the soldiers of Christmas 1914 who were reported to be able to hear each other singing, or even smell cooking drifting across from the opposite trenches. After several months of research, I wrote a collection of songs (referred to as the '*Songbook*'), which were used in the performance along with a pre-recorded audio 'soundtrack' containing sound effects, narrations and recordings to add to the overall impact of the installation. Eight speakers were positioned in the space, relaying four different tracks (see fig. 6.2).

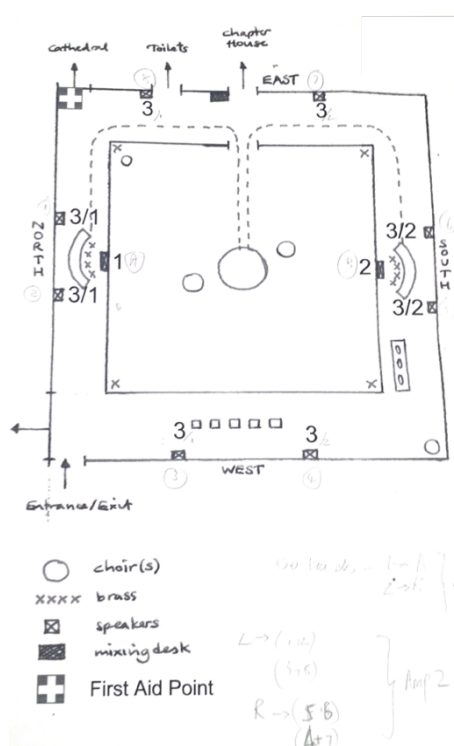


Fig. 6.2 – *Voices From No Man's Land* (2014): performance map of cloisters, showing the movement of chorus and placement of speakers.



Each soundtrack was based on the same overall material, with subtle changes and additions, depending on where it was to be situated. This ensured that each choral group could have specific audio cues to help them navigate through the thirty-minute soundscape appropriately and also made the experience immersive, in that the sound was inescapable in the space. However, with the unusual acoustic of the cloisters taken into consideration, it was a slightly different experience depending on where one was placed for the performance.<sup>7</sup> This is the reason the audience was encouraged to move around the space – with four opportunities to hear the piece in its entirety over the course of the evening, they could observe from anywhere within the cloisters. This would ensure a slightly different experience (or ‘story’) each time (see appendices for full installation/soundtrack map).

Every thirty minutes the groups were silenced by a fanfare performed by a brass quartet<sup>8</sup> positioned in the four corners of the central garth area. Each fanfare in the work has a different key, tempo, time signature and character (see fig. 6.10)<sup>9</sup> and is performed simultaneously after each cued starting point. The fanfares overlap, creating confusion and disorientation and eventually settling onto a perfect 5<sup>th</sup>, which also gives the chorus their unison starting note. At the centre of the garth were two large Cedar trees (reportedly symbols of endurance and strength). As the brass played, the entire chorus gradually assembled beneath them to sing *The Brothers Carol*, in five languages,<sup>10</sup> unified by the words:

Our stories began far away, far away. Once we knew naught of this place  
Our stories unite and the end of the day; all brothers in God’s loving grace.

Even 100 years on, these sentiments are still as relevant and strong as ever. Following *The Brothers Carol*, there would be a few moments of silence before the soundtrack would start again and the performers would march to the opposite side of the cloisters

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<sup>7</sup> For example, a fragment of narration could sound quite clear from one position but be completely masked from a metre away.

<sup>8</sup> The quartet consisted of two trumpets and two tenor trombones.

<sup>9</sup> Much like the Britten *St. Edmundsbury Fanfares* (1959).

<sup>10</sup> English, French, German, Flemish and Russian – reminiscent of the soldiers singing Christmas carols together in their native tongues in December 1914.

for the next carousel repetition of the installation. There was also a studio recording made several months later.

This project had a profound impact on my work at the time, both in terms of immersion with the material during the composing process, using technology to develop the soundtracks, and the intense progression of the project leading to its premiere. Some of the music was used in subsequent performances across the country,<sup>11</sup> presented in slightly different ways. In seeing the flexibility of the material for these alternative performances and being aware how well vocal settings can work for brass band, I wanted to create a band re-imagining of *Voices from No Man's Land*, whilst still trying to retain much of the drama and character of the premiere installation performance.

*Voices (in memoriam)* was the product of these efforts, taking several of the original songs from the *Voices from No Man's Land Songbook*<sup>12</sup> set for the traditional brass band instrumentation. Although it would have been exciting to use the original soundtrack in full for this work, this would have been highly impractical, as the track was designed specifically for use with voices and would not have had the same effect with a full brass band due to the differences in sonority and volume. It would also have made it difficult to stage performance as it would require specialist equipment and an appropriate performance space. However, I also wanted to make sure that this piece, though derived from the same material, was an effective work in its own right, capturing an essence of the antiphony and spectacle of the original, without simply being a transcription for band.

With this in mind, I chose to use simple electroacoustic additions to frame the piece. I created two new audio tracks, to be played at the start of the score and in the final bars, so the band emerge from (and disappear into) the recorded sounds, almost like a sonic time capsule. The first audio file uses elements from the original soundtrack, including narration of a letter sent by Sir Edward Hulse to his mother during December

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<sup>11</sup> Including the RNCM *After the Silence* project in 2014 at the Imperial War Museum North and on November 8, 2014 at St. Thomas' Church, Salisbury.

<sup>12</sup> *Tannenbaum*, *Gloria*, *Ordres Hommes*, *Christmas Football*, *We'll All Be Home Soon!*, *Three and Fourpence*, the fanfares and *The Brothers Carol*.

1914.<sup>13</sup> The score is marked with cues for the conductor as the band is silent until after the piano chords (minim, crotchet, dotted minim) one minute into the performance (see fig. 6.3). Members of the band are then asked to hum from the given pitches (heard in the audio track). The voices continue as cornets start to play the melody, with the soundtrack gradually fading into the texture.

Fig. 6.3 – *Voices (in memoriam)*, notation of opening bars (transposed score).

*Tannenbaum* is the first song used in the work. The setting illustrates the moment German soldiers began to adorn their parapets with tiny Christmas trees, lit with candles – determined to continue their festive traditions even in such desperately bleak circumstances. British soldiers reported seeing lights twinkling across from No Man's Land and hearing jovial singing and shouting.<sup>14</sup> The soldiers often sang together during the unofficial armistices, sharing songs from back home and also singing Christmas carols together, even though this meant singing in several languages simultaneously.

<sup>13</sup> During my initial research I was invited to Breamore House, Hulse's family home, by his great-great-nephew, Michael Hulse. I was able to look through some of Edward's letters and a museum dedicated to him, including a portrait hanging above the official letter his family received after his death in March 1915.

<sup>14</sup> Stanley Weintraub, *Silent Night: The Remarkable Christmas Truce Of 1914* (London: Simon & Schuster, 2001) 25.

The brass quartet in the original Salisbury installation was also used to perform Christmas carols to replicate this, with one side of the garth singing *Tannenbaum* and the other singing *Silent Night* with brass accompaniment.<sup>15</sup> *Voices (in memoriam)* also depicts this, with the horns and baritones playing *Silent Night* (see fig. 6.4) against the cornet melody of *Tannenbaum*, which then shifts by a beat to emulate singing slightly out of time because of the physical separation between them.

The image displays a musical score for two instruments: Solo Cornet and Solo Horn. The score is divided into two systems, labeled A and B. System A covers bars 22 to 30, and System B covers bars 38 to 45. The key signature is A major (three sharps). The Solo Cornet part is written in treble clef, and the Solo Horn part is written in treble clef. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Solo Horn part in System A is marked *p* and *mp*, while the Solo Cornet part is marked *mf*. In System B, the Solo Cornet part is marked *f* and the Solo Horn part is marked *mf* and *mp*. The score is transposed and includes repeat signs.

Fig. 6.4 – *Voices (in memoriam)*, cornets (*Tannenbaum*) and horns (*Silent Night*) (bars 22-45, transposed score).

Within the texture, there are other small additions intended to have a similar effect to the layers within the original soundtrack. For example, in bars 40-44 and 48-52, the flugel and 1<sup>st</sup> trombone have a solo fanfare figure marked 'face out' (see fig. 6.5). This is to ensure that the fragment stands out from the rest of the band (whilst also adding a small element of drama). The line is deliberately different to the surrounding material, which prepares us for the further, more jarring interruptions within the next section.

<sup>15</sup> Other examples of this are *Gloria* with *Good King Wenceslas* and *Frost-cobbled Mud* set against *Auld Lang Syne*.

This rhythmic phrase is taken from *Gloria*, with the text “For honour. For pride. For glory”. Using the material in this way creates a similar effect to the recorded narrations and announcements from the original Salisbury performance.



Fig. 6.5 – *Voices (in memoriam)* flugel and trombone duet fragment taken from *Gloria* (bars 40-44 and 48-52).

Similarly, the glockenspiel plays an intrusive rhythmic phrase throughout this first section (see fig. 6.6), which is taken from *Ordres, Hommes*, translating as “wait for orders, men”.



Fig. 6.6 – *Voices (in memoriam)* glockenspiel rhythm (bar 31) taken from *Ordres, Hommes*.

The next section from *D* is based on this song. The original *Ordres, Hommes* is a round for voices, so the texture gradually builds here with layers of canonic entries across the band. However, from bar 75, we are also introduced to another ghostly remnant: this time, *3 and 4 Pence*, in muted soprano cornet. Originally in 6/8, the music has been re-written to give the sensation of multiple time signatures. The use of the text “Send 3 and 4 pence, we’re going to a dance” is a play on words, discussed by the chorus

members during rehearsals, allegedly from a misheard military radio relay: "Send reinforcements, we're going to advance!"

original vocal part  
b. 13-16

Send three and four pence, we're go-ing to a dance!

soprano cornet  
b. 75

Fig. 6.7 – Final four bars from *3 and 4 Pence* (*Voices from No Man's Land*) and *Voices (in memoriam)* soprano cornet (bar 75).

original vocal part

"Gon-na take me ball 'ome, if we lose!" "Score a coup-le more be-fore yer 'ands turn blue!"

Lads run-ning out to see if they can play a lit-tle Christ-mas foot-ball.

muted cornets as a round  
b. 76-81

etc.

Fig. 6.8 – *Christmas Football* (*Voices from No Man's Land*) and *Voices (in memoriam)* 2<sup>nd</sup> and 3<sup>rd</sup> cornets (bars 76-81).

From bar 76, we have the addition of another round, scored for cup-muted 2<sup>nd</sup> and 3<sup>rd</sup> cornets, eventually taken over by the repiano (with straight mute) in bar 101. This is taken from *Christmas Football* – a light-hearted song referring to the game of football famously played during the Christmas Truce. Again, the time signatures do not match here, resulting in a blurring of bar lines and a fight for dominance between the different layers.

This distortion continues by the addition of a final song: *We'll All Be Home Soon!* is set in G major and 6/8 – a stark juxtaposition against the firm D minor triple time of *Ordres, Hommes*. By doubling this melody on the glockenspiel, it breaks out through the open brass texture, with the straight mutes in horn and cornet adding a spectral, nostalgic quality to the line (see fig. 6.9) before the tam-tam, bass drum and timpani roar into an explosive crescendo at G.

The musical score is divided into three systems. The first system features a soprano cornet and solo horn part with a melody in 3/4 time, and solo cornets playing a 6/8 time melody. The second system continues the solo cornets' melody. The third system introduces a glockenspiel part with a 6/8 time melody, while the solo cornets continue their 6/8 melody. Dynamics include *mf*, *p*, and *pp*.

**soprano cornet and solo horn (*We'll All Be Home Soon!*)**

(March - ing a - long the banks of Marne we go! Back to the front by har - vest moo - n! Pile up the sand bags and for - get the

**solo cornets (*Ordres, Hommes*)**

Gar - dez vos bottes sèches! Gar - dez vos bottes sèches! Soy - ez prêts pour vos or - dres, hommes...

chance of snow!... We won't be a-way for long, they said. Sing us a cheer-y song, they said. 'Cos we'll all be home soon!)

Gar - dez vos bottes sèches! Gar - dez vos bottes sèches! Soy - ez prêts pour vos or - dres, hommes...

Fig. 6.9 – *We'll All Be Home Soon!* (text added for reference) bars 89-104 of *Voices (in memoriam)*, soprano cornet, solo horn and solo cornets.

The only material from the original work that remains unchanged is the central fanfares (see fig. 6.10). Performed here by two solo cornets and two trombones, the players are given instructions to move to a secondary ‘fanfare position’.<sup>16</sup> In addition to this being an obvious re-enactment of the premiere performance, the separation from the rest of the ensemble is also used to draw the ear away from the centralised sound of the band. The increasing layers within the piece leading up to this point suggest an increase in tension and confusion, with the quartet sound then bursting out from the percussion ‘explosion’ and the contrasting musical ideas now physically separated, adding to the disparity. This antiphony makes the re-entry of the ensemble even more effective, as suddenly the sounds are drawn back together into the perfect 5<sup>th</sup><sup>17</sup> of the quartet, which dissolves into a unison pianissimo for horns, baritones and euphoniums – the warm ‘heart’ of the brass band sound. From here, the piece gradually expands in terms of harmony, texture and volume, all germinating from this unifying point. *The Brothers Carol* is also kept in the original key, which means a collaborative performance between brass and voices could be a possibility.

At the Salisbury Cathedral premiere, to indicate the end of the installation and as a mark of respect, the silence following *The Brothers Carol* was much longer than in the previous rotations. During this stillness, no one in the audience or the ensemble stirred or spoke – the only sound was birdsong that rang through the cloisters in a beautifully serendipitous moment. This was such a strong memory for me that I wanted to recreate it and chose to use this simple idea of birdsong for the closing audio track. I had previously managed to capture some sounds during my visits to the Cathedral, including birdsong, so I used this (augmented with the sound of rainfall) to represent this brief expression of peace and tranquillity from an expanse of noise. The intention is for the band to remain motionless until the birdsong has faded (as indicated in the score – see fig. 6.11).

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<sup>16</sup> Bar 80 – cornets to move to fanfare positions, trombones at bar 91.

<sup>17</sup> Much like at the end of *His Depth* (2013), which was also influenced by the *St. Edmundsbury Fanfares* (Britten, 1959).



**G FANFARES**

Solo - 1  
(fanfare position)  
♩=c.76

Solo - 3  
(fanfare position)  
♩=c.144

Solo  
(fanfare position)  
♩=c.104

Solo  
(fanfare position)  
♩=c.76

108

Solo Cor.1+2

Solo Cor.3+4

1st Tbn.

2nd Tbn.

after CORNET 1

after CORNET 3

after TROMBONE 1

*sempre f*

wait for cue to dim

wait for cue to dim

wait for cue to dim

wait for cue to dim

Fig. 6.10 – *Voices (in memoriam)*, fanfares (bar 108, transposed score).

0'00" Audio track 2 START

Wait for birdsong to fade

poco rit. .

Solo

♩=54

poco rit. .

sub. *mf*

*p*

Solo

sub. *mf*

*p*

Solo

sub. *mf*

*p*

Solo

sub. *mf*

*p*

sub. *mf*

*p*

sub. *mf*

*p*

200

Solo Cor.1+2

Flug.

Solo Hn.

Euph.

Basses

Timp.

Perc. 1

Tub. B.

S.C.

B.D.

*fff*

*ff*

Fig. 6.11 – *Voices (in memoriam)*, audio track 2 cue (bars 200-208).

I believe the addition of the two audio tracks in this work do have a significant impact on the effectiveness and dramatisation of the performance. To allow bands a more straightforward approach, the piece can be used without them – beginning with the sung notes<sup>18</sup> and simply fading into silence from the final pause. However, from a compositional perspective, the audio tracks aren't employed just as a pitching utility; rather they offer a sense of narrative and context to the subject matter that is otherwise less explicit. Interestingly, the addition of this 'modern' technique is intended to offer the audience (and the players) a gateway, allowing the imagination to transport into (and out from) the sonic time capsule, offering contextualisation through atypical means for the brass band.

*Voices (in memoriam)* was premiered at the 2014 RNCM Festival of Brass by the King's Division Band.<sup>19</sup> It was also recorded by the Tredegar Town Band in 2017 for the NMC CD *War Memorials*.

ii) CANTABILE(S) (2013-14):

*Cantabile(s)* has undergone several transformations since its initial premiere in 2013. The original piece, *Cantabile*, was performed as a short 60 second work for the RNCM's 40<sup>th</sup> Anniversary celebration concert for which students, staff and alumni from the composition department were invited to compose a miniature piece for a concert to mark the occasion. This first incarnation would technically belong in the previous chapter, as it was an unaccompanied tenor horn solo made entirely using multiphonics.

The next development of the piece used Logic and Audacity software to add different layers and effects to the piece. This, in turn, prompted me to investigate ways of implementing these changes in live performance. I did this using a bass guitar pedal

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<sup>18</sup> Although in this context, there will be no given pitch from which to retrieve sung notes without the track, so players may have to be given their starting notes before the performance, much like a choir when singing a capella.

<sup>19</sup> The Regular Army's first professional Brass Band.

system<sup>20</sup> and Silent Brass mute<sup>21</sup> to overlay the material and add effects such as digital delay, reverb, octave/pitch shifts and layers. The final development saw a much more extended piece (5'35'') as a duet with improvised electric guitar. This performance was prepared as part of a 2014 residency with the Liverpool-based Immix Ensemble, with experimental guitarist John McGrath. It is this version of the work that I will focus on here.

In order to sufficiently label this work as 'atypical' within the brass band paradigm, it would be remiss not to mention the use of improvisation and multiphonics for brass band instruments. In this extended version of the work, the multiphonics frame a new central section, constructed by building layers of pitches from the horn (via the loop pedal system) into expansive chords, with improvised guitar melody. In terms of notation for this piece, the score remains essentially unchanged from the original 2013 multiphonics miniature. The use of pedals, effects and addition of the build-up of chords/overdubbing is completely improvised by the performer. Although artists such as James Morrison and Django Bates have used the tenor horn within their contemporary jazz performances, improvisation is not common within the brass band world and, as such, is atypical of solo horn repertoire.

There have been pieces that contain improvisatory elements for band, but these often tend to be arrangements<sup>22</sup> and the most successful of these (in terms of popularity within bands and effective execution) often only contain minimal elements of improvisation. However, I have been involved in many performances where sections such as this have had to be 'written out', either for the players to feel more comfortable playing in this manner with notation to work from, or for the conductor to maintain control more accurately, which essentially defeats the purpose of including aleatory or improvised elements. A notable addition to the more advanced brass band ensemble repertoire including jazz-influenced improvisation is Andy Scott's *The Spirit of Mingus* (2012). The solo sections within the piece were written for trumpet guest soloist Rex

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<sup>20</sup> Boss ME-50B Bass Multi-effects Pedal.

<sup>21</sup> Yamaha Silent Brass Pickup Mute™ PM5X.

<sup>22</sup> Such as Ray Farr's arrangement of *Minuano* (1997), which also has optional vocal lines and stage directions.

Richardson and Foden's trombone soloist John Barber, both of whom are experienced virtuosic performers. There are also improvised sections and spatial effects for some members to move away from the main band whilst playing, but the actual improvisation required is minimal. Peter Graham's *Shine as the Light* (1997) and Philip Wilby's test piece *Revelation* (1995) both feature sections where players are required to repeat ad. lib. on given pitches in an ensemble setting, rather than as soloists. The effect of this can be stunning, with torrents of moving lines intertwining with a degree of complexity that would otherwise be difficult to notate and read effectively.

As previously alluded to, brass musicians share a considerable amount of technique with vocalists, not least the art of breath and pitch control. Miller (2000) describes the voice as a tripartite instrument:<sup>23</sup>

1. Motor activity (mechanical aspects of breath application in singing)
2. Vibratory response (laryngeal response to airflow during singing) and
3. Resonance factors (vocal tract filtering and language articulation, and their effect on complex vocal sound)

We can also apply a similar system to brass playing:

1. Motor activity – BREATH/EXCITATION
2. Vibratory response – LIP VALVE SPEED/'BUZZ'
3. Resonance factors – EMITTANCE/SIZE AND SHAPE OF INSTRUMENT

It is perhaps no surprise, then, that the brass band scoring of composers like Eric Ball and Judith Bingham,<sup>24</sup> who have a wealth of experience writing for voices, is equally effective. However, it is this similarity in technique and sound production which can make multiphonics difficult to produce.

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<sup>23</sup> Richard Miller, *Training Soprano Voices* (New York: Oxford University Press, 2000) 3.

<sup>24</sup> Or arrangers such as Goff Richards and Paul Hindmarsh.

As mentioned in the previous chapter, when writing about ‘multiphonics’, I refer to the commonly-applied term amongst brass players for playing and singing simultaneously.<sup>25</sup> This can be an interesting compositional tool that ‘permit[s] the brass player to be part of a continuously evolving texture’.<sup>26</sup> One of the earliest recorded uses of multiphonics in this way for solo brass repertoire was Weber’s *Concertino for Horn and Orchestra* (1806).

Carl Maria von Weber, *Concertino for Horn and Orchestra* (J. 188), final movement, cadenza (173 bars from end), 1806, rev. 1815 (given here at concert pitch)



Fig. 7.1 – Weber, *Concertino for Horn and Orchestra*.<sup>27</sup>

Simon Wills notes that “if one note is played and another sung simultaneously the two wave forms will, if the sung note is strong enough, interfere with one another. Should both belong to the same harmonic series, certain partials will become resonant in sympathy.”<sup>28</sup> For example, when playing a Bb2 and singing a D4 (a tenth above), an F3 will appear between them. This is the technique employed by Weber: creating a large interval between the played and sung notes in order to ‘activate’ the overtones.

However, although *Cantabile(s)* has a similar approach, this ‘interference’ between notes is exploited and manipulated throughout, rather than avoided. The opening two

<sup>25</sup> Unlike the technique of *split tones*, where the embouchure is manipulated to buzz so the lips produce two separate pitches at once (each independently), which is much more difficult to control (and often something that teachers spend time trying to ‘fix’ in their students’ playing when it occurs accidentally!).

<sup>26</sup> Roger T. Dean, “Jazz, improvisation and brass,” in *The Cambridge Companion to Brass Instruments*, ed. Herbert and Wallace (Cambridge: Cambridge University Press, 1997), 225.

<sup>27</sup> Simon Wills, “Frontiers or byways? Brass instruments in avant-garden music,” in *The Cambridge Companion to Brass*, ed. Herbert and Wallace (Cambridge: Cambridge University Press, 1997), 268.

<sup>28</sup> Simon Wills, “Frontiers or byways? Brass instruments in avant-garden music,” in *The Cambridge Companion to Brass*, ed. Herbert and Wallace (Cambridge: Cambridge University Press, 1997), 268.

phrases begin with the played pitch only, with the voice added in unison via a crescendo, before sliding up a minor 3<sup>rd</sup>. These vocal glissandi create distortion in the sound, as the two pitches struggle against each other.<sup>29</sup>

Nat McIntosh<sup>30</sup> brought the application of multiphonics within brass performance to *The Warrior Comes Out to Play* (2000) and *Brooklyn* (2003) with The Youngblood Brass Band. He describes the ‘battling’ waveforms of sung and played pitches in terms of how secure the notes feel as they are performed:

The closer together the played note is to the sung note, the greater the chance of ringing this third harmonic, which means you play high and sing low...it's harder to find the 'ring' up there, as the two waveforms are closer to the same size and butt up against each other more. 4<sup>th</sup>s and minor 3<sup>rd</sup>s tend to be more difficult to perform in tune, because the 'slot' where the horn wants the harmonic to be is on the major 3<sup>rd</sup>, so settling it on a minor 3<sup>rd</sup> or a 4<sup>th</sup> feels like you're bending the sung note away from where it rings best.<sup>31</sup>

In this respect, the written Eb in the first phrase (see fig. 7.2) creates a disturbance in the airflow and has to be forced to remain in pitch. The second phrase progressively begins to sound (and feel) more comfortable as the intervals settle around the harmonic series. As the piece moves on, the pitch of the voice rises and the played pitch actually descends, making the sounds clearer and more independent of each other. However, there is also a danger of this technique sounding more comical than dramatic, as the resulting timbre is so different to what is expected from the instrument and the un-trained falsetto voice can be more difficult to control.



Fig. 7.2 – *Cantabile(s)*, opening two phrases (transposed score).

<sup>29</sup> N.B. The overtone pitches are not notated.

<sup>30</sup> Tubist with the Sotto Voce quartet and sousaphone/tuba/euphonium/trombone with the Youngblood Brass Band.

<sup>31</sup> Nat McIntosh, taken from an interview in June 2019 (see appendices).

Each phrase is marked by an exaggerated fermata, indicating that duration and rhythm is to be completely dictated by the performer. This flexibility in notation is to allow players to focus on the sounds they are creating and explore the timbre within the multiphonics in a way that suits their instrument and voice. In the programme notes, I invite the performers to experiment with the material and find a combination of octaves that works for their individual voice. It is unrealistic to expect every player to be able to achieve exactly the same effect. For example, some voices may find it difficult to work effectively with the small instrument, so alterations such as playing down an octave whilst singling falsetto, or even playing an octave higher with the sung pitch moving below the played notes<sup>32</sup> may be more effective for lower voices. It is a very personal and, at least to begin with, experimental practice – discovering the possibilities of one’s own playing. I have also included a series of preparatory exercises in the score.

With the application of electronics, after the introduction of playing the material through once, each phrase was then recorded and played back in layers, using the loop function on the pedal board. For the central section with guitar, the chords were built ad. lib. using notes from the scale(s) of Eb minor (C minor at transposed pitch, as this allows access to the pedal tones from written C down to F#), as a reaction to the guitarist’s improvisation. The octave shift function also allowed the horn to sound an octave lower than its lowest open fundamental (pedal C) and easily add higher notes to add to the texture that would otherwise sound incongruous. This effect is perhaps most clearly heard in the final phrase, where the written Ab to G (see fig. 13) also sounds an octave lower, giving a much darker colour to the tenor horn’s usual timbre.

Fig. 7.3 – *Cantabile(s)*, final bars (tenor horn written pitch and actual sounding pitch with the octave double effect).

<sup>32</sup> More common for trumpet players, such as in Joel Puckett’s *15<sup>th</sup> Night of the Moon* (Trumpet Concerto, 2014).

From a performance perspective, Norwegian tubist Øystein Baadsvik's approach to the effect of multiphonics is very interesting, as he suggests:

View multiphonics as a sound very different than your regular tuba sound. In other words, it is not a tuba sound plus voice. It is something completely new and different created from a combination of a much different tuba sound (often more nasal) and a voice.<sup>33</sup>

Although in practice, multiphonics must initially be approached as two separate sounds whilst we become accustomed to the sensation of playing and singing at the same time,<sup>34</sup> the result of successful multiphonics and manipulation of the sound is a new timbre in its own right and should be treated as such.

*Cantabile(s)* uses the combination of acoustic sound manipulation through multiphonics to create 'artificial' sounds, with the addition of electronics to add pitches, create loops to sound like a full chorus of horns, and augment the natural sonority.<sup>35</sup> I enjoy the illogicality of the natural multiphonic effects sounding 'synthetic' and the addition of technology enhancing the open sonorities to warm it even more, without sounding electronic. The approach and style of the piece are atypical of traditional tenor horn repertoire, utilising techniques specifically for the instrument in a flexible format.

The use of multiphonics expressly for the tenor horn is not very common.<sup>36</sup> The vast majority of pieces that use the technique for brass band instruments have been for larger instruments, such as trombone, euphonium or tuba.<sup>37</sup> This is unsurprising, as the larger bore and pitch of the instruments means that the separation between the played note and sung note can be further apart, in order to achieve more clarity.

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<sup>33</sup> Øystein Baadsvik, taken from an interview in June 2019 (see appendices).

<sup>34</sup> Much like when first learning how to circular breathe – it is not a natural sensation to breathe in through the nose at the same time as squeezing air from the lips and therefore takes time to settle into.

<sup>35</sup> At times, the sonic effect is reminiscent of Ingram Marshall's *Fog Tropes* (1981) for brass and tape – layers built utilising contemporary methods and technology to achieve a similar effect to prepared tape recording.

<sup>36</sup> To my knowledge, the only other work I am aware of that has been written specifically for tenor horn and multiphonics is *The Birth of Time Echoes* by Jan De Maeseneer (2013).

<sup>37</sup> Such as Torstein Aagaard-Nilsen's *Concerto for Euphonium and Brass Band* (2010), Øystein Baadsvik's *Frugg* (2003) and Luciano Berio's *Sequenza V* (1966).



However, the execution of multiphonics is hugely dependent on the performer's voice as well as their playing. Firm breath control and pitching are essential in order to support the wave forms without the sound faltering, or even damaging the vocal cords.<sup>38</sup>

Øystein Baadsvik inspired many players in the brass band world as he demonstrated the effect of extended techniques and the influence of popular culture with his work *Fnugg* (2003). This presents the tuba soloist with a number of technical difficulties, including 'beat boxing' into the instrument and performing multiphonics in a funk-influenced style. Similarly, Nat McIntosh's *The Warrior Comes Out to Play* (2000) demonstrates so many different vocalisations and effects that the instrument barely sounds like a tuba at times. Without players such as this, pushing the envelope of what is expected of the instruments, it is surely less likely that many pieces will be written for the instrument using this technique. So, in this respect, is there is a gap in the horn repertoire because players are not interested in performing multiphonics, or are tenor horn players not interested in learning more about performing multiphonics because there is no suitable repertoire for them?

Due to its relatively short life, the tenor horn has 'borrowed' many pieces from other instruments to add to its repertoire;<sup>39</sup> however, it is not always possible to do this with pieces that use advanced or instrument-specific techniques. For example, the vast majority of *Fnugg* (2003) would have to be played up an octave from the written score due to the break in the instrument between written F# and pedal C. Similarly, although the first five bars of the cadenza Weber's *Concertino for Horn and Orchestra* can be played/sung at pitch, from the jump to bass clef the lowest written octave is not possible on the tenor horn, meaning that the music must be adapted to suit the instrument in a manner which will give a different result to the original piece. Perhaps this inability to effectively 'borrow' existing repertoire with extended techniques

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<sup>38</sup> Confirmed in conversations with Nat McIntosh and horn player Delphine Gauthier-Guiche, following issues with my own playing.

<sup>39</sup> Such as the Mozart Horn Concerti, the Bellini Oboe Concerto (arr. Newsome, 1980) and the Neruda Trumpet Concerto in Eb (arr. Wallace, 1997).

(unlike the tuba and euphonium) has subsequently impacted the horn's new repertoire, in that there is no basis for comparison to build from.

Although all valved brass band instruments can technically play any piece written for three-valved brass,<sup>40</sup> the idiosyncrasies of each individual instrument must always be considered, especially when writing for special techniques or advanced playing range. The tenor horn and baritone unfortunately have a 'scavenger' reputation amongst other brass soloists, which is a true shame, as the tiny nuances that demonstrate their individuality are often overlooked or misunderstood in solo repertoire.

iii) TH'OWFEN RACONTEURS (2013):

In 2012 the Wingates Band approached me to compose a new work to celebrate their forthcoming 140<sup>th</sup> anniversary. This coincided with the start of my PhD work and, at the time, my focus was brass band with the addition of voices and electronics, so I decided to apply these elements to chronologically convey the story of the band from 1873 to present day.<sup>41</sup>

I spent the first three months researching the history of the band, with multiple visits to the Wingates archive – held and maintained by the then band president Dr David Kaye at his home in Blackrod, Lancashire. During this time, David was also in the process of writing *From Bible Class to World Class* – the first book to document the life of the Wingates Band, which ensured that we had many discussions and I recorded over four hours of interviews and conversations with him during my visits.

Early into this historical research, it became apparent that many of the movement's most celebrated musicians had been associated with the band during their careers and

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<sup>40</sup> For example, a trumpet player, or a tenor horn player would be able to play the Horovitz *Euphonium Concerto* (1991) without needing to make any changes or adjustments, as it was specifically written for a three valve instrument, so the break in available chromatic notes between F# and pedal C is not used. The same cannot be said of more recent solo euphonium repertoire, as the technological advancement of the additional 4<sup>th</sup> valve is now often exploited in most pieces e.g. Stan Nieuwenhuis' *Move Their Mind* (2012) and Martin Ellerby's *Euphonium Concerto* (1997).

<sup>41</sup> *Th'owfen Raconteurs* – 'Howfen' is the old local dialect word for Westhoughton in Lancashire, where Wingates is situated, so the title means 'The Storytellers of Westhoughton'.

I wanted to celebrate this in some way. Several months earlier, I had attended a seminar by Gary Carpenter, where he described the BBC *Listening Project Symphony* (2012). This involved setting recorded spoken phrases to music and I was fascinated by the way he had integrated the voices into the work.<sup>42</sup> It was this piece and the BBC *Radio Ballads* (1958-64) that influenced my own approach to using fragments of spoken word within the piece.

In the initial few months of research, I contacted many people who had been associated with the Wingates Band over the past 60 years and asked them if they would be willing to regale their experiences: a favourite memory, how they came to join the band, how it affected their future career – anything they wanted to include to help tell the story. I was overwhelmed by the responses I received and by peoples' generosity in giving up their time to speak to me about what the Wingates Band meant to them.<sup>43</sup> Some of the interviews I conducted lasted several hours, and some contributors I even had to revisit as there wasn't enough time to finish the stories. I collected 35 interviews through visits, telephone calls and Skype meetings, which exceeded 10 hours of recorded material. I then used sections of the recordings, including narrated newspaper articles<sup>44</sup> and solo performances<sup>45</sup> to produce audio tracks to be played at specific points within the piece, forming a substantial part of the ongoing narrative.

The rest of the text would be delivered through live narration and song and, before I had even written a note, I knew there was one man perfect for the task – Tony Berry (of The Houghton Weavers folk group). At the time of composition, the long-standing relationship between Wingates and the Weavers was very special and, I believed, something to be celebrated. I worked with them on many occasions and Tony's style of singing was also what prompted me to write 'folk' melodies for the songs, which, in turn, shaped much of the subsequent musical content. I worked closely with Tony when writing the songs to ensure the keys were comfortable and there were no technical issues arising from what I was writing. Unfortunately, Tony had begun to suffer with

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<sup>42</sup> By notating the approximate rhythm and pitch of the spoken words into the ensemble parts, imitating the voice.

<sup>43</sup> There was only one negative response received, where the person in question did not want to participate in the project.

<sup>44</sup> Recorded by Richard Evans, Paul Hindmarsh and Frank Renton.

<sup>45</sup> Notably from trombonist Peter Moore, who had played with the band when I first began my association with them in 2006. His contribution features during the 1910 Pretoria section (bar 112).

constant throat irritation and difficulty singing, which was later diagnosed as cancerous activity. This meant that he was not able to participate in the premiere performance, but he still insisted on being involved in the recording for the anniversary CD.<sup>46</sup>

In his book, *English Folk Songs: Some Conclusions*, Cecil J. Sharp uses the definition of folk music from Funk and Wagnall's Standard Dictionary (1894) as "[a] song or ballad originating and current among the common people, and illustrating the common life with its interests and enthusiasms as derived from legend or story."<sup>47</sup> He goes on to describe 'Art-music' as "the work of the individual [that] expresses his own personal ideals and aspirations only; it is composed in, comparatively speaking, a short period of time and, by being committed to paper, it is for ever fixed in one unalterable form."<sup>48</sup> In composing *Th'owfen Raconteurs*, I wanted to try and create something with elements of both folk and art music. Although the finished product would undoubtedly be classified as 'art-music', through including so many stories and first-hand accounts within the piece, I hoped to bring a little of the 'community' aspect into the work. I also set a poem by local artist, Ernest Ford 'Wingates, Our Wingates!' (1971) as one of the songs, with permission from his family. Similarly, by including the improvised cornet solo in the final segment, no two performances are guaranteed to be alike and each performing singer will bring their own interpretation and style to the songs.

In terms of a 'contemporary' version of folk music, during a meeting I attended with Jeremy Deller in 2013, he referred to his *Acid Brass* project of 1997 as bringing together "two authentic forms of folk art rooted in specific communities".<sup>49</sup> By thinking of the brass band as a form of folk art in this way, it is surely a perfect vessel to accompany this project. Shuker comments that "folk music was historically regarded as a more valid, or 'respectable' form of popular music, reflecting its perceived roots in peoples' common experience, its general lack of mass commercialization, and the associated connotations of authenticity."<sup>50</sup> The brass band tradition has grown in this way, as a community art aesthetic – an embodiment of folk art within an 'art music' context.

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<sup>46</sup> Sadly, Tony passed away in June 2019, following a battle with pancreatic cancer.

<sup>47</sup> Cecil J. Sharp, *English Folk Songs: Some Conclusions* (London: Menthuen & Co., 1954) 3.

<sup>48</sup> Sharp, *English Folk Songs*, 15.

<sup>49</sup> Taken from an interview with Jeremy Deller at the British Museum in 2013.

<sup>50</sup> Shuker, *Popular Music Culture: The Key Concepts* (third edition) (Oxon: Routledge, 3<sup>rd</sup> ed. 2012), 132.

In addition to my historical research, one of the main musical influences for the project was Ewan MacColl's eight original BBC Radio Ballads (1957-1964). He describes these as "a sound-tapestry woven of four basic elements: songs, instrumental music, sound effects and the recorded voices of those with whose lives each programme deals",<sup>51</sup> which corresponded directly with my own work on *Th'owfen Raconteurs*. This basic form of the *Radio Ballads*, combining recorded voices and sounds with live performance within a specific narrative, was a key component in the formative stages of *Th'owfen Raconteurs*. I utilised the band as the backdrop for the work, changing the style and texture to suit each new era and story within the timeline. Always present, the band sound moves in waves between background and foreground, taking an accompanying role beneath the intermittent vocal lines and influenced by the recorded voices. The section where this can be heard clearly is the 1950s. I visited veteran cornetist Terry Holden, who had played with the Wingates band since he was fourteen, until his final performance, where a statue commemorating the centenary of the 1910 Pretoria Pit Disaster was unveiled in 2010.<sup>52</sup> I recorded conversations with him and his wife, Maureen, early in 2013, as he read through old diaries and schedules from the early 1950s. The segments I chose to include in the work include Terry speaking about the changing uniforms over the years and how proud he was to be part of the band. The cornets underpin everything in this section, as this was Terry's instrument. They begin with long, static notes, before becoming more agitated as he begins to talk about the passing of time (see fig. 8.1).

Depending on how accurately the audio track is started (and how closely the conductor adheres to the score), the imitated phrases should create an interplay with the recorded account – shadowing the words and creating overlapping echoes beneath the audio track. Terry's story is one of fourteen pre-recorded audio tracks, designed to play at specific points during the work.

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<sup>51</sup> Cover note from *The Ballad Of John Axon* CD sleeve (Topic Records, 1999).

<sup>52</sup> The event that *In Pitch Black* (2010) was written to commemorate – commissioned by the Wingates band.

(143)

Spoken voice

New u-ni-forms    Fif-ty three    Peak, peaked cap    Red and black    Bot-tle green

Flugelhorn

Solo *p*    Solo *mp*    (1st and 2nd) *mp*

Tenor Horns

*p*    *mp*    *mp*    *mp*

Baritone

*mp*

Glock. Xylo. Vibr.

*mp*

Fig. 8.1 – *Th'owfen Raconteurs: 1950s*, showing the basic rhythm of words spoken by Terry Holden during his personal accounts, as imitated in the band (bars 143-150).

(142) 152

Soprano Cornet in Bb

*p*    *mp*

Solo cornet 3+4

*p*    *p*

Repiano cornet

*p*    *p*

2nd cornet

*mp*

3rd cornet

*p*

Sop. Ctl.

*p*    *pp*    *mp*

Solo 3+4

*pp*

Rep.

*pp*

2nd

*p*    *pp*    *p*    *mp*

3rd

*mp*    *pp*    *p*

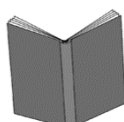
Fig. 8.2 – *Th'owfen Raconteurs: 1950s*, cornet section accompaniment (bars 142-161).

The points of entry for the additional effects (such as audio tracks, narration, or songs) are marked in the score using a graphic key (see fig. 8.3). Following this, Gordon

Higginbottom speaks about his involvement with the band during the 1960s, specifically the British Quartet Championships in 1969. The accompaniment here uses the traditional brass band quartet of two cornets, tenor horn and euphonium, with the solo horn taking a particularly prominent role, as Gordon was the solo horn player with the band during this time.



**AUDIO TRACKS:**  
Indicates where an audio track should begin playing



**NARRATIONS:**  
Indicates the start of a live narrated section



**SONGS:**  
Indicates where the band is joined by the vocalist<sup>53</sup>

Fig. 8.3 – *Th'owfen Raconteurs*, graphic notation key.

In addition to the pre-recorded audio tracks, there is also an application of live electronics within the piece. The principal cornet is required to improvise from bar 492 to the end, using 'live electronics' to manipulate the sound. This was achieved using a Yamaha *Silent Brass ST5* system with a range of built-in effects, ensuring the change from band player to soloist was quick and straightforward to set up, whilst still having an effective impact on the overall texture. However, the inclusion of these live effects is not only a tool to indicate the move towards the present on the timeline, but also offers another texture within the band and allows the soloist to improvise freely over the final section, breaking free from the strict time constraints of previous sections, which is not something brass band players often have the opportunity to do in an ensemble setting.

<sup>53</sup> Although the songs are also indicated by including the vocal line at the top of the score, the conductor requested to have additional symbols so he could see at a glance that a vocal cue was imminent.

The Wingates Band is a registered charity and therefore have a designated charity number of 1097122. I used these numbers to generate pitches (see fig. 8.4), where they can be heard most prominently in the flugel solo in bar 285. The pitches are transformed into a melody, which is utilised throughout the work.

REGISTERED  
 CHARITY NUMBER:  
 1097122

(FLUGEL b.285)

10 9 7 12 2 1 0 9 7 1 2 2

Fig. 8.4 – *Th'owfen Raconteurs*, Wingates registered charity number transformed into pitch.

By a fortuitous coincidence, this also happens to be in the Lydian Mode (with the C natural not included as part of the scale, and subsequently used as a grace note only). However, this is atypical of folk melodies, as Sharp observes:

The majority of our English folk-tunes, say two thirds, are in the major or Ionian mode. The remaining third is fairly evenly divided between the mixolydian, dorian and æolian modes, with, perhaps, a preponderance in favour of the mixolydian.<sup>54</sup>

It is this scale that is given to the principal cornet to improvise on (see fig. 8.5) whilst playing through a distortion setting on the Yamaha ST5 system.

<sup>54</sup> Cecil J. Sharp, *English Folk Songs: Some Conclusions* (London: Menthuen & Co., 1954) 55.



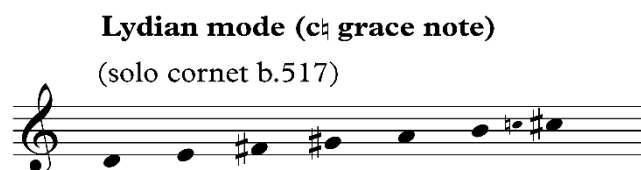
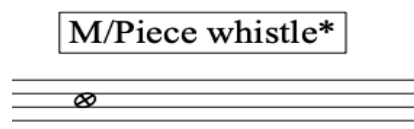


Fig. 8.5 – *Th’owfen Raconteurs*, solo cornet improvisation section (with live electronics, bar 517).

There are many different effects employed throughout *Th’owfen Raconteurs* to try and catch an impression of the era the music is describing and to help illustrate the accompanying text. For example, the mouthpiece whistles (bar 64) for horns, baritones, euphonium and basses coincide with the recorded narration,<sup>55</sup> referencing ‘railway excursions’, so the whistle here represents the train whistles and rushing steam (see fig. 8.6). Following this, the trombones are required to ‘occasionally tune in’ by moving up or down a quarter tone, as if tuning a radio.



**\*Mouthpiece whistle: blow across the end of upturned mouthpiece – like a flute (N.B. cover hole inside cup with the finger for a clear sound)**

Fig. 8.6 – *Th’owfen Raconteurs*, notation of mouthpiece whistle (bar 64).

The ‘crumple foil’ instruction for percussion III and IV from bar 5 is intended to augment the crackle of an old recording, as we hear on the first pre-recorded audio track – a delicate interference across the opening material.<sup>56</sup> The mouthpiece ‘pops’ and ‘air flutter’ instructions from bar 268 are intended to represent the ‘first scribbles’ that

<sup>55</sup> Recorded by Paul Hindmarsh.

<sup>56</sup> N.B. This was intended to be a delicate sound; however, the nuance of this effect was clearly missed during the recording, as the resulting sound more closely resembles someone unravelling a packed lunch.

Richard Evans describes in his recorded account. Here, he speaks about Elgar Howarth's *Fireworks* (1975), when the composer presented him with a framed copy of the initial ideas for the work. The resulting popping and fizzing sounds from the band are intended to illustrate these delicate pencil marks and firing of the imagination (see fig. 8.7).

The image displays musical notation for two techniques. On the left, four staves are shown, each with a box labeled 'SLAP M/piece\*\* with indicated valve/pitch combinations'. The first staff has a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. It features a series of vertical lines representing slaps, with a 7/8 time signature at the end. The second staff has a bass clef and a 7/8 time signature. The third staff has a treble clef and a 7/8 time signature. The fourth staff has a bass clef and a 7/8 time signature. On the right, a single staff is shown with a box labeled 'AIR/PITCHLESS FLUTTER\*\*\*'. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It shows a series of vertical lines representing air/pitchless flutter, with a forte (f) dynamic marking at the end.

**\*\* SLAP M/Piece** – press given indicated valve combinations and slap palm of hand on m/piece to produce a pitched 'popping' sound

**\*\*\* AIR/PITCHLESS FLUTTER** – blow through instrument without buzzing whilst flutter-tonguing

Fig. 8.7 – *Th'owfen Raconteurs*, slapped mouthpiece notation and air/pitchless flutter in back row cornets (bar 269).

There are several occasions of pastiche, such as the song *Wingates, Our Wingates!* (bar 182), which is intended to sound much like the popular music of the 1970s that brass bands would have been expected to play.<sup>57</sup> Also, the section from bar 351 features Howard Snell's account of his 2<sup>nd</sup> placing with *Wingates* in the 1997 Masters Contest, where he conducted *Wingates* with Philip Wilby's *Jazz* (1996). Here, the music takes a jazz influence, imitating the rhythm of the slow 2<sup>nd</sup> Dance movement and using the iconic half valve glissando from the opening phrase that permeates Wilby's test piece. Similarly, in the next section (bar 365), Dr Nicholas Childs describes working on Gilbert

<sup>57</sup> Such as the popularised *The Floral Dance* with the Brighouse and Rastrick Band and Terry Wogan (1978).

Vinter's *Variations on a Ninth* (1964) with the band, so here the music uses double and triple tongued passages reminiscent of patterns used in the work, finishing with solo lines to represent the importance of the cadenzas, as described in the audio track.

Similar to the effect in *Voices (in memoriam)*, the band is also required to perform vocalisations. This includes singing during *Bade Them Goodnight* (bar 115) – a reflective short song in memory of the miners lost during the explosion at the Pretoria pit in Westhoughton in December 1910. The band is also asked to whisper the phrase “Tell us a story” from bar 509. This refers to the text from the first featured song *Now Then, Howfen*, which tells the story of the formative years of the Wingates Band. The whispers are used as a dramatic device, with the parts giving the instruction “WHISPER the given words at any speed or tempo – NOT IN UNISON” (bar 509). This brief aleatoric element adds an additional layer to the audio track, improvised cornet solo, and percussion II (marimba) imitating a phone continually ringing. This is intended to represent the turbulence of previous years within the band and subsequent breakdown in communication at this time – a momentary warning for potential dangers ahead, not just for this band, but for the future of the brass band movement. The whispers are both voices from the past and questions about the future.

The final bars fade to a single vocalised note. From a programmatic perspective, the band's story is not over, so I did not want the piece to end in a conventional manner – I wanted the audience to be left waiting for the next section. Also, following the final statement, “Heritage is not about the past. It is about the future and what we choose to do with it”,<sup>58</sup> we are left with the co-principal cornet player, who at the time was a 17-year-old girl – representing the youth and future of the band. The unconventional conclusion also alludes to Sharp's reference to the folk melody *Sweet Kitty*; “As the tune stands, it leaves behind it a sense of vagueness and lack of completion. Many folk-tunes are like ‘Sweet Kitty’ in this respect, and I can only assume that either folk-singers like this effect, or, at least, do not object to it.”<sup>59</sup> The melody of the first song *Now Then*,

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<sup>58</sup> Dr Simon Thurley, English Heritage, *BBC 'From Old Bones to Precious Stones', 2013* – printed with kind permission.

<sup>59</sup> Sharp, *English Folk Songs*, 60.

*Howfen* is also brought back here, allowing the final few bars to become reflective and expectant.

There are not many truly epic brass band works. However, at sixty-five minutes in duration, John Pickard's *Gaia Symphony* (1991-2003) is currently the longest and one of the most significant brass band works to date. The piece comprises four main movements, each representing one of the four elements; *Tsunami* (water), *Wildfire* (fire), *Aurora* (air) and *Men of Stone* (earth). To tackle the stamina issues arising from the band playing for over an hour in a continuous piece, each movement is linked by percussion 'windows', transitioning between each element using the alternative timbre of percussion without brass. The composer states in the programme notes that these windows were initially planned as "electro-acoustic interludes",<sup>60</sup> before settling to the idea of using the percussion section to create "openings in the continuous wall of brass sonority which offer a glimpse of another kind of sound world".<sup>61</sup> Rather than initially setting out to compose an extended work for band, *Gaia Symphony* evolved as a natural progression from several individual commissions over the course of twelve years and, as such, revealed itself as a much larger entity through the composition process. The result is a carefully balanced, idiomatic work for the band. There is also considerable flexibility within the work, as each movement is also a self-contained piece that can be played in isolation.

Although *Th'owfen Raconteurs* is less than half the playing duration of *Gaia Symphony*, whilst writing I was still very aware of these same practical issues – tiredness/stamina of the brass players and keeping the sonorities engaging throughout. The addition of the electroacoustic elements and the vocal parts helps to give respite from the sound of the traditional band and the narrative running throughout, which I hope guides the listener through the story. However, I was still vigilant in using the full forces of the band sparingly, so as not to overpower the electronic elements, or become too monotonous a sound. This was a particular challenge during the 2000s section (bar 393). Here the music is minimalist in style, progressing slowly through a repeated chord

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<sup>60</sup> John Pickard. Programme notes for *Gaia Symphony* (2004) accessed 11 April 2019 <http://johnpickard.co.uk/works/programmenotes/gaia-symphony>.

<sup>61</sup> Pickard, *Gaia Symphony* (2004) accessed 11 April 2019 <http://johnpickard.co.uk/works/programmenotes/gaia-symphony>.

sequence and isorhythms, building in layers as the recorded interviews talk about the band's involvement with Michael Nyman during this time. The texture steadily builds, so the addition of muted cornets from bar 441 and the rising euphonium and flugel melodic lines also give added interest. Although the control required to effectively execute the meditative nature of this section proved difficult for the band at this central point in the piece, it was also a welcome stillness before the frenzied contrast of the *Tell Us a Story* conclusion (bar 477).

Notating the euphonium and bass parts on individual staves is not common traditional practice for a brass band score; however, it does allow for more clarity in intricate sections of music and control over specific sonorities, such as 8vb 'pedalling' for basses. Historically Bb bass players in particular<sup>62</sup> are used to adding pedal notes at their (and the conductor's) discretion in many pieces. However, my writing is very specific about these effects and giving each instrument its own line rather than a divisi part makes these intentions clear for both players and conductor.

During this time, Wingates had undergone significant personnel and 'back room'<sup>63</sup> changes and, despite the 140<sup>th</sup> Anniversary being an enormous milestone to celebrate, this multitude of changes meant that it did not/could not rank at the top of the priority list. This meant that rehearsal time was incredibly limited, especially for this work.<sup>64</sup> Added to this, due to ill health, Tony Berry was not able to take part in the premiere, which resulted in having to find a replacement a week before the performance. The songs and narrations were delivered by me and another female folk singer on the night and, as the songs were written for a tenor/baritone voice, this meant that the range was not suitable for female voices and, consequently, was not as effective. The narrations and dramatised elements<sup>65</sup> were also written specifically with Tony in mind,

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<sup>62</sup> As their function within the brass band is to darken the sound, for example by adding the lower octaves and rumbling pedal tones.

<sup>63</sup> Band committee and organisers.

<sup>64</sup> In actual fact, during rehearsals for the 140<sup>th</sup> celebration concert and subsequent recording with the band, I was informed by the conductor that it was of greater importance to rehearse pieces the audience would already know, as it would be more obvious if the band did not play them well. It therefore did not matter if the new work was under-rehearsed or not performed accurately, as "the audience won't know the difference". This twisted logic does make a significant point, as it strongly highlights the attitude many conductors and bands have towards 'new music' in that, facing time restraints or other such pressures, new or unfamiliar music is essentially expendable in favour of the established and familiar.

<sup>65</sup> Such as the reading out of the telegram from the Queen, with a pinched nose (bar 220) and the limerick during *Wingates, Our Wingates!* (bar 213).

so he was greatly missed during the premiere. As a further blow, the hall's PA system for the premiere was not checked beforehand and, although we did have someone with technical experience in the band to help with any problems, there was nothing that could be done to improve the sound quality. The band therefore could not hear the audio tracks on stage and the audio files were so distorted at the necessary volume in the hall that the audience could barely make out any detail of what they contained.<sup>66</sup>

*Th'owfen Raconteurs* was such a bespoke commission that it was never destined to have many performances. No other band would want to perform a complicated multimedia, extended work for brass band that tells the life story of the Wingates Band – even the band it was composed for barely had the time to prepare and perform it. Taking these negatives into consideration, it would have been very easy to view this premiere as a complete failure. However, with the escalating problems that stacked up against the concert in the weeks leading to the premiere, I did not regard it in this way. Working on the project had opened up a completely new way of writing for me and also prepared me for future projects and ideas. *Th'owfen Raconteurs* was also my first attempt at combining electroacoustic elements with live performance. Although the premiere did not go to plan, I learned a great deal from the experience and was also fortunate enough to have a studio recording of the piece made by the band. I still feel very privileged to have been asked to produce a piece for this occasion as it allowed me to 'think big' and write what I felt needed to be written at the time. Having the chance to speak with so many people about the history of the band and their own careers was also very special and something for which I am still very grateful.

*Th'owfen Raconteurs* received its premiere (and only) performance on the 18<sup>th</sup> October 2013, with a studio recording featured on the double album *From Fifes to Fanfares and Fame!*. The work was also shortlisted for a 2014 British Composer Award in the Brass Band and Wind Band category.

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<sup>66</sup> Confirmed by audience feedback from Andrew Baker's 2015 case study at this performance.

## CHAPTER 4.

### BRASS BANDS WITH GUESTS and SPATIAL ELEMENTS

In this instance, the use of the word ‘guest’ with brass band refers to an additional voice (or voices) to the standard instrumentation. This could be a single performer<sup>1</sup> or even additional ensembles.<sup>2</sup> The most common ‘guest’ for the brass band is the soloist. Whether this is an additional player or a soloist from within the band’s own ranks, writing for a primary solo voice with the full ensemble can be a challenge and must always be carefully balanced and considered. Several pieces from my portfolio also cross over into the category, including *Cantabile(s)*, as although it is not a piece for full brass band, the guitar is still technically a guest into the brass band world; as is the use of electronics, creating multiple voices from a single source. With this in mind, the term ‘guest’ could also be extended to include the application of electronics in the previous chapter.

From a purely logistical perspective, the use of spatial effects is practically implicit in works featuring multiple ensembles. However, this can be manipulated to create an immersive experience for the audience in the performance space<sup>3</sup> – adding a sense of grandeur to the occasion and perhaps even requiring the ensemble(s) to perform using choreography or stage directions. Similarly, this applies to pieces featuring soloists, such as the separation of the horn from the main ensemble in *Nightlights* (2019) to add clarity to the line by isolating the timbre from the main ensemble. Although bands may well have experimented in performance using basic spatial techniques,<sup>4</sup> as a primarily concert-hall-based ensemble<sup>5</sup> the use of specific stage directions is not common practice. Because of this, I had to ensure that any given

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<sup>1</sup> Such as the tenor horn soloist in *Nightlights* (2019).

<sup>2</sup> As used with *Brass Roots; Musical Wings* (2015) and *Reflection Connection* (2016).

<sup>3</sup> Such as the fanfare quartet in *His Depth* (2013) and, on a larger scale the rotation of ensembles in *Reflection Connection* (2016). Another of my projects, *PATHWAYS* (2015), commissioned for the 2015 Durham Brass Festival, utilised three bands – two on stage and the third distributed in groups within the audience, opposite the main stage.

<sup>4</sup> Such as changing the seating positions to better feature different sections of the band; for example, the separation of the featured sextet in the Leyland band’s performance of *O Magnum Mysterium* (Lauridsen, arr. Littlemore) at the 2009 Brass in Concert Programme.

<sup>5</sup> Or indeed outdoor events such as bandstands for many brass bands over the summer months.

instructions made practical sense for the performers and the music. Any additions needed to be appropriate to the performance, with clear directions.

i) TH'OWFEN RACONTEURS (2013):

In terms of being 'out of context' with the traditional British brass band configuration, *Th'owfen Raconteurs* sits firmly between the third and fourth chapters. It incorporates pre-recorded and live electronic elements, but also features the 'live' guests of a vocalist to join the band for three songs and four narrations within the work and a cornet soloist for the final section. As mentioned previously, the use of these alternative voices within the ensemble extends the textural palette of the brass band, which is especially beneficial for a longer work such as this.

Within the work, we have already discussed how the band takes on a subsidiary role during the songs to ensure that the voice isn't overwhelmed by too thick a texture from the brass. Further to this, however, there are very few points in the piece that do not feature an additional voice, or 'guest'. The first time the band-only is heard occurs at bar 52, with a fanfare figure from the cornets, joined by muted trombones four bars later (see fig. 9.1). However, this is still not a 'full' band sound, as the flugel and euphoniums are only introduced as the baritones fade away. The next moment the band plays without any guests is at bar 136, for just seven bars as an introduction to the new style and sonority within the *1950s* section, and again at bar 152, where the theme from *Now Then, Howfen* is re-introduced by the flugel, baritones and Bb basses (see fig. 9.2). The longest period of pure brass band sound occurs after the soundtrack subsides from bar 454, until the final audio track is started at bar 488, running until the end of the piece. The climax of the minimalist *2000s* section in many ways is also the apex of the work, with the crescendo through bar 469 being the purest brass band sound used in the piece, with only the 2<sup>nd</sup> and 3<sup>rd</sup> cornets muted and the crescendo supported by bass drum and a tam-tam roll. The soprano, solo cornets, repiano cornet and flugel emerge from this crescendo, with the final iteration of the



chord sequence now firmly measured into 4/4 (see fig. 9.3). The result is a blinding moment of clarity that surges into the next section at bar 477.

Fig. 9.1 – *Th'owfen Raconteurs* – fanfare figure (bars 52-59 – transposed score).

Fig. 9.2 – *Th'owfen Raconteurs* – flugel, baritones and Bb basses (bars 151-152).

Fig. 9.3 – *Th'owfen Raconteurs* – cornets and flugel (bars 470-478).

Treating the ensemble predominantly as the backdrop for this work is an unusual compositional approach, particularly for a piece designed to celebrate the heritage of the band in question. However, regardless of which voice may be in the foreground at any point within the piece, the band underpins everything. In fact, there are very few points in the score where no live instruments play at all. There are several reasons for this: in addition to tackling the stamina issues that may arise during a work of extended duration, by reducing the scoring and ensemble dynamic to give players intermittent respite during the piece and, of course, using different scoring combinations between brass, percussion, voice and electronics for a more stimulating tapestry of sound. Using the band as a backdrop is also a symbolic gesture. Since its modest origins as a drum and fife band in 1873,<sup>6</sup> the Wingates Band has always been based in Wingates Square, Westhoughton.<sup>7</sup> This ‘and the band played on’ attitude, through local disasters, wars, feuds, poverty, and the highs and lows of success is outlined throughout *Th’owfen Raconteurs* to tell the story of this determined organisation. The use of the band as this sonic backdrop reflects this – the players may not always be in the spotlight, but the brass band sound permeates the whole work, thematically and structurally.

There are impressive works for wind ensemble and voices that include substantial brass sections.<sup>8</sup> However, although bands and choirs often share concerts, works specifically written for voices and brass band instrumentation are limited.<sup>9</sup> I find the pairing of these two specific disciplines to be very effective, with the sounds having the capacity to blend incredibly well when required, but also being able to strongly assert their own musical identities. Gilbert Vinter’s *The Trumpets* (1964) cantata for solo baritone (voice), solo trumpet, chorus, brass band and percussion is one such work and Horovitz’s *Samson* (1977) for brass band and choir also had a profoundly lasting effect on me, not in terms of the music itself, but the pairing of brass with voices in such a way.

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<sup>6</sup> David Kaye, *From Bible Class to World Class* (Bolton: Easiprint Design & Print, 2013) 43.

<sup>7</sup> Tony Berry, *Keep Folk Smiling* (Derbyshire : Peak Publishing, 2011) 19.

<sup>8</sup> Including Gustav Mahler’s *Um Mitternacht* (1905) and the more contemporary world of Karlheinz Stockhausen’s *Luzifer’s Tanz* (1983), where the woodwind provides alternative timbres against the brass section.

<sup>9</sup> An exception would be *Psalm 104* (1975) by Anthony Hedges – originally for brass band and boys choir (S,S).

When composing *Th'owfen Raconteurs*, I have no doubt that these pieces had an influence, albeit a silent one. The resulting work has no stylistic resemblance to either work, but the sense of occasion, dramatisation and significance, I hope, remains strong throughout.

ii) WHERE SHE SINGS FREELY (2018):

*Where She Sings Freely* was commissioned by the Royal Welsh College of Music and Drama in 2018 and premiered in the Dora Stoutzker Hall as part of the 'Hemispheres' concert, featuring brass band music by female composers across the world. The concert was one of several events arranged as a response to the RWCMD *Women Can*<sup>10</sup> student-led project, in celebration of #vote100.<sup>11</sup>

The work is based on a descriptive poem by Clara Price, who was eleven years old at the time of composition. The text illustrates the perception and determination of women in Wales across the last few centuries (see appendices for full text). *Where she sings freely* was the winning poem in the 2018 Llandaff Cathedral School Eisteddfod and, upon reading it, Dr Robert Childs contacted me to see if I would be able to set it to music for band. I was very moved by the text and wanted to make sure it was a prominent part of the performance, so we agreed on incorporating narration, which would be performed by Clara herself at the premiere with brass band.

With this in mind, the 'guest' in question is the spoken voice. There are very few pieces for brass band and narrator,<sup>12</sup> but it can be an effective relationship. Performing with narration is a very different experience for the band and conductor than, for example, performing alongside a vocal soloist. Accompanying a singer or narrator has two main inherent risks. The first is balance, which can be easily addressed with amplification if

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<sup>10</sup> RWCMD students Flora Farquharson and Julia Palmer started *Women Can* in celebration of #vote100. It was so successful that they have now developed it into a non-profit organisation, continuing to celebrate and support the success of women.

<sup>11</sup> Celebrating 100 years since UK parliament passed the law that allowed some women to be eligible to vote.

<sup>12</sup> Examples include *The Pilgrim's Progress* (Philip Wilby, 2019), *Radio City* (Peter Graham, 2012), *Silver Rose* (Liz Lane, 2014) and the optional narration within *Fireworks* (Elgar Howarth, 1975).

required. The main problems occur with timing. Maintaining control and communication between performers is, in theory, more straightforward with a singer, as the vocalist will usually be singing along to specific rhythm and pitch, together with the ensemble. With a narration, the rhythm is not always specifically indicated,<sup>13</sup> affording the narrator space for an expressive delivery of the words, but also leaving much of the interaction between voice and ensemble to chance. Balance and timing are crucial to a successful delivery.

To ensure Clara could be heard without having to raise her voice uncomfortably over the band, she used a microphone for the performance and recording. Drawing on the practical experience of previous works, such as *Voices (in memoriam)* and *Th'owfen Raconteurs*, I segmented the poem into smaller sections and set out the score with starting point cues for each one within the music,<sup>14</sup> timing it carefully to make sure the entries did not overlap with each other. For the musical material, I again employed a word-painting approach, using the text to create a sound world for the band. One of the most influential moments for me as a young composer working with brass bands during my undergraduate degree was performing Joseph Horowitz's setting of the Edward Lear 'nonsense' poem, *The Dong with a Luminous Nose* (1975). The text is not explicitly set to be performed with the music in this instance, but it is so startlingly visual and colourful that elements of the story are certainly implied. The work begins in the depths of the band (with sustained Bb bass), slowly rising in pitch with a textural crescendo, illuminating the world around it, as the figure searches for his lost love, the 'Jumbly girl' in the darkness, only to withdraw again slowly out of sight as the piece concludes. Although illustrating wildly different imagery, I wanted to create an equally fitting sound world for *Where She Sings Freely*. The text begins with a hopeful phrase: "To think you can fly is one. To take flight is another". This instantly conjured an image of a figure looking up towards the sky, dreaming of taking flight.

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<sup>13</sup> Such as the notated spoken rhythms during *Wingates, Our Wingates* in *Th'owfen Raconteurs* (2013) (bars 213-219).

<sup>14</sup> N.B. Peter Graham also uses this notation in the score for *Radio City* (2012), but includes the whole narration with a pause, or 'vamp' repeat, so the text and band share moments of dominance rather than being part of the same landscape. Liz Lane's notation in *Silver Rose* (2014) also uses pauses, repeats and includes the whole text, with indications for the band to continue after the narration concludes. This score also hides empty bars on the page, much like in an orchestral score. This is not traditionally common practice for a brass band score, although I have adopted the same style for the central fanfares in *Voices (in memoriam)* to give emphasis and clarity to this section on the page.

To this end, contrary to Horovitz's *Lear* interpretation beginning in the gloom, I chose to begin in a bright morning sky, with static muted cornets. The added Ab in the Eb minor chord brings a sense of expectancy, whilst also brightening the sound – effectively holding a perfect 5<sup>th</sup> between Ab and Eb and a major 3<sup>rd</sup> between Gb and Bb (see fig. 10.1).<sup>15</sup>

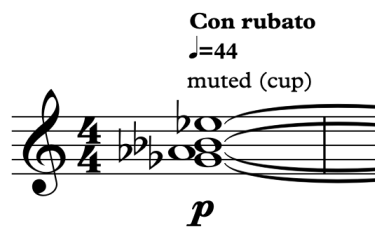


Fig. 10.1 – *Where She Sings Freely*, muted cornets (bar 1).

From this chord emerges a flugel solo beginning on concert Bb. This entry denotes the start of the musical 'illustration' of the text. "To think you can fly..." is demonstrated by the leap of a 7<sup>th</sup> (an incomplete octave) in the flugelhorn. This refers to the infancy of an idea, not yet having the strength to become reality (see fig. 10.2). Soon after, however, with the words "To take flight...", this fragment is expanded in bar 9, completing the octave jump – transforming from thought to reality/action (fig. 10.3).

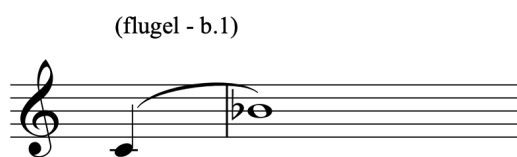


Fig. 10.2 – *Where She Sings Freely* (bar 1)  
(transposed pitch).



Fig. 10.3 – *Where She Sings Freely* (bar 9)  
(transposed pitch).

<sup>15</sup> I had originally composed a much longer introduction to the piece, in order to effectively set the scene before the voice is added. However, this extended opening gesture had to be trimmed due to time restrictions on the day of the premiere performance. Although this was a disappointment at the time, I believe the result is a much more effective, succinct piece.

Similarly, the euphonium joins the flugelhorn solo at the end of bar 3. The lines begin in unison, with the euphonium emerging from the flugel solo, as though from the same voice, before dropping down an octave. This represents the image of giving strength to the initial ideas, bolstering them before taking flight (see fig. 10.4).



Fig. 10.4 – *Where She Sings Freely*, flugel melody joined by euphonium (bars 1-6).

As the narration continues over the band, splinters of detail jump out from the score to complement the text,<sup>16</sup> such as the solo cornet figure in bar 13, echoing the rhythm of the words with a fragmented melody, just as the narrator speaks them (fig. 10.4). Similarly, the phrase “decade by decade, century by century” passes down through the cornet and trombones (see fig. 10.5). The resultant echoing effect is intended to suggest the passing of time and the high and low ‘voices’ represent the different generations depicted in the text.

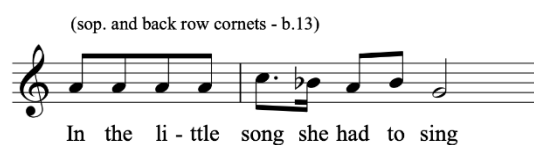


Fig. 10.5 – *Where She Sings Freely*, cornet realisation of the text “...in the little song she had to sing...” (bar 13) (transposed pitch).

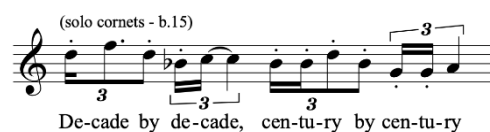


Fig. 10.6 – *Where She Sings Freely*, also uses the rhythm suggested within the text (bar 15) (transposed pitch).

<sup>16</sup> Using a similar approach to the 1950s section in *Th’owfen Raconteurs* (2013), using rhythms and pitch contours of the text.

As in *DIP* and *Voices (in memoriam)*, the enharmonic tremolo<sup>17</sup> is used to depict the phrase "To hover...". Rapidly ascending cornet flourishes lead up to tremolos in the horns and baritones, resulting in a 'fluttering effect' to give the impression of being suspended in mid-air (bar 22). Immediately following this, the narration speaks of "One domino in a line of others...", referencing boundaries starting to be pushed and tested. Here, to represent falling dominoes, a simple descending scalar pattern tumbles through the band, beginning with the cornets (see fig. 10.7).

The musical score for Figure 10.7 is written for a band in 4/4 time. It features a descending scalar pattern that tumbles through the band. The instruments and their parts are as follows:

- Sop. Cor.:** Starts with an 'open' instruction. The pattern begins in bar 26 with a triplet of eighth notes (mf) and continues through bar 28.
- Solo Cor. I+II:** Starts in bar 26 with a triplet of eighth notes (f) and continues through bar 28.
- Solo Cor. III+IV:** Starts in bar 26 with a triplet of eighth notes (f) and continues through bar 28.
- Rep. Cor.:** Starts in bar 26 with a triplet of eighth notes (f) and continues through bar 28.
- 1st Tbn.:** Starts in bar 29 with a triplet of eighth notes (f) and continues through bar 30.
- 2nd Tbn.:** Starts in bar 29 with a triplet of eighth notes (f) and continues through bar 30.
- B. Tbn.:** Starts in bar 29 with a triplet of eighth notes (f) and continues through bar 30.
- Euph.:** Starts in bar 29 with a triplet of eighth notes (f) and continues through bar 30.
- Eb Bass:** Starts in bar 29 with a triplet of eighth notes (f) and continues through bar 30.
- Bb Bass:** Starts in bar 29 with a triplet of eighth notes (f) and continues through bar 30.

The pattern is a descending scale, starting on a high note in the Solo Cornets and moving down the band to the Bb Bass. The score includes various musical notations such as triplets, dynamics (mf, f, sfz), and performance instructions like 'open' and 'muted (cup)'.

Fig. 10.7 – *Where She Sings Freely*, "One domino in a line of others..." is illustrated by a descending scale, beginning in the solo cornets and moving down the band to the basses (bar 26, transposed score).

When the text refers to "Nature's mirror..." the melody folds back on itself in an inversion, with solo cornets, euphoniums and Eb bass moving in contrary motion (see fig. 10.8). With the words "To dive...", I had a very strong image of flying birds suddenly

<sup>17</sup> Also sometimes referred to as a *bisbigando* – a term borrowed from advanced harp technique.

bringing their wings in tight to the body in order to dive at speed. This is illustrated by half valve lip glissandi in the cornets and horns and hand-over-bell glissandi in the trombones – sudden, delicate drops in pitch. However, in practice, the constricted sound made by the half valve glissandi also sounds like distant, muffled cries. The text at this point uses the imagery of a bird transforming into a dragon to symbolise the drastic action that had to be taken in the pursuit of equal rights. In this instance, the ‘cries’ represent the silenced voices of the past, but also have an ethereal quality to the sound, suggesting the transformation of one state to another. This motion is developed further into a soaring melody, played first by the principal cornet, with interplay between solo cornet 3 and the soprano cornet. The melody ‘swoops’ between registers, with jumps of a 7<sup>th</sup> linking back to the opening material (see fig. 10.10).

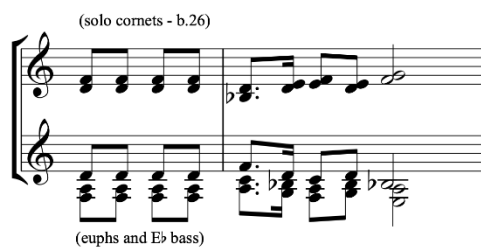


Fig. 10.8 – *Where She Sings Freely*, "Nature's mirror...", solo cornets against euphoniums and Eb bass (bar 26, transposed score).

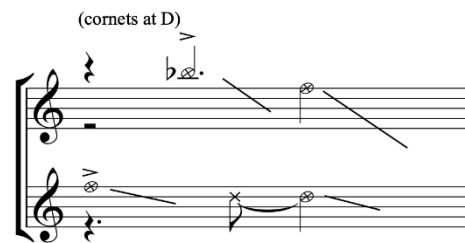


Fig. 10.9 – *Where She Sings Freely*, "To dive..." half valve glissandi (bar 36).



Fig. 10.10 – *Where She Sings Freely*, solo lines in solo cornets 1+3 and soprano undulate up and down in counterpoint to suggest the birds in flight, weaving past each other (b. 39).



(perc. 2 (tenor drum) at E)

Fig. 10.12 – *Where She Sings Freely*, "A Wales of stigma and manipulation, now of justice" on the opening melody of *Hen Wlad Fy Nhadau* (bar 50).

Following the words “A Wales of stigma and manipulation, now of justice”, the band is afforded a short window of time without narration where the music intensifies, using the full, open sound of the ensemble in a climactic crescendo. From this, the opening material returns, this time in the horns. During the final bars, the melodies that move in and out of focus from the band reflect the themes from each previous section. This can be seen most prominently in the solo cornet melody, which incorporates the flourish, fanfare, half valve and tremolo (see fig. 10.13) with 7<sup>th</sup>s and octaves reiterated on the accompanying vibraphone.



Fig. 10.13 – *Where She Sings Freely*, to the words:

"On the light side of the moon, She can think, take flight, hover, dive and soar."

With *Where She Sings Freely*, I had intended to compose a short work that would complement the gravity of the text. I hope the completed piece demonstrates a coexistence between music and voice, where the two are connected, rather than one simply accompanying the other. This symbiotic performance relationship ensures that, although both could be performed in isolation, the collaboration offers something new – bringing life to the words and meaning to the musical gestures.

iii) BRASS ROOTS; MUSICAL WINGS (2015):

2015 saw the tenth anniversary of the Macclesfield Youth Band. The MYBB family is comprised of three band tiers: the Training Band (a first access ensemble for the majority of players), the Junior Band (offering more challenging music for players in a full brass band setup) and the Youth Band (the top tier of difficulty for more experienced players up to the age of 19). At this time, there was also a group of percussionists that formed the 'Drum Corps' and I was approached to write a multi-tiered work featuring all four ensembles to be performed as part of the anniversary celebrations.

For this piece, I wanted to give every group a chance to play individually, showcasing them as independent ensembles in their own right. Additionally, having everyone playing for the entire piece would be tiring for the younger players and would also lose the effect of having multiple ensembles. Therefore, each ensemble within MYBB has its own featured movement in the piece, and they are combined with full forces for the finale. The subtitles reflect the journey of MYBB over their first ten years:

Training Band -	<i>ONWARDS AND UPWARDS</i>
Junior Band -	<i>PRIDE AND JOY (March)</i>
Drum Corps -	<i>BRIDGE BEATS</i>
Youth Band -	<i>ALL IN GOOD TIME</i>
MASSED BANDS -	<i>IN IT TOGETHER</i>

The overall title – *Brass Roots; Musical Wings* – illustrates the mission of MYBB, which is to give their players firm roots within the brass band tradition, allowing them a whole host of musical and social opportunities before they take flight to the next stage of their lives (at university, or in work and beyond). Being part of such a wonderful organisation teaches many skills – not just musical ones! In addition to being enjoyable, learning to be a musician requires dedication and discipline, develops social and listening skills, and shows you can work well as an important part of a team. This

piece is a tribute to the hard work of everyone involved in MYBB who make it such a successful and positive environment for young musicians.

As the commission was for a bespoke piece, I decided to include the players in the composing process. The music was about them, after all, so I wanted the players to be involved both in the decision-making and in creating some of the musical material itself. To do this, I held workshops for each band, where the players created rhythms and melodies<sup>18</sup> and suggested musical styles and structure for the work during a series of workshops – all of which I included in the final piece. With it being such a special and personal celebratory piece, involving the young musicians in the process was an apt catalyst for the work. It ensured that the music was inherently *theirs* through and through and it was also very enjoyable for me to see how creative they all were.

The melodic ideas were created using an alphabetic pitch grid (see fig. 11.1). This is one of several tools I have developed over the last ten years when working on projects with young musicians, but this was the first occasion that I had applied it in this manner. The players were asked to come up with a series of words that described what playing an instrument in the band meant to them. I then translated the letters of these words into pitches, using the grid,<sup>19</sup> and players took turns to try them out. The most effective of these fragments were identified and developed into themes, subsequently used throughout the work (see fig 11.3).<sup>20</sup> For example, the opening line uses the ‘music’ theme, which spells out Y O U T H B A N D M U S I C in pitches. Similarly, the ‘ten’ theme (FEG) is used as a call to rally the bands together each time they play as a massed ensemble in the piece.

The Training Band also composed rhythms in a similar way, by coming up with words and phrases relevant to the band’s anniversary and notating them with my help (see

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<sup>18</sup> Via an alphabetic pitch grid, similar to the process used to create the notes from the charity number in *Th’owfen Raconteurs* (2013) (see fig. 11.1 and appendices).

<sup>19</sup> So, for example, the word ‘music’ becomes the pitches FGEBC and ‘band’ would be BAGD etc.

<sup>20</sup> When using this method, the octaves are interchangeable, depending on the desired effect or technical reaches of the players themselves. Similarly, we added accidentals to some notes to alter the impression and tonality of the phrase. The final motifs could also be transposed into different keys. More complex versions of the grid (such as the chromatic – see appendices) should not be treated with this level of flexibility.

fig. 11.2). We also tried performing them to see which worked well as polyrhythms (for use in the *Bridge Beats* Dum Corps section).

ALPHABETIC PITCH GRID

PITCH/NOTE	A	B	C	D	E	F	G
	A	B	C	D	E	F	G
	H	I	J	K	L	M	N
	O	P	Q	R	S	T	U
	V	W	X	Y	Z		

Fig. 11.1 – Basic alphabetic pitch grid.

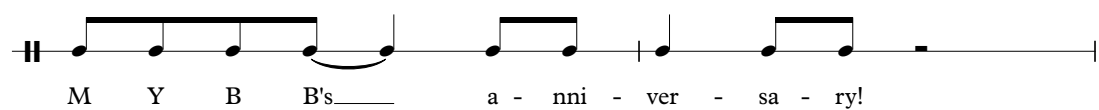


Fig. 11.2 – *MYBB’s anniversary* notated as a rhythm.

Since the piece involved so many players at different points in their musical learning,<sup>21</sup> there were some restrictions that needed to be carefully checked during construction. Having worked in music education as a brass tutor, workshop leader and ensembles

<sup>21</sup> From players who had only joined the Training Band a few months prior to the project (and just about had the time to master five notes on their instrument) to ABRSM Grade 8 standard members of the Youth Band.

conductor since 2006, I already had an established working knowledge of appropriate levels. However, I also met with the conductors of each group<sup>22</sup> to discuss the technical implications and any specific instrumentation required (particularly for the Training Band, who do not have the same instrumentation as a full traditional brass band). The consensus was that the new work needed to be accessible for the players, but also provide a challenge for those who needed it. Therefore, during these meetings we also identified players within all the bands who could be featured as soloists.

The Training Band layout differs from the 'traditional' band instrumentation, as it does not contain instruments such as soprano cornet, flugel, bass trombone and Bb bass.<sup>23</sup> I included three cornet parts, two for tenor horn and two for trombone which were often paired with the joint euphonium and baritone part (see fig. 11.4). A part for Eb bass was also included, which was also cued in for the Youth Band to join in with if necessary. The band had four very confident percussionists, so I included four separate parts for them. There were also solo elements for the 'top' cornet and euphonium players, to give them a little more of a challenge to work towards.

The Junior Band's section was the perhaps the most straightforward to write, as they had unanimously requested a 'street march' in the workshops. Taking care not to include any advanced technique such as double tonguing, or venturing too far above the stave for soloists, the movement has the traditional framework of a theme, secondary theme and a bass solo, featuring the lower sections of the band.<sup>24</sup> The Youth Band also has cued parts for the bass section here, as this section of the band is mostly likely to have fewer younger players. Having the option of including more players to balance the lower end of the band is a sensible addition. However, due to time restrictions, this piece did not include a key change or 'trio' section that would usually be featured in most traditional marches.

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<sup>22</sup> Liz Hudson (Training Band), Tim Grindey (Junior Band and Drum Corps.) and Louise Renshaw (Youth Band).

<sup>23</sup> These are more specialised instruments in terms of mouthpiece size and size/weight of instrument and as such are not suitable for use in the Training Band.

<sup>24</sup> In keeping with marches such as *Slaidburn* (William Rimmer) and *Westward Ho!* (Edwin Firth), which the band had been playing.

## MYBB - Themes

Melodies and rhythms from the workshops combined to produce themes for each band:

## 'MUSIC' THEME



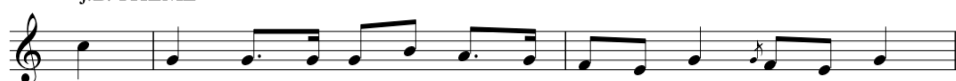
## 'TEN' THEME



## T.B. THEME



## J.B. THEME



## Y.B. THEME



Fig. 11.3 – *Brass Roots; Musical Wings*, themes developed with the Macclesfield Youth Bands used within the final work.

Fig. 11.4 – *Brass Roots; Musical Wings, Onwards and Upwards* (bars 41-50, transposed score).

The Youth Band requested a ‘jazzy’ movement and some improvised sections, so the resulting *All in Good Time* reflects this. The Junior and Training Bands are also involved in this movement as extensions of the percussion section, with ‘finger clicks’ between V and X. There are lots of soloist interjections in this movement and the soloists for the improvised bars at V are left entirely to the conductor’s discretion.<sup>25</sup> Similarly, there is a repeat across bars 291-292 for an improvised drum kit solo, the duration of which is decided by the performer and conductor.

<sup>25</sup> Appropriate blues scales for Bb and Eb instruments were supplied for the band (see fig. 11.5).



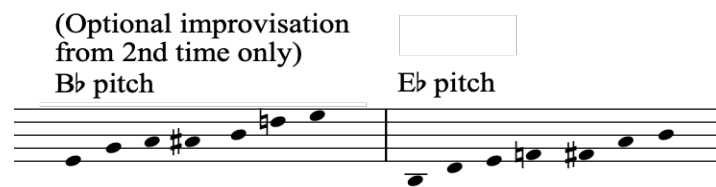


Fig. 11.5 – *Brass Roots; Musical Wings, All in Good Time* blues scale in Bb and Eb (bar 245 (V), transposed score).

The movements are bridged with percussion features. The first starts at letter J in the score, linking the Training Band and Junior Band’s solo movements. At Q, the percussion takes an extended section of their own, entitled *Bridge Beats*, featuring rhythms composed by band members during the workshops (see fig. 11.6). There is an unusual featured ‘instrument’ in the percussion section that also links to the anniversary theme. Traditionally, ten years is celebrated as being a ‘tin’ anniversary, so I added a physical representation of this for percussion 4, where they are required to play their part using an empty tin.<sup>26</sup>

Fig. 11.6 – *Brass Roots; Musical Wings, Bridge Beats* Drum Corps (bars 184-193).

<sup>26</sup> This caused much amusement in rehearsals. After the concert, I was presented with the biscuit tin that had been used in the performance, which had been enthusiastically ‘percussed’ past its limits of structural integrity, with a hole showing where the drumstick had burst through on the final note!

The final section *In It Together* showcases the massed bands. There are also some section solos, this time featuring players from all three of the brass bands. From bar 361, the solo cornets from each band take it in turns to play a short solo based on the themes from their individual ensemble movements, from standing positions within their bands (see fig. 11.7). Correspondingly, the bands' euphonium soloists also have the opportunity to stand and play short solos, this time framed by unison percussion at KK (see fig. 11.8). Moments like these give the players a fantastic opportunity to play with a huge ensemble and give the audience a chance to see the three tiers of brass working together, illustrating everything the MYBB team works so hard to achieve.

The players specifically asked for some spatial effects within the piece, as they enjoyed the theatrics of doing this in past performances. With so many players involved (and the premiere taking place in the RNCM Concert Hall), we were limited with the possibilities for this. I included moments where soloists stand, allowing their sound to carry from the block of band texture,<sup>27</sup> as they are easy to direct and prepare for. The opening phrase of the work is also played by an off-stage quintet from the Youth Band.<sup>28</sup> This separation of the soloists symbolises the inclusivity of MYBB, as the soloists gravitate back to the stage to join the ensemble and, ultimately, into a massed band. In wanting each group to retain their own identity, we also decided to keep each band on stage in their own seating positions, with their own conductors. This not only ensured that the players were as comfortable and confident as possible in an otherwise unknown performance format, but also that the conductors could more easily keep control, rather than one conductor leading over a hundred young players and risking the subsequent concentration and distance/visual issues that may ensue. Retaining these zones for each band within the massed ensemble also had a beneficial auditory effect during the live performance, as it was possible to hear the antiphony between the groups with clarity in the hall. This would have been lost had the ensemble been set out in a typical massed brass band formation.<sup>29</sup>

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<sup>27</sup> Also in order to identify themselves to the audience – physically showing the difference in age between the groups.

<sup>28</sup> Solo cornet, solo horn, 1<sup>st</sup> euphonium, repiano cornet and 1<sup>st</sup> trombone.

<sup>29</sup> This could also have had a detrimental effect to some of the younger performers if they were sitting next to someone playing a completely different part to theirs.

YB - Cornet

JB - Cornet

TB - Cornet

361

solo - standing

ff

flz

367

flz

mf

ff

sfz

tutti

Fig. 11.7 – *Brass Roots; Musical Wings, In It Together*, cornet feature (bars 361-372).

YB - Euph.

JB - Euph.

DRUMS

389

solo - standing

f

393

LL

YB - Euph.

JB - Euph.

TB - Euph.

DRUMS

solo - standing

f

407

sfz

tutti

Fig. 11.8 – *Brass Roots; Musical Wings, In It Together*, euphonium feature (bars 389-407).

Although the spatial techniques used were not remarkably unusual, in the wider context of the work itself they did add another facet to the performance in terms of antiphonal sound and the spectacle of movement within the mass of ensembles. The standing solos that featured at the start and during the final movement unified the individual representatives of each ensemble, despite their physical separation from each other and from their groups. To my knowledge, although bands do often perform joint items in shared concerts with other bands, up to this point nothing had been written specifically for different levels of players to participate in in this manner.<sup>30</sup> This is something I have consequently continued to work on in several other projects.

*Brass Roots; Musical Wings* was shortlisted for a British Composer Award in the Education and Community Music Category in 2016.

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<sup>30</sup> More recently, in 2018, Andy Scott's *Brass Revolution* featured young players from whole class ensembles, in addition to Lions Youth, Macclesfield Youth and Poynton Youth Brass Bands, Foden's Youth Band and the Foden's senior Band on stage.

## CHAPTER 5.

### BRASS BANDS WITH EDUCATIONAL COMPONENTS

Brass bands have an interesting relationship with music education. As its very existence was, at least in part, fuelled by people's desire to learn and develop a new skill, the brass band community is inextricably linked with the sharing of musical knowledge and experience. As Dennis Taylor notes, "With the demise of traditional industries, notably coal mining, and the changing nature of the communities for whom the brass band was once a symbol of identity and pride, the preservation and enhancement of this key area of music-making has become especially significant."<sup>1</sup> Many bands began to offer instrumental lessons as a response to this and during the 1970s and 1980s there was a surge in the number of youth bands,<sup>2</sup> partly due to the availability of brass lessons that were now taking place within some UK schools. Elgar Howarth reflects on the appeal of brass for young learners:

At the beginning of the nineteenth century it was thought that brass instruments were suitable for the working man because they were hardy and a player could produce a decent sound on one relatively quickly, and the same reasons hold good for a girl or a boy wanting to become involved in music at school.<sup>3</sup>

Whether in the band room or coming from local schools, having a link with music education in some capacity is a means of securing the future of the ensemble, by encouraging the next generation of players.

Since 2001, 'Wider Opps'<sup>4</sup> whole class music sessions have been taking place in England in response to the government's statement that "over time all primary school pupils who wanted to should have the opportunity to learn to play a musical

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<sup>1</sup> Dennis Taylor, *The Heritage of the North East Brass Band Movement* (India: Authentic India, 2008), 7.

<sup>2</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 122.

<sup>3</sup> Howarth and Howarth, *What a Performance! The Brass Band Plays*, 122.

<sup>4</sup> Opps = opportunities.

instrument.”<sup>5</sup> From a teaching perspective, the overall success and impact of this initiative is debateable,<sup>6</sup> but it has definitely evolved from its initial incarnations and, when delivered with understanding, patience and realistic expectations,<sup>7</sup> it can have a hugely positive impact. It is particularly effective in schools with a close working relationship with their local Music Education Hub, as Hubs can usually support progression beyond this first access WCET year.

Many modern brass bands now have their own youth ensembles, which vary from just a handful of learners to multi-tiered organisations. These form part of a greater hierarchical ladder where young players can progress from WCET to a school or brass band ensemble, to a local youth band,<sup>8</sup> more advanced regional youth bands<sup>9</sup> and even on to organisations such as the National Children’s Brass Band of Great Britain (NCBBGB)<sup>10</sup> and the National Youth Brass Band of Great Britain (NYBBGB).<sup>11</sup> Although this route may not be an option for every player, the fact that steps like this are in place is admirable and will hopefully benefit the brass band heritage for many more years.

#### i) SUMMATION OF WORKS

As in previous chapters, several of the works I have discussed can also be examined here, as they contain educational facets. For example, although *Where She Sings Freely* (2018) was written for a Championship section band to perform, so consequently was not a scholastic project for brass, it did offer a rare opportunity for a young poet to be involved in a cross-artform project and performance in a world class institution, effectively bringing her work to life on stage to a professional level.

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<sup>5</sup> Susan Hallam, “Whole Class Ensemble Teaching (WCET): Final Report,” Music Mark – The UK Association for Music Education, September 2016. Available for download: <https://www.musicmark.org.uk/wp-content/upload/WCET-Final-Report.pdf>.

<sup>6</sup> Offering WCET merely as a standalone project for a year, without encouraging continuation in any way, can potentially be more likely to promote music as a ‘disposable’ activity.

<sup>7</sup> Noting that it is indeed a very different approach to individual instrumental lessons.

<sup>8</sup> Such as Macclesfield Youth Band (MYBB), Lancashire Youth Band (LYBB) or Youth Brass 2000.

<sup>9</sup> Such as the Foden’s Youth Band, which was formed in 2012 as support and for existing youth bands, having members from bands such as Poynton Youth, MYBB and Lion’s Youth. The band meets once a month.

<sup>10</sup> Ages 8-14 and grade 5+ standard, two annual residentials and performances.

<sup>11</sup> Ages 14-19, ABRSM grade 8+ standard, two annual residentials and performances. More information available at the National Youth Brass Band of Great Britain website: <http://www.nybbgb.com>.

*Nightlights* takes another perspective, where the soloist is of a high calibre, accompanied by a youth band. The commissioning band itself also played to an exceptionally high standard, but when composing the piece I still needed to take care not to write anything too exposed, technical or high for some parts within the band,<sup>12</sup> taking into consideration that these chairs are often occupied by younger or less experienced players. The style of this work was also a challenge for the ensemble – offering a serious and subtle approach, yet still within playable practical parameters.

The entire concept behind *Brass Roots; Musical Wings* is constructed using the framework of the MYBB ensembles at its core. The individual movements are specifically targeted to the appropriate standard for each band and the tutti sections have differentiated parts for each band, making the performance inclusive for all the groups. Offering players a chance to be part of the composition process is an additional educational element and something that many of the pupils had not previously had access to. MYBBYB conductor Louise Renshaw reflected on this:

...having been taken on the journey from start to finish by the composer, it allowed us to achieve so much more than the final performance. The challenge was immense... They learnt a great deal from this but most importantly they had a stake in the piece.<sup>13</sup>

With this educational perspective at its core the project was a true community composition – composed for and with the players themselves.

Although this is not what I initially meant by ‘educational components’,<sup>14</sup> many of the other pieces were also an educational experience for me as the composer. The historical research behind *Voices (in memoriam)* and *Th’owfen Raconteurs* was enthralling and immersive, allowing me to learn a new approach to composing. Researching the extended techniques of *DIP* and *Cantabile(s)* informed not only my composition but also my technical knowledge of the instruments and further

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<sup>12</sup> Such as the 2<sup>nd</sup> and 3<sup>rd</sup> cornets, 2<sup>nd</sup> horn, 2<sup>nd</sup> baritone and 2<sup>nd</sup> trombone.

<sup>13</sup> Louise Renshaw, personal communication, July 2019. See Appendices for more details.

<sup>14</sup> By this, I mean written for educational purposes, or including parts for youth players.

developed my own performance skills. Finally, learning more about the practical uses and functions of technology with each project I applied it to has also been incredibly beneficial in the educational work I do and also in devising different methods to achieve the desired result in the most user-friendly way possible. Although the completed works may not be classed as 'experimental' in a musical or stylistic sense, from a personal perspective each project offered me opportunities to experiment with my own compositional processes and ideas, which has been an invaluable experience.

## ii) REFLECTION CONNECTION (2016)

*Reflection Connection* is the final portfolio work to be discussed and, in addition to containing strong educational elements, it also brings together ideas and techniques from previous projects in an extended piece for multiple brass ensembles and mixed media.

Commissioned by *bait time.to/* as part of the Creative People and Places South East Northumberland programme at Woodhorn Museum,<sup>15</sup> *Reflection Connection* was a response to the request of four local bands who wanted to be part of a project that left a shared and lasting musical legacy for South Northumberland. Inspired by the experience of attending a workshop with *Mnozil Brass*<sup>16</sup> in 2014, the bands decided to work in partnership with *bait* to build on their experiences of playing in a massed ensemble.

The work was essentially a local heritage project. Previously a hive of brass music, Northumberland was once home to many bands and coal mines. In fact, one of the highlights of the year was the annual Miners' Picnic – a day out for the miners and their families, where the bands would play and entertain the crowds. The Picnic still runs today; however, with no mines, it is now a celebration of Northeast culture and

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<sup>15</sup> Funded by Arts Council England and Northumberland County Council.

<sup>16</sup> A virtuosic brass septet from Austria who are well known for their comedic stage presence in addition to their musical skill! Thomas Gansch (trumpet), Robert Rother (trumpet), Roman Rindberger (trumpet), Leonhard Paul (trombone and bass trumpet), Gerhard Füll (trombone), Zoltan Kiss (trombone) and Wilfried Brandstötter (tuba).



local heritage. Only four brass bands remained in Northumberland during 2015/16 and they joined forces to work together on this project. The bands were Ashington Colliery Band,<sup>17</sup> Bedlington Community Band,<sup>18</sup> Ellington Colliery Band<sup>19</sup> and Jayess Newbiggin Band.<sup>20</sup> Brass banding has a natural ‘tribal’ sensitivity to it – no doubt engrained through the contest traditions. This stems from the loyalty to one’s own band above all else, but it can also be detrimental in that it can be difficult for bands to ask for help when they are in dire need of it. This project was set up to encourage the local bands to work together and see each other in terms of a larger team, rather than four completely separate entities. It was also an opportunity for Ashington, who had no established youth setup of their own, to gain links to help their band get back to full membership and salvage its future.

The four bands were also joined in the project by Music Partnership North – Northumberland (MPN) who wanted members of their ‘Mini Bands’<sup>21</sup> to be part of the performance. The participating youth cohort was estimated to be approximately 150 children. These young players were confident to play five notes (CDEFG) and were used to playing in a classroom in smaller groups but had not taken part in concerts or played in a large ensemble before. Thankfully, prior to this, I had already composed and been delivering a new whole class brass programme for seven years, which I was constantly updating. I had also been involved in running and writing for *Playdays* with my local music service since 2007 – bringing together children from across the area to play as a massed ensemble with differentiated music. Because of this, I was very comfortable working with music for beginner brass and the prospect of including these players in the project was a very exciting one.

The title was devised as a playful rhyme with several meanings. The *reflections* refer to the memories of the Miners’ Picnic and heritage of the area, to loved ones and remembered band members, and to the instruments themselves – the unmistakable

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<sup>17</sup> A first section band with a rich and successful heritage who had recently struggled to maintain a full band and avoid relegation.

<sup>18</sup> The band was set up by Music Partnership North – Northumberland in 2013 in an attempt to boost the number of brass players in the area and to create direct links for the young musicians in the music service to more advanced bands to join outside of school. They also had a small youth ensemble.

<sup>19</sup> A very stable second section band at the time, with an established youth band called the *Brass Roots*.

<sup>20</sup> Formed in its current guise in 2009, taking the title ‘Jayess’ as a tribute to local musician James Shepherd (J.S.). The band were enjoying a string of successes in the fourth section and had a good relationship with the local schools.

<sup>21</sup> WCET brass pupils who had been learning to play for 6-18 months.

metallic shine of a brass instrument.<sup>22</sup> The *connections* also suggest links to the past, but likewise to the present and future – reminding us that we, as brass bandsmen and women, are all connected and part of a larger family. The piece was designed to forge and galvanise these connections.

There would be two initial performances of the project, with the first one taking place in the grounds of Woodhorn Museum (the new home of the Miners' Picnic), and the second an encore performance held at the Sage in Gateshead the following day. In both instances, *Reflection Connection* would take place before *Mnozil Brass* took to the stage as part of their *Yes, Yes, Yes!* 2015 tour.<sup>23</sup>

Already aware of some of my past multi-ensemble projects,<sup>24</sup> the bands enjoyed the idea of having a movement each within a larger work. My proposal therefore included a series of five movements, with each band featured separately, uniting for the final movement in a similar structure to *Brass Roots; Musical Wings*. I also suggested incorporating additional media for each of the sections, including projections and sound effects. Over the coming months, the plans for the additional media were developed into four distinct elements:

1. A *SILENT FILM* would be produced, to be played during Ashington's performance. The film would reflect the history of the Miners' Picnic in particular, and was also a reference to the band itself, which provided the music for the famous 1970s Hovis advertisement.<sup>25</sup>
2. A *SOUNDTRACK* featuring interviews with band members over the course of the project. This would be performed by Ellington Colliery Band.
3. An *ANIMATION* for Jayess Newbiggin to perform a light-hearted piece alongside, culminating in the animated elements arranging themselves into a design for a new marching banner.

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<sup>22</sup> Even in the rain, which we experienced a lot of during the premiere performance.

<sup>23</sup> The septet's appearances were requested as part of the project itself – following the inspiring workshop day in 2014 that had set the cogs in motion for *Reflection Connection* to take place.

<sup>24</sup> Such as *Pathways* (2015) for the Durham Brass Festival and *Brass Roots; Musical Wings* (2015).

<sup>25</sup> This advertisement was re-launched in 2019 and featured a new recording by the Ashington Band.

4. The animated *BANNER*<sup>26</sup> would remain on screen for the duration of the finale, symbolising the unification of the ensemble.

Further to this, as part of the project, local artist Clare Armstrong was invited to run workshops with the youth members from each band. The groups were shown different techniques to illustrate their instruments and their favourite aspects about playing in the bands. The artwork created in these sessions was then collated and sent to the design team at Draw & Code (Liverpool) who animated the images into a video and created the final marching banner.

Local filmmaker Alan Fentiman created the 'silent film', using archive footage from the Miners' Picnics and old images from the bands themselves. He also recorded short interviews with band members during the first few months of the project, asking them to talk about what playing in a brass band meant to them and how they first started playing. I then used sections of these recordings to create a soundtrack, which influenced the material of the third movement. Interestingly, although these interviews were made in isolation of each other, there were definite themes and even common phrases used by the different band members. "It's a family affair", "passion", "communication", "there's n'owt like it", "it's life", "it's everything", "there's just something about the brass band" are just a few examples of the recurring phrases that were recorded. It was particularly enjoyable to layer fragments of these recordings up, so that they would suddenly converge on a particular phrase. There are also recordings of the mini bands playing sections of the finale included within the soundtrack, as the voices reference their memories of first starting to play.

I also visited each band and worked with them to create some ideas for the music, using a similar process as with MYBB. These ideas were worked into themes for each movement. However, the influence of the Miners' Picnic event itself was also very strong and I decided to bring an element of this into the performance. At the original Picnics, bands would play and march in relatively close proximity to each other, much

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<sup>26</sup> Inspired by the banners used by bands during the Miners' Picnic – many of which were on display at Woodhorn Museum.

like at the Whit Friday Marches in Saddleworth and Tameside.<sup>27</sup> As bands were playing, there could be the distant<sup>28</sup> sound of the next band starting up. Similarly, imagine hearing two bands play different music during a parade when they are equidistant within the procession, before the approaching sounds become stronger. I wanted to recreate this with the bands in the available space. To this end, each band was also assigned its own *Opening Fanfare*, to announce its imminent arrival. Each fanfare was played off stage, before the on-stage band had concluded its performance. The fanfare ensemble would then begin marching towards the stage area,<sup>29</sup> arriving in time to switch places on stage, accompanied by the percussion section. The fanfares also served a function, allowing the bands to change positions without interrupting the performance. Each of the fanfares was based on material gathered during the workshops (see figs. 12.1-12.4) and subsequently used and developed throughout the work.

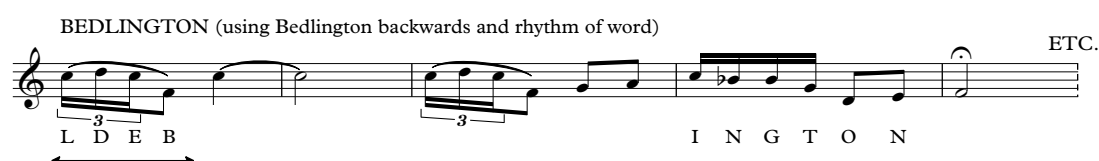


Fig. 12.1 – *Reflection Connection*, Bedlington Band's fanfare, constructed using ideas from the workshops.



Fig. 12.2 – *Reflection Connection*, Ashington Colliery Band's fanfare figure.



Fig. 12.3 – *Reflection Connection*, Ellington Colliery Band's fanfare figure.

<sup>27</sup> Tony Berry, *Keep Folk Smiling* (Derbyshire: Peak Publishing, 2011), 20.

<sup>28</sup> Or in some cases, not-so-distant, depending on the area.

<sup>29</sup> In the case of the Woodhorn performance, accompanied by a stilt drummer wearing a band jacket corresponding to the ensemble they were leading to the stage.

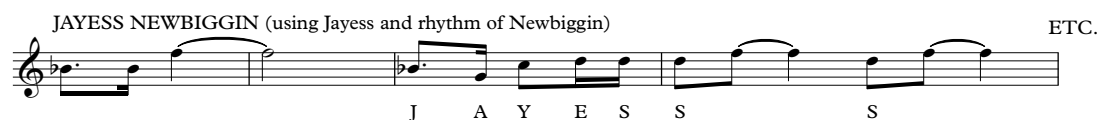


Fig. 12.4 – *Reflection Connection*, Jayess Newbiggin Brass Band's fanfare figure.

At the beginning of the final movement, the fanfares are used in a different way: effectively summoning each section to the stage at a time. The first fanfare calls the basses, euphoniums and baritones from each band and is based on the Jayess fanfare (see fig. 12.5). The horns then come forward, with a fanfare based on the Ellington theme (see fig. 12.6). These are followed by the trombones playing a fanfare based on the Ashington fanfare (see fig. 12.7) and finally, the cornets, playing a fanfare based on the Bedlington fanfare (see fig. 12.8). Thematically, the original material is changed by being played in reverse order and having the fanfares now performed on stage.



Fig. 12.5 – *Reflection Connection*, bass, euphonium and baritone fanfare, based on the Jayess Newbiggin Brass Band's fanfare figure (transposed core).



Fig. 12.6 – *Reflection Connection*, horn and flugel fanfare, based on the Jayess Newbiggin Brass Band's fanfare figure (transposed score).



Fig. 12.7 – *Reflection Connection*, trombone fanfare, based on the Ellington fanfare figure (transposed score).

Fig. 12.8 – *Reflection Connection*, cornet fanfare, based on the Bedlington original fanfare figure (transposed score).

As each section assembles into a ‘giant’ on-stage band, announcing their arrival with each phrase when ready, the percussionists perform a series of riffs *ad. lib.*, labelled as numerical signals 1-5 in the score to allow the conductor to offer clear indications. Although not included in the recording of the performance, these *Sectional Fanfares* were also used in reverse order to allow the bands to leave the stage, in keeping with the rest of the performance. Following this, there was also a final ‘combined’ fanfare,

played by a soloist after everyone else had left the stage, which brought all the themes together, unifying the piece with a single, hopeful voice (see fig. 12.9).

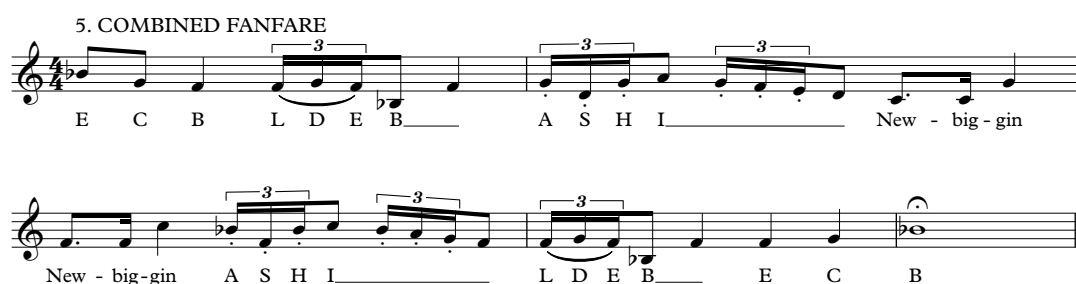


Fig. 12.9 – *Reflection Connection*, Combined Fanfare, to be performed by a soloist once all other players have left the stage

During the *Finale*, after the *Sectional Fanfares*, the band plays through five sections, each with the percussion riffs from the introduction and five ostinati to be played by the MPN pupils.<sup>30</sup> These ostinato patterns were developed specifically using notes and rhythmic patterns the players were comfortable with.<sup>31</sup> Each of these ostinati accompanies music based on one of the bands' themes, developing the music further.

Since the performance took place with the players standing up, the music for the four bands was printed into small march-style A5 pads, to be used with lyres.<sup>32</sup> As there were so many MPN WCET players, it was not possible to provide lyres or stands for them all, so their ostinati were printed onto A1 sized waterproof boards, held up by music service staff members for the performance. Following conversations with the staff regarding this, it was decided that pictorial representations of the music would be better than traditional notation, being easier to see from a distance and acting

<sup>30</sup> Again, marked in the score with signals 1-5.

<sup>31</sup> With the addition of a concert Ab as a little extra challenge.

<sup>32</sup> In order to avoid the hazards of multiple music stands with so much movement on and off stage.

more as a prompt for the younger players, who were likely to have memorised their repeated patterns for the performance.<sup>33</sup>

With all of this taken into consideration, the performance order was as follows:

*FANFARE 1* (Bedlington)

1. MARCH (Bedlington, with no additional media)

*FANFARE 2* (Ashington – cued before the MARCH finishes)

2. HYMN (Ashington, with *SILENT FILM*)

*FANFARE 3* (Ellington – cued before the HYMN finishes)

3. SOUNDTRACK (Ellington, with *PRE-RECORDED SOUNDTRACK*)

*FANFARE 4* (Jayess Newbiggin – cued before the SOUNDTRACK finishes)

4. ANIMATION (Jayess Newbiggin – with *ANIMATION*)

*SECTIONAL FANFARES*<sup>34</sup> (with animated marching banner)

5. FINALE (massed band)

*(FINAL FANFARES – to follow performance as a separate coda. Sectional Fanfares performed in reverse order, with the sections leaving the stage after they have played.)*

The premiere performance included almost 200 musicians at Woodhorn Museum, with choreographed movements between bands and accompanying media. I also worked closely with a team of stage managers<sup>35</sup> who cued the bands from each of their starting places across the site. It was a very unusual performance and several band members admitted to me that they were not convinced it would work, right up to the time of the performance. However, I was very happy that, thanks to an experienced backstage team to help guide and reassure the bands through the choreographed movement and a refreshing attitude from the players to have faith and just ‘give it a go’, both performances were a success. The antiphonal effects from the

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<sup>33</sup> However, the classes did learn the ostinati using traditional notation during school sessions.

<sup>34</sup> See Appendices for more detail.

<sup>35</sup> Lead by creative producer Billie Klinger.



offstage bands worked well for the audience who, being familiar with the structure of the original Miners' Picnics, also appreciated the reason for using this effect.

However, the performances at Woodhorn and the Sage were both very different and required some changes. A last-minute meeting with the stage managers at the Sage on the day was enough to alter the manoeuvres for the second performance effectively. For the finale, the cornets were positioned either side of the stage on the balconies, which really gave an added dimension to the antiphony. The offstage fanfares were perhaps more effective during the open-air performance at Woodhorn Museum, whereas the delicate soundtrack elements were much more successful at the Sage, as details and voices could be heard with more clarity in the space. We were not able to have the entire MPN WCET cohort for the encore performance. However, this merely allowed us to demonstrate the flexibility of the piece, with two very different performances in very distinctive venues on consecutive days.

In terms of flexibility, there is a lot that can be done with *Reflection Connection*. Each movement can be performed separately, as a short concert piece. I also produced an alternative version of Ellington Colliery's '*Soundtrack*' movement, using the same material to create *Chanties* – which does not require a soundtrack to be played during the performance. The fanfares can also be used in isolation if required, or the bands can select different combinations of the movements to perform. Although this wasn't required for the premiere performances, I also produced differentiated parts for younger players to be able to join in with every movement.

The most important part of the project was the legacy it was hoped it would provide and I was delighted to learn that a new ensemble was created in response to this, made up of players from all the bands involved. *The Brass Marras*<sup>36</sup> now perform every year together at the Miners' Picnic, with their premiere performance including selections from *Reflection Connection*. Some of the 'mini band' members have also continued to play and have since graduated up to the 'senior' bands.

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<sup>36</sup> '*Marra*' being a regional dialect for 'friend'.

In review, it would be beneficial to have a studio recording of the piece, to better appreciate the relationship between movements and to recognise the nuances of different band sounds. The combination of the live instruments and audio track in movement three would particularly benefit from this. However, the aim of the project was not to record perfection, but to forge connections and offer a unique performance opportunity. The process of working with the groups and watching the event evolve as a product of this collaboration was very rewarding.

*Reflection Connection* was also nominated for a 2017 Journal Culture Award, which resulted in a performance of the *Finale* at Hexham Abbey with a large cohort of representatives from every band.

## CHAPTER 6.

### IMPACT and CONCLUSIONS

#### i) PERSONAL PRACTICE

The lasting impact of my work through these specific projects is difficult to assess. Firstly, how do we define achievement? For example, if success is universally reliant upon the number of repeat performances, then bespoke works such as *Th'owfen Raconteurs* or the technically challenging *Cantabile(s)* would instantly be branded as failures. Similarly, if we were to measure success by the number of performance participants, concert attendees, or music sales, the results would be axiomatically varied.

There are three clear sets within this body of work, which I shall refer to as 'community' pieces, written in close association with a particular group or groups (such as *Reflection Connection*, *Brass Roots*; *Musical Wings* and *Th'owfen Ractonteurs*); 'technical' pieces that look specifically at advanced idiomatic instrumental techniques as the main focus (such as *Cantabile(s)*, *Mindscapes* and *DIP*); and 'performance' works, written to a particular brass band section level<sup>1</sup>, rather than for a specific band to play.

For the ensembles involved in the 'community' projects, there was obvious engagement and, in some cases, collaboration and formal feedback. Community projects also facilitated learning and artistic growth in participants, through working 'on the ground' with ensembles and sharing the creative experience with them. The 'technical' pieces allowed me to closely investigate performance techniques, extending my own technical knowledge and textural composition palette. The remaining works in the 'performance' category are perhaps the pieces most likely to

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<sup>1</sup> For example – Championship section, first section etc.

receive multiple performances. They each had individual challenges and rewards, such as re-imagining the material for *Voices (in memoriam)* effectively for band.

Each of the pieces had its own significant impact on my personal writing practice and many of the projects directly linked to later commissions. Therefore, the lasting impact of these projects is incalculable, as they have been exponentially essential to my work as a composer.

In the microcosm of this portfolio, the variance in style is distinct, but for the more musically accessible pieces, the contextual challenge occurs beyond the musical content. For example, although the music of *Reflection Connection* is traditional and populist in style, the overall project and the presentation of the material in performance was not. Similarly, *Brass Roots; Musical Wings* is a fun, musically relatable work, with the noncontextuality and challenge introduced by the use of multiple ensembles and playing levels, rather than by offering stylistic or technical challenges for the players.

It can be more straightforward to offer challenges to the brass band archetype when writing for a Championship band, as there are very few technical restraints for the players that must be considered. It is in works for youth ensembles, or lower section bands (where players may not previously have had occasion to perform contemporary repertoire) that careful planning and perspective should be given. Providing the music with a relevant context in some way<sup>2</sup> can have a significant impact on its reception.

The creative process for each piece is vitally important for me as an artist. With this in mind, although *Th'owfen Raconteurs* (which took many months of research and writing to create the final piece) is unlikely to be performed again, the professional experience I developed during this time was immeasurable and has impacted much of my work since. Equally, due to the deliberately ambiguous programme notes, the fine detail and significance of *Mindscapes* may go essentially unnoticed by an audience,

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<sup>2</sup> Be that in terms of retaining some degree of familiarity somewhere in the music, with detailed programme notes, or including players in the composition process.

yet this is still personally significant and without this context, the piece would not exist in its current form.

When we write music, we are effectively sharing part of ourselves with the musicians and the audience, which can be a daunting and exposing ordeal, especially during first performances. However, I am fortunate that the vast majority of my experiences working with bands have been very positive, even for the more unusual projects, as illustrated in the portfolio. I believe this is due to the way in which the music is presented, both on the page and in description. I try to make the layout of my scores as clear and player-friendly as possible, so even technically or texturally challenging effects may look comparatively simple on individual instrumental parts. As mentioned previously, I also try to offer detailed programme notes and, where required, performance notes and directions. This approach is not something I use exclusively for my work with brass; rather it is a method I have cultivated that also works for me as I am writing.

Overall, for every work I composed, the initial brief (where relevant) was met or even exceeded. Verbal feedback was largely positive, and I have maintained communication with several of the ensembles, resulting in further commissions<sup>3</sup> and collaborations. This work has also been personally and professionally crucial for me. Therefore, from this perspective, I believe the work has been successful and had a lasting positive impact. How this will influence my future work has yet to be seen, but I feel that I musically have more to say, so look forward to the 'next chapter', whatever form it may take. Similarly, whether or not my work has directly influenced projects by other composers, I cannot say with any degree of certainty, but I would hope that, upon seeing a project 'out-of-the-ordinary' for brass band, it might encourage others to write for the ensemble in a less conventional way, or even to experiment in developing their own composing systems and aesthetic.

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<sup>3</sup> Such as *Contact Light* (2016) for MYBB (brass band with live electronics and recorded narrations by Sir Brian Blessed), *VOX AURI* (2016) for the Wingates Band to celebrate 100 years of recordings and *Pathways* (2015) for the Tredegar Town Band, the Cory Band and Reg Vardy Brass Band in a multi-ensemble Arts Council England commission for the 2015 Durham Brass Festival.

## ii) EDUCATION

As previously mentioned, the connection between brass bands and practical music education is very strong. When faced with changing social circumstances that could have resulted in the ultimate demise of the British brass band, the movement stepped up and found new ways to survive, including investment in young players of the future.

Working on *Brass Roots; Musical Wings* afforded me invaluable experience in developing methods of incorporating differentiated parts and ensemble strata into a larger work. I advanced this further with *Reflection Connection* and have since continued to expand the concept in my educational work. Over the last two years, I have been developing a large-scale flexible programme of pieces, incorporating WCET lessons with differentiated musical levels, allowing musicians from any instrumental family at different stages of their development to perform together. The pieces have backing track accompaniments, with the option of having large flexible ensembles (in eight parts) to accompany live concert performances. These works were piloted in schools throughout the 2018-19 academic year and will be formally launched as a teaching resource in 2020. It has been a demanding project and without the experience of working on these other differentiated pieces I would not have been able to approach it in the same manner, nor indeed with the same degree of efficiency.

Educators working to encourage and inspire the next generations of young musicians have an important responsibility. At the highest level, we are training potentially world class professionals in their respective fields. However, at a first-access level, this duty is not only to actively encourage children and young adults to pursue music, but also to teach the importance of music within our lives. The reality of music in schools is that not every child who picks up an instrument for individual lessons or as part of a WCET project will decide to become a professional musician, or indeed to continue to play at any level. However, I believe that by offering positive, engaging experiences, the benefits of their participation in music can still be enormous, regardless of their subsequent continuation. The enjoyment of being part of an ensemble or event,

feeling proud of this participation and sharing the experience promotes social development. It also solidifies the idea that enjoying music (be it performing, learning or observing) is not only beneficial but perfectly acceptable. As Perrins writes, “Individually and collectively, musical activity adds much to the quality of life itself!”<sup>4</sup> However, in an education system increasingly focussed on academia and results, many students (in my experience, certainly) often require reassurance, or even consent to enjoy expressive subjects such as music, art and dance. Not every experience is quantifiable on paper. In this regard, when speaking about the workshops with the MYBB Training Band during the *Brass Roots; Musical Wings* project, Liz Hudson remarked:

I think that this gave [the band] confidence, and I also think that it gave me and the adult tutors who sat in on the session a fascinating insight into the way children respond to the discovery that their ideas are valuable.<sup>5</sup>

This project allowed the players to feel connected to the music and part of the process. In fact, as a result of the workshops with MYBB, some of the players were inspired to work on some ideas independently at home. They shared these with me, which I later set into a series of three miniatures for Training Band, entitled *Three Postcards Home*. Similarly, Fiona Johnstone of Music Partnership North – Northumberland reflected on the positive impact *Reflection Connection* had on some of the younger performers at the 2016 Miners Picnic during the Arts Council’s review process:

[*Reflection Connection*] gave students the opportunity to perform in a large scale orchestrated performance and to play alongside established local Brass Bands....two [students] were on the brink of giving up but guess what, they want to carry on after [the performance] because they want to be like the "professional bands" and have a nice uniform and play on the stage!<sup>6</sup>

From an anthropological viewpoint, brass bands are the embodiment of this community attitude. Although performing is the cornerstone of the experience, being a member of a band involves so much more. As Barrie Perrins observes, “the brass

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<sup>4</sup> Barrie Perrins, *Brass Band Digest* (Herts.: Egon Publishers, 1984) 12.

<sup>5</sup> Liz Hudson, personal communication, 2019. See Appendices for more information.

<sup>6</sup> Fiona Johnstone, Music Partnership North – Northumberland, 2016. Information shared through Fran Arnold, *bait* Creative Producer.

band is recognised as a musical combination of real artistic and cultural importance.”<sup>7</sup> Essentially amateur ensembles, the players are responsible for all aspects of the running of the band, not just playing. At the highest level, brass bands exude camaraderie in the pursuit of technical excellence whilst, in lower sections, this same determination and passion translates into enthusiasm towards playing and dedication towards the band ‘family’. It is in nurturing the next generation of brass band musicians and composers that we may sow the seeds of the next evolution of the brass band tradition.

### iii) LEGACY

My abiding hope for the brass band is that it may be more universally appreciated as the versatile ensemble it is through the visibility of truly innovative, contemporary or stylistically atypical idiomatic works. That said, it is enormously reassuring for the future of the brass band community that between 2011 and 2018, seven out of eight BASCA British Composer awards<sup>8</sup> for Brass Band or Wind Band were presented to brass band works.<sup>9</sup> My work *In Pitch Black* (2010)<sup>10</sup> was the first brass band piece to win a British Composer Award in 2011. With this award, I also became the first female recipient in the Brass Band or Wind Band category. This had a significantly positive impact on my career (including the commencement of my PhD research) and I am honoured to have represented the musical community in this manner. Furthermore, four of the works included in my portfolio were also shortlisted<sup>11</sup> for the Awards during this time. In the Brass Band or Wind Band category, *Diversions After Benjamin Britten* (including *His Depth*) was selected in 2013, *Th’owfen Raconteurs* in 2014 and *Mindscales* in 2018. In 2016, *Brass Roots; Musical Wings* was also shortlisted in the Community or Education Project category. To have these works acknowledged for

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<sup>7</sup> Perrins, *Brass Band Digest*, 12.

<sup>8</sup> Now The Ivors Composer Awards.

<sup>9</sup> 2018 – *The Turing Test* (Dobson), 2016 – *Just A Vibration* (Sriram), 2015 – *Muckle Flugga* (Boyle), 2014 – *Journey of the Lone Wolf* (Dobson), 2013 – *Mysteries of the Horizon* (Clarke), 2013 – *A Symphony of Colours* (Dobson), 2011 – *In Pitch Black* (Pankhurst).

<sup>10</sup> Commissioned by the Wingates Band to commemorate the Pretoria Pit Disaster of 1910.

<sup>11</sup> Only three works are selected annually for the shortlist in each category.



their contribution to the brass band world and education at this level is a rare honour and I am very grateful for this recognition.

As is evident in the accompanying portfolio of works, the transportive qualities of music appeal strongly to my creative aesthetic. Tim Ingold writes: “as musical sound permeates the awareness of listeners, it gives shape or form to their very perception of the world.”<sup>12</sup> This description of the internal rationalisation of human musical experience reflects my compositional process and use of line in my creative output. As such, using sound to create worlds, tell stories and give a voice to the underrepresented saturate the underlying subtext of my work. Although I do not compose exclusively for brass, it is a medium I frequently return to, as I still feel I musically have more to say and represent.

From an anthropological perspective, the rich heritage of brass bands and, by extension, the people and places associated with them, are something to be celebrated. Perrins notes that “the character of a musical ensemble is the character of those who operate within it, adding immeasurably to its effectiveness and spirit when properly channelled”.<sup>13</sup> It is therefore imperative that the traditions of the movement continue to be appreciated by composers, as it is only through understanding of the ensemble’s many idiosyncrasies that new, effective music (be it traditionalist or paradigm-shifting) can flourish with mutual trust between writer and performers.

Composers who choose to work with brass bands essentially become custodians of the future of the movement and, as such, have a duty to uphold in continuing to create, learn and inspire with their work. In turn, the ensemble itself is also partly responsible for maintaining the balance between heritage and innovation. This juxtaposition between preservation and progression is perhaps not as disparate as it may seem. By developing this mutual trust and ensuring the movement’s

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<sup>12</sup> Tim Ingold, *Lines* (Oxon: Routledge Classics, 2016), 6.

<sup>13</sup> Perrins, *Brass Band Digest*, 12.

continuation, we can also solidify the role of contemporary music in the brass band world.

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## APPENDICES

APPENDIX 1: Fingering chart for all valved instruments (Wright, *Scoring for Brass Band* (1935) p. 103)

**Fingering for all valve instruments:**

1 2 3	1 3	2 3	1 2 or 3	1	2	0
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**Written notes:**

**Tenor Trombone slide positions:**

1 2 3	1 3	2 3	1 2 or 3	1	2 1 or 3	0 1 or 3	2 3	1 2 or 3	1 1 or 3	2 1 or 3	0 2 or 3
7	6	5	4	3	2 or 7	1 or 6	5	4	3 or 7	2 or 6	1 or 5

1 2 or 3	1 1 or 3	2 2 or 3	0 1 or 3	1	2 2 or 3	0 1 or 3	2 3	1 2 or 3	1	2	0
4 or 7	3 or 6	2 or 5	1 or 4	3	2 or 7	1 or 6	5	4	3	2 or 6	1 or 5

using short shift:

7	6	5	4	3	2
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APPENDIX 2: Valve combination chart for enharmonic tremolo writing (Wright, *Scoring for Brass Band* (1935) p. 62)

0-1 3	1-1 2-3	0-2 3	1-2 2-3	1-1 3	2-2 3	0-3	1-1 3	2-2 3	0-3	2-1 3-2	1-2 3	1-0

## APPENDIX 3: Brass Band transpositions and ranges for individual instruments, developed as a teaching tool

### BRASS BAND: Transpositions and Ranges

**SOPRANO CORNET** (in E $\flat$ )  
(written)

(sounding: minor 3rd higher)

N.B. Although the soprano cornet can play down to a low F $\sharp$  it is unusual to write for it below a middle C (this can cause tuning issues and the B $\flat$  cornet will have a clearer tone at this pitch)

**CORNET in B $\flat$**   
(written)

(sounding: major 2nd lower)

N.B. The solo cornets and repiano are better suited to playing in the mid to high register (it is possible to play above a high C, but not for extended periods of time. The 2nd and 3rd cornets should be used in the low to mid register.

**FLUGEL HORN** (in B $\flat$ )  
(written)

(sounding: major 2nd lower)

N.B. Although the flugel can play beyond a high A, it is advisable to bear in mind what band section you are aiming your writing towards. The flugel is well suited to mid register, in general, acting as a 'soprano' horn or trombone voice. Pedal notes are possible on the flugel, but can be difficult to execute.

**TENOR HORN** (in E $\flat$ )  
(written)

(sounding: major 6th lower)

(pedal range)

N.B. The solo horn should be adept at the high register (it is possible to play higher than this written C) with the 1st and 2nd horns more used to playing in the mid to low register. Pedal tones are not commonly used, but are possible and can be very effective.

**BARITONE** (in B $\flat$ )  
(written)

(sounding: 8ve + major 2nd lower)

(pedal range)

N.B. Again, it is possible for the baritone to play much higher than this written C, but not for sustained periods of time and only for the 1st player, in challenging music. The 2nd baritone will not usually play much higher than a written F or G, being better suited to mid register. Pedal tones are not commonly used, but are possible. The low F $\sharp$  and G can have tuning issues, as most baritones have only 3 valves - the addition of the 4th valve can help tuning in the lower register as well as allowing the instrument to play lower notes.

**EUPHONIUM** (in B $\flat$ )  
(written)

(sounding: 8ve + major 2nd lower)

(pedal range)

(additional range with 4th valve)

N.B. Although the 4 valve euphonium can play very low, unless there is a specific timbral technique you want to adopt, it is usually more effective to leave the lower register (including pedals) to the bass section. The solo euphonium will usually take the higher notes in divisi passages and it is possible for virtuoso players to reach much higher, but beware of over use in the high register, as this can be tiring for the players and also could be more effective on a higher instrument. In general, the euphonium sound tends to cut through more than the baritone's during louder passages.

**E $\flat$  BASS**  
(written)

(pedal range)

(sounding:  
8ve + major 6th lower)

N.B. Although it is possible for the E $\flat$  bass to play high, it is not common to use it in the extreme high register (above F/G) as this tends to be more effective on the euphonium. However, this depends on the effect you are trying to create. Similarly, although it is possible for the B $\flat$  bass to play down to a written C#, this is quite difficult and, with having the B $\flat$  bass, it is often unnecessary to write for the instrument below low G. That being said, it is worth considering the impact of certain notes by using e.g. E $\flat$  bass pedal B rather than a B $\flat$  bass E etc.

**B $\flat$  BASS**  
(written)

(pedal range)

(sounding:  
2 8ves + major 2nd lower)

N.B. Although it is possible for the B $\flat$  bass to play high, it is not common to use it in the high register (above a D on the staff), as this range is stronger when written for the E $\flat$  bass or euphonium. Similarly, although it is possible for the B $\flat$  bass to play down to a written C#, this is quite difficult. The pedal range can be excellent at creating depth (particularly between pedal C down to F)

**TROMBONE (in B $\flat$ )**  
(written)

(pedal range)

(sounding:  
8ve + major 2nd lower)

(additional range with trigger)

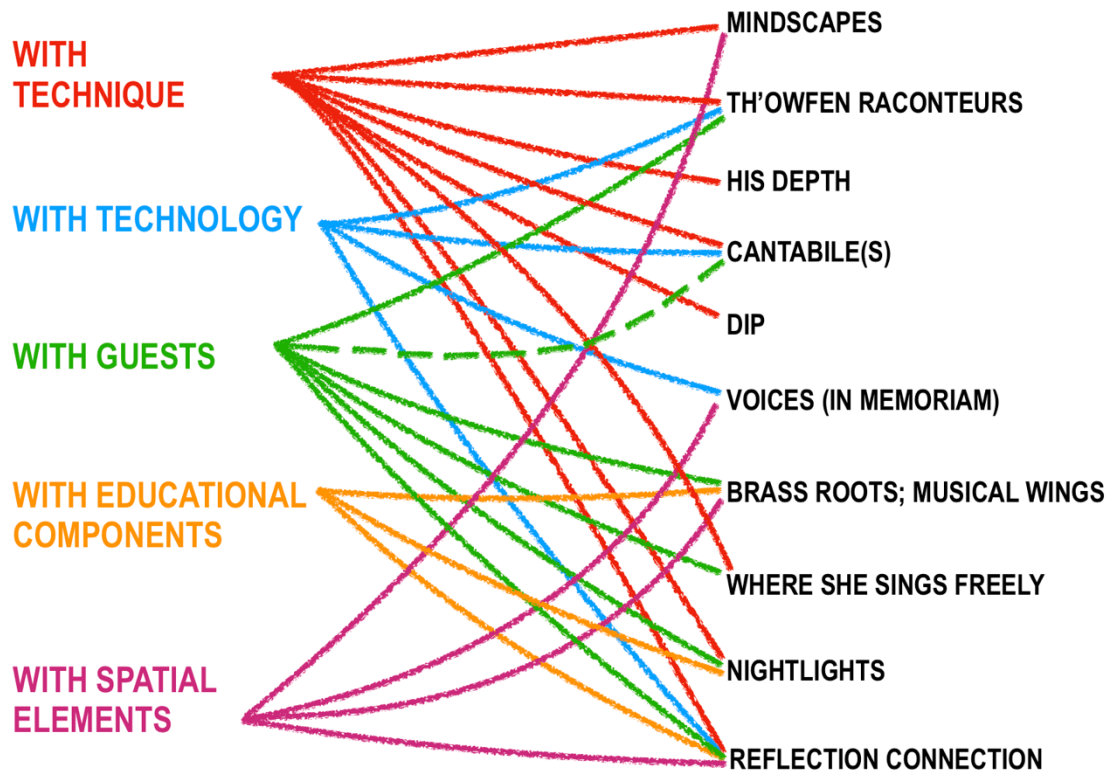
N.B. Although it is possible for the tenor trombones to play down to a low F# (or beyond, if the instrument has a trigger) this is better suited to the bass trombone, in general, the 1st trombone usually takes the higher part in divisi sections.

**BASS TROMBONE**  
(sounds as written)

(pedal range)

N.B. The bass trombone is the only brass instrument in the brass band that uses bass clef and is non-transposing. It is very effective when used as the bass voice in the trombone section, or to add power to the bass section.

APPENDIX 4: Lucy Pankhurst. Portfolio of compositions contextual map:





## APPENDIX 5: Song lists and timings for *Voices from No Man's Land* (2014)

GROUP 1	TIMELINE	GROUP 2
1. "Marching along..." (0'55") (AFTER LAST PHRASE ON SOUNDTRACK) X3		13. "Not long to go, dear..." (1'45") (AFTER LAST PHRASE ON SOUNDTRACK) X2 unison X2 canon
2. "Tannenbaum..." (2'50") (AFTER PIANO CHORDS $\text{♩} \text{♩} \text{♩}$ . X2)		14. Silent Night (2 verses) (3'10") (AFTER 1st "Tannenbaum!")
3. TRENCH CALL - "Blod! Blod! Blod!" (5'00") (ANSWER "In the C.O.'s chambers!") X2 in turns X3 ad. lib.		15. TRENCH CALL - "Fritz!" (4'45") (PITCHES GIVEN IN CHIMES) X2 in turns X3 ad. lib.
4. Poem - "At Last To Thee" (7'00") (BEGIN AFTER G2)		16. "At Last, To Thee" (6'40") (AFTER LAST PHRASE ON PIANO CUE)
5. "Christmas Football" (8'06") (AFTER LAST PHRASE ON SOUNDTRACK) X2 unison X4 canon (BLOW REFEREE'S WHISTLE AFTER THE 1st VERSE THEN COMMENCE 2nd VERSE LOUDER!)		17. ANNOUNCEMENT(s) (8'20") (AFTER REFEREE'S WHISTLE) (via megaphone - option to recite another after GWK)
6. Gloria (11'55") (FOLLOW LIVE DRUM CUE) WITH BRASS IN CHORUSES		18. Good King Wenceleslas (8'40") (AFTER BRASS INTRO.)
7. "Hoch! Hoch, hoch!..." (15'15") ad. lib. X3		19. Gloria (12'00") (RECITE IN VERSES ONLY) (Hum ad. lib. and recite verse)
8. Frost-cobbled Mud (16'40") WITH BRASS (AFTER BRASS INTRO.)		20. "Marching forward..." (15'20") (AFTER LAST PHRASE ON SOUNDTRACK)
9. "Not long to go, dear..." (19'45") (AFTER FIRST VERSE OF "Ordres") X1 (SLOWLY)		21. Auld Lang Syne (2 verses) (17'15") (AFTER FIRST VERSE OF 'FROST')
10. "Marching along..." (20'45") (AFTER FIRST VERSE OF '3+4') X1 (optional whistling)		22. "Ordres, hommes..." (19'08") (AFTER RECITED "Soyez prêts pour vos ordres...") (unison X1 - canon X2)
11. TRENCH CALL - "Shotte!" (21'10") (BEGIN AFTER G2 FINISH "We're going to a dance") X2 in turns X3 ad. lib.		23. "Who'd have dreamt up..." (20'15") (AFTER LAST PHRASE ON SOUNDTRACK) X2
		24. TRENCH CALL - "Bosch!" (21'20") (ANSWER "Aufstehen! Aufstehen!") X2 in turns X3 ad. lib.

### EXPLOSION 1

EVERYONE MOVES TO "Brothers" POSITIONS  
"...that his name be not forgotten..."

### EXPLOSION 2

FANFARES (c. 23'30")  
Trumpet 1  
Trumpet 2  
Trombone 1  
Trombone 2

12/25. The Brothers Carol (c. 24'30")

1st verse - UNISON  
1st chorus - English (tenors) and German (baritones and basses)  
2nd chorus - Dutch (2nd tenors) and French (baritones)  
3rd chorus - Russian (small group)

APPENDIX 6: Personal accounts regarding the use of multiphonics within brass performance:

1. Nat McIntosh (tuba, USA)
2. Øystein Baadsvik (tuba, Norway)
3. Jonathan Bates (tenor horn, UK)
4. Delphine Gauthier-Guiche (Horn, France)
5. Nat Martin (Tenor horn/trombone)
6. Tim De Maeseneer (tenor horn, Belgium)
7. Jack Adler-McKean (tuba, UK)

1. Nat McIntosh (tuba):

*There are definitely intervals that work better than others. The higher the register of the played note, the more difficult it is to relaxedly sing above it. Major thirds, octaves and 5ths work best because they ring the overtone series of the horn, which can produce a third, sympathetic note. The closer together the played note is to the sung note, the greater the chance of ringing this third harmonic, which means you play high and sing low, but like I said above, it's harder to find the "ring" up there, as the two waveforms are closer to the same size and butt up against each other more. 4ths and minor 3rds tend to be more difficult to perform in tune, because the "slot" where the horn wants the harmonic to be is on the major third, so settling it on a m3 or a 4 feels like you're bending the sung note away from where it rings best. Also, it's much easier to perform multiphonics audibly when the sung part is in falsetto, at least 2 octaves higher than the played note, but the trade off is that it tends to sound far more comical and jokey that way. Most people's falsetto voices don't sound wonderful and aren't nuanced.*

*I create my different sounds in a lot of different ways. I find the sousaphone in particular to be the best instrument for experimenting with timbre and tone because it's in BBb, for the lowest, largest, most malleable wave form, the bell points forward, so you can actually hear the manipulations in embouchure and tone, and the mouthpiece is giant, which gives your face the most available real estate to alter the aperture of the inside of your mouth. Imagine playing a didgeridoo, or even just imagine what you'd do with your mouth if someone asked you to approximate the sound of a didgeridoo. All of those aperture openings and closings, and all of the glottal stuff that happens in the back of your throat to make it sound nasal or airy, I use on sousaphone all the time, inside and outside of multiphonics. I also use a lot of what I guess you'd call "smooth glissing", where I make my aperture as small as possible in order to perform giant glissandos that don't stop at the notes in the overtone series, so they sound as smooth and fretless as if you sang them. It's that bendiness that keeps the scratching effects I do sounding more like a record than like a tuba player tonguing really fast up in the high register, which is basically all it is. On the special effects-type stuff I try to mix up the techniques I'm using as much as possible, so when I'm playing fills I'll switch between just playing, just singing, and multiphonics, between loud blasts and notey fills, etc, because to repeat the same gag too many times exposes the magic trick and makes it turn corny fast. I think of it like alternating my duties, so for one fill I'm being the bass player, for one I'm a guitar, a DJ, a drummer, whatever. But the*

*most important thing is that it's your main job to be the bass player. If any special effect comes at the expense of solid bass playing, you're not doing your job. The job comes first.*

*When I write multiphonics I find it most interesting when the sung part is a melody, rather than just double stops on a bass part. It generally makes it far more complicated to perform, as it tends to veer into what I call Independent Multiphonics, where the voice and instrument don't move at the same time, enter independently from each other, and move in different directions. To get good at it I used to practice walking bass lines to jazz standards and singing the melodies at the same time, playing rounds like Frere Jacques and row row row your boat, and using breath articulations to sing a staccato melody while playing a sustained bassline or vice versa. I try to write multiphonic pieces in a way that takes it seriously as an art form rather than as a gimmick or party trick. I'm going for gasps, not laughs, is a decent sound byte.*

*I prefer multiphonics, and almost all special effects, on sousaphone more than tuba. I don't like doing effects on F tuba because the waveform is much tighter and less easy to either manipulate or fit a sung note comfortably within. Plus the tuba points up and the sound is meant to rain down on you from the ceiling, which muddies any attempts to make the effects audible or impressive sounding. I've heard people who can do it really well on an Eb tuba, like Dave Barger from Blood, Sweat, and Tears, but he's a very welcome exception to the rule.*

*The main advice I can give people working on multiphonics is to work on their singing. If you can't sing, you can't play and sing. However, you don't sing into the horn the way you sing into the air. The fuller and more reverberant your singing voice is, the more its wave will butt heads with the tuba waveform and it won't ring. You want to sing with a borderline nasal vocal quality, and try to sit your sung notes comfortably on top of the big pillowy tuba sound. Let the tuba sound run the show, basically. Also, try to put the tuba part on autopilot so that your main focus is on the vocal part while you're performing. Learn the bass part to the point where it requires very little of your attention. Multiphonics is a brain-teasing mental exercise while you're learning it, but once the multitasking element of it clicks into place in your head it gets easy to think that way, and sometimes hard NOT to think that way. To reiterate some earlier points, don't use shrill falsetto. Take it seriously as music and not as a joke. Learn the tendencies or just, or well-tempered, tuning so you can hear the beats slow down and stop when you've reached the most resonant harmony. 3rds low, 5ths slightly high, 7ths really low, etc. And probably most importantly, do your job first! It's important to realize that as cool as multiphonics are, they are absolutely unnecessary and even unwelcome in 99.9% of all music. I only had so many opportunities to play them because it was my band and I wrote all the music. So, have fun with them and expand your mind and all that, but remember what you're really there for. Multiphonics are almost never essential. A bassline almost always is.*

(01/06/19)

2. Øystein Baadsvik (tuba):

*Intervals that are part of the natural harmonic series are easiest. Fifth, octave, octave and a third, octave and a fifth and so on. Smaller intervals are more difficult. View multiphonics as a sound very different than your regular tuba sound. In other words, it is not a tuba sound plus voice. It is something completely new and different created from a combination of a much different tuba sound (often more nasal) and a voice.*

*For example, any attempts to imitate double stops in the Bach cello suites will sound weird. Not because it cannot be in tune or you cannot produce the right intervals, but simply because when adding voice to tuba it creates a sound so different from the tuba sound itself that musically it will abruptly draw the attention away from the basic mood of the music.*

*It's comparatively as sensitive as throwing in a Mongolian throat singer in the middle of a cello concert.*

(05/06/19)

3. Jonathan Bates (tenor horn):

*I've always found that generally speaking, multiphonics on tenor horn have been used as 'party-pieces' rather than effective in generating a new sound. Whilst the technique is quite versatile in the larger instruments, I feel the tenor horn is the biggest 'small' instrument where this doesn't really sound convincing, both in terms of timbre and balance. the only possible exception is in Weber's Concertino, but again without playing it on the F horn this cadenza doesn't generate the required harmonics to produce the effect.*

(03/06/19)

4. Delphine Gauthier-Guiche (French Horn):

*For me, multiphonics on the horn can be basically achieved in 2 ways: 1) split tones (which I've never managed to produce until now) 2) singing-playing at the same time.*

*SPLIT TONES: As far as I understand, the lips vibrate at 2 different speeds. You have to avoid focusing the vibration in the middle of the mouthpiece... well... I'm afraid I can't help you more on that subject.*

*SINGING-PLAYING: When you play, the air pressure is bigger than when you sing. So basically you have to sing with too much air pressure (which is not so great for the voice). Better to play a low note, with less pressure then. Also the space inside the mouth changes when you play: more space in the low register. Your voice should adapt itself to that space. First, it's quite uncomfortable to sing mouth shut. Then if you try to change the pitch, both air pressure and space in the mouth are to be reconsidered. But if you manage to produce a clean interval (easiest is a 5th or a 3rd-6th + one 8th) you get harmonics. See Weber Concertino at the end for example. So for me, when I sing/play, I do it in a no man's land. I cannot rely on healthy mouthpiece nor voice feelings. That's why it's better to first play the low note and then sing.*

(04/06/19)

5. Nat Martin (Tenor horn/trombone):

*I first encountered multiphonics in the tuba piece Fnugg when a friend played it at youth band. I also play trombone. Due to pure ease, the trombone is where I first tried multiphonics. For me it was a case of just buzzing and singing at the same time. So I tried it playing a concert Bb and then sliding my voice up to the 5th to make the chord. It worked and sounded pretty fun. Due to it being a smaller instrument, multiphonics on the tenor anywhere other than pedals is a little tricky, so it was an interesting challenge preparing the Weber as it requires multiphonics on pedals as well as 'normal' notes.*

*I think the main challenge was the amount of air needed to sustain the chord. If you lose air support then the played note of the chord starts to flatten off and you hear way more singing than playing when it should be equal. Also another challenge could be how in tune your singing is. If you're singing the 5th above the played note because you're trying to create the triad, and your 5th isn't totally in tune then the 3rd doesn't come out at all. For me it was a lot of repetition to find out: what amount of air works, what's the right note to sing, what position of embouchure/tongue/muscles around my face when changing note to keep a stable chord. Repeating all the factors in your practice so you remember them and perform it without thought was the way I went around preparing the cadenza in the Weber*

(12/06/19)

6. Tim De Maeseneer (tenor horn)

*As a child I played in a youth development band where we discovered we could imitate a digiridoo on our own instruments by singing into the instrument while trying to hold onto a note. As this was something funny to do we kept on doing it whenever we had the chance. But the real idea to do something with it came from Mr. Baadsvik and his Fnugg Blue. Our teachers encouraged us to keep on doing these multi phonics as it relaxed our embouchure and helped develop our hearing and our playing.*

*All depends on the type of voice you have. For men it is more ease to play in the pedal register and sing over those pedals. Larger intervals are easier since they don't interfere as much with each other. (from a fifth to an octave and a third/fifth) seem to work best. The closer you sing to the note you play the more it shakes. (so the further away you sing the less interference you get. Although this interference has some nice timbre qualities too!)*

*The piece my brother wrote for tenor horn is something specific because he writes the multi phonics in the normal range and then adds a second voice a fifth higher.*

*See examples:*

*Piece played: The Birth of Time Echoes - Jan De Maeseneer (see excerpts above). Using excerpts from Fnugg Blue - as a practice (never in performance)*



Two small fragments from *The Birth of Time Echoes* by Jan De Maeseneer (2013)



1. Whistle a random note
  2. Whistle the same random note but get your voice to make a noise while doing this
  3. Try this on your instrument
  4. Check if you are a man or a woman (high voice vs. low voice)
- 5A. Low voice - Start by playing a pedal note and try to sing the same note as you play. Then start gliding up and down and stop for example on a fifth.
- 5B. Higher voice - Start on a low C and try to sing the same note. Then repeat the steps from above. Of course if you play a cornet and you are male, you might be in trouble since you will have to sing very high.

It is important that your voice (partially) is in the same range as the range of your instrument.

(12/06/19)

7. Jack Adler-McKean (Tuba):

*Simultaneous singing and playing is not the same as multiphonics. Multiphonics require creating two sounds from one generative process (a technique possible on string, woodwind and brass instruments, regarding multiphonics on brass instruments, as opposed to vibrating the vocal folds at the same time as vibrating your lips or an external reed.*

*Unfortunately, a significant majority of vocalisations written for the tuba (and other brass instruments) to date have presumed that the performer has a low (male) voice. I hope that ever increasing research on gendered instrumental writing will help avoid this situation being propagated into the future. It is safe to assume that any vocalisations written for an instrumentalist should be possible by any amateur singer.*

*The resonance of the voice when singing down the instrument is defined by the acoustic structure of the instrument, so easy-to-resonate consonant intervals are found when working within this structure (perfect fifths, octaves, tenths etc.), and dissonances or beating patterns are found when these intervals are avoided. Both can be very effective! Difficulty normally comes with vocal range (particularly when very low) and balance between voice and instrument (such as when the voice needs to be louder than the instrument).*

(10/06/19)

APPENDIX 7: Original poem *Where She Sings Freely* (Clara Price, 2018)

*Where She Sings Freely*

To think you can fly is one,  
To take flight is another.

She, the miner's wife, the mother, the aunt,  
Who trusted in the little song she had to sing,  
Who lied to herself so many times that she believed it.  
A bird that raised her young as she was raised, like generations before her:  
Decade by decade, century by century,  
Illustrated by the Blue Books that could only be changed on the light side of the moon.

To take flight is one,  
To hover is another.

Rules decided by the affluent, the workers.  
Those that oppressed the affliction that scintillated on the pupils of her eyes:  
Windows through the marriage bars,  
A push of a boundary,  
One domino in a line of others.  
To resist was one way  
But nature's mirror casts the mind to dusty dreams;  
Those reveries that led souls to ignite.

To hover is one,  
To dive is another.

When a bird grows to a dragon, she now births lullabies of flame,  
A flock transfigures to an army,  
An army without contention or conviction.  
The flame is never blown out in a spiral of smoke,  
The side never weakens.  
A Wales of stigma and manipulation, now of justice.

On the light side of the moon,  
The bird can sing freely,  
Can teach not only her young,  
Can work for her needs,  
Can stand for the right.

On the light side of the moon,  
She can think, take flight, hive, dive and soar.



APPENDIX 8: Alphabetic Pitch Grids – a means of generating composing material. Spell out a word and then assign each letter with a corresponding pitch from one of the pitch grids:

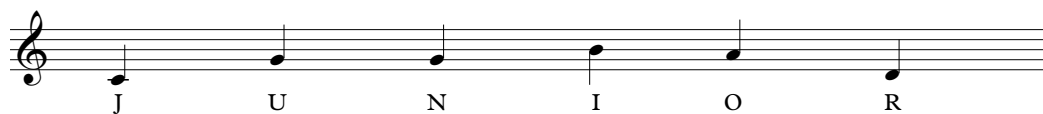
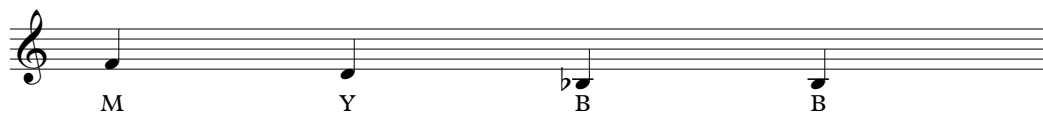
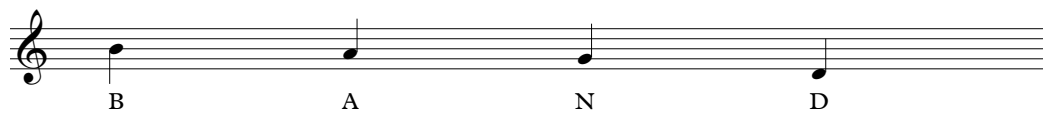
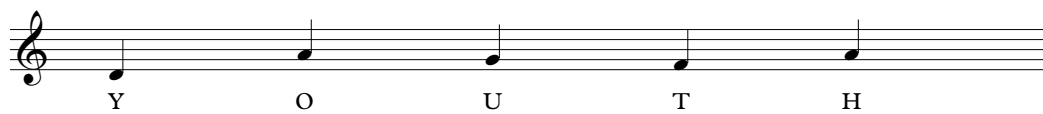
ALPHABETIC PITCH GRID

PITCH/NOTE	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
	A	B	C	D	E	F	G
	H	I	J	K	L	M	N
	O	P	Q	R	S	T	U
	V	W	X	Y	Z		

CHROMATIC ALPHABETIC PITCH GRID

PITCHES/NOTES	<b>A</b>	<b>A# Bb</b>	<b>B</b>	<b>C</b>	<b>C# Db</b>	<b>D</b>	<b>D# Eb</b>	<b>E</b>	<b>F</b>	<b>F# Gb</b>	<b>G</b>	<b>G# Ab</b>
	A	B	C	D	E	F	G	H	I	J	K	L
	M	N	O	P	Q	R	S	T	U	V	X	X
	Y	Z										

## MYBB - Words and Rhythms



(APPENDIX 9 contd.)

The musical score is written on ten staves, each beginning with a double bar line and a key signature of one sharp (F#). The lyrics are as follows:

We are the Train - ing Band and we are proud!

M Y B B's\_\_\_\_\_ a - nni - ver - sa - ry!

Train - ing Band's u - nique!

Ten years of brass!

Train - ing Band is awe - some!

Youth Brass\_\_\_\_\_ Band\_\_\_\_\_ mu - sic!

Ma - ccle - sfield Band is the best!

Brass rule the world!

Macc. Youth Brass Band do - mi - nates!

Liz, the kind con - duc - tor!

APPENDIX 10: Personal account from Louise Renshaw (MYBBYB MD) of *Brass Roots; Musical Wings*

Louise Renshaw (MYBB MD)

*Brass Roots, Musical Wings* by Lucy Pankhurst was a resounding success for Macclesfield Youth Brass Band on many levels. What was evident to all of us involved in working with Lucy was that she truly understood the brief. This was always a multi-levelled project and in practise, having been taken on the journey from start to finish by the composer, it allowed us to achieve so much more than the final performance.

The challenge was immense. To produce something that children from age 7 to 18 years would be inspired to play, that stretched them musically but was also within their capabilities, that included their concepts and ideas, that featured our four bands individually and also en masse. All within the confines of one weekly rehearsal to make it happen. The project brought many benefits to the young musicians. One of the key aspects was that it was based on ideas that emerged from workshops. Players having a say in what they play is almost unheard of in brass banding so this was a good start. This approach engaged and acknowledged the ideas of the young people in the composition process. They learnt a great deal from this but most importantly they had a stake in the piece.

The idea of having individual sections for the four bands reflected the progressive structure of the organisation really well. It enabled each band to rehearse their individual contribution separately, taking the time they needed to master the parts. However, in bringing the organisation together as a whole we achieved so much more. The concept of the elder statesmen in the band setting an example to the younger players has benefits for both parties. It is a very strong motivator for the younger players who aspire to move up through the organisation and it is a great experience for the older players who are the role models and are encouraged to give something back to the next generation. The social benefits of working together in this way are huge. Children of different ages and from different schools getting to know each other through music is a very positive experience. Directing the rehearsals for all groups together was great fun, we worked our way through it together with team work. It also required a microphone!

Whilst the commission culminated in what was essentially a one-off, never to be repeated performance, the process involved everyone over a number of months and the band performed their individual pieces at many subsequent performances, for example, the youth band performed their piece at the National Youth Brass Band Championships the following year.

*Brass Roots, Musical Wings* was the spectacle we had hoped for. A clever, fully integrated performance by all our bands and conductors for our 10th Anniversary concert at the RNCM. It was certainly appreciated by the bands and the capacity audience, who showed their joy with a standing ovation.

(25/07/19)

APPENDIX 11: Personal account from Liz Hudson (MYBBTB MD) of *Brass Roots; Musical Wings*

Liz Hudson (MYBBTB MD)

*People still talk about the performance of Brass Roots; Musical Wings, and recall it with great affection. There was a strong musical impact and also a visual one too, especially when all the sections came together at the end with three conductors. The venue played its part too, and RNCM's concert hall was perfect for the piece.*

*Going back to the stage where we held the workshops with the players to seek ideas for their sections of the piece, I was fascinated to observe your skill in getting straight onto the wavelength of the training band players (aged 7 to about 12). They were keen to offer you words about the band, very engaged in the way you used their words and turned them into music with elements of both pitch and rhythm, willing to have a go at playing them and then very interested in the way you exercised musical judgement to select those which might offer the most potential for use in the piece. There was no doubt that the piece was going to be theirs, and also no doubt that they were very happy for you to develop it into something which they would be able to play. I very much appreciated the trouble you took to provide a preface to the printed copy showing the ideas you used and their destination in the piece.*

*More generally, I believe that the workshop and the piece itself presented the children with evidence that a composer can be anyone - including them - and that composers can find musical ideas in unexpected ways. I think that this gave them confidence, and I also think that it gave me and the adult tutors who sat in on the session a fascinating insight into the way children respond to the discovery that their ideas are valuable. The other result of this of course was the appearance of two existing compositions from young players in my band which I was asked to send to you because the composers had confidence in your interest in, and respect for their work. I am very grateful to you for taking the trouble to arrange these for the band as the first two of your "Three Postcards" collection which we have performed on many occasions this year.*

(28/07/19)

APPENDIX 12: Words and rhythms composed by band members in workshops for *Reflection Connection* using the alphabetic pitch grid:

# → REFLECTION CONNECTION← CREATING THEMES

ALPHABETIC PITCH GRID:

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e

B E D L I N G T O N A S H I N G T O N

E L L I N G T O N N E W B I G G I N

J A Y E S S E. C. B.

B R A S S R O O T S B A N D

T E R R I E R C O M M U N I T Y

D R U M S C O L L I E R Y

C O A L P I T C U T H B E R T

N O F E A R! F O R T E G O A L

B L Y T H W A N S B E C K

T R O M B O N E C O R N E T

## 2

Each band has a fanfare with a unique thematic identity, created by using the alphabetic pitch grid and, in some cases, rhythms and inflections taken from speech. The Combined Fanfare unites the bands through the music, taking musical fragments from each section to create a new melody, combining each band's themes.

ETC.



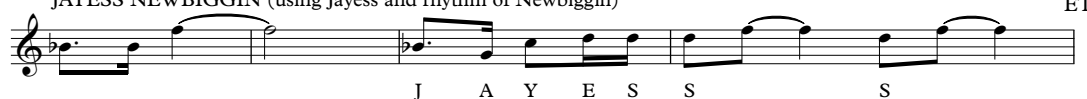
ETC.



ETC.



ETC.



3. COMBINED PHRASE

E C B L D E B A S H I New - big - gin



## APPENDIX 14: Playing order of Fanfares and individual movements in *Reflection Connection*:

### **THEMES:**

Each OPENING FANFARE has its own specific themes that relate to the individual bands (see PERFORMANCE STRUCTURE). These feed into the 4 'solo' movements too, which also have other unique themes derived from suggestions made during my first visit to each band.

The SECTIONAL FANFARES start to mix up these themes, which is the first real instance we see of the music unifying everything together. The entire FINALE uses material from each of the previous movements, featuring different sections from the (now massed!) ensemble:

### **OPENING FANFARES:**

1. Bedlington
2. Ashington
3. Ellington
4. Jayess Newbiggin

### **SECTIONAL FANFARES AND FINALE:**

#### **(Fanfares):**

Percussion OSTINATO 1  
Baritones, Euphoniums, Basses (Jayess Theme)

Percussion OSTINATO 2  
Horns and Flugel (Ellington Theme)

Percussion OSTINATO 3  
Trombones (Ashington Theme)

Percussion OSTINATO 4  
Cornets (Bedlington Theme)

Percussion OSTINATO 4  
Tutti

#### **(Finale):**

Percussion OSTINATO 1  
Mini Bands OSTINATO 1  
Cornet feature (using theme from Mvt 4)

Percussion OSTINATO 2  
Mini Bands OSTINATO 2  
Trombone feature (using theme from Mvt 2)

Percussion OSTINATO 3  
Mini Bands OSTINATO 3  
Horn and flugel feature (using theme from Mvt 3)

Percussion OSTINATO 4  
Mini Bands OSTINATO 4  
Baritone, Euphonium, Bass feature (using theme from Mvt 1)

Percussion OSTINATO 5  
Mini Bands OSTINATO 5  
Tutti - Unifying themes - introduction of the 'Combined' Fanfare theme



APPENDIX 15: Additional themes for *Reflection Connection*, developed from the Fanfare Themes:

3

## ADDITIONAL THEMES

### 1. MARCH - BASS SOLO

ETC.



### 2. HYMN MELODY

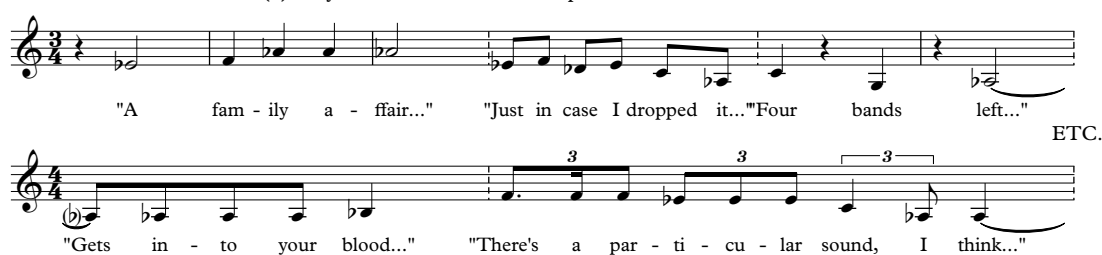


### 3. SOUNDTRACK (a)

ETC.



### 3. SOUNDTRACK (b) - rhythm and inflections from speech



### 4. ANIMATION (a)

ETC.

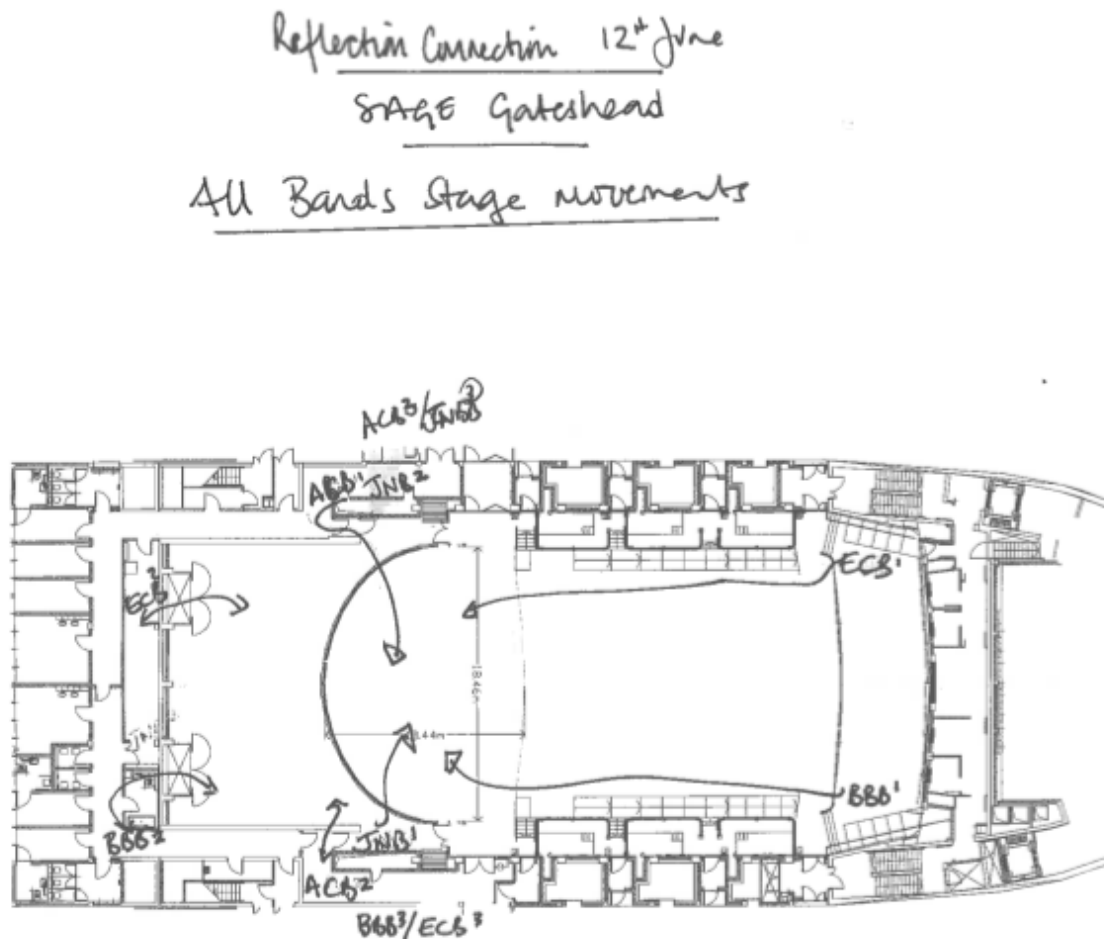


### 4. ANIMATION (b)

ETC.



APPENDIX 16: Site map for the premiere performance of *Reflection Connection* at Woodhorn Museum (illustrated by stage manager Billie Kinger, 2016):



Hall 1 Layout 1:250 on A4

#### Stage Movements

BBB: Auditorium start<sup>①</sup> / to the stage / exit USR<sup>②</sup> / then on stage 5<sup>th</sup> movement + exit SR<sup>③</sup>.

ACB: SL start<sup>①</sup> / to the stage / exit SR<sup>②</sup> / enter on stage 5<sup>th</sup> movement + exit SL.

ECB: Auditorium start<sup>①</sup> / to the stage / exit USL<sup>②</sup> / enter on stage 5<sup>th</sup> movement + exit BSR<sup>③</sup>.

JNBB: SR start<sup>①</sup> / to the stage / exit SR<sup>②</sup> / enter on stage 5<sup>th</sup> movement + exit SL<sup>③</sup>.

\* We may want the exits of the bands just to split stage left + stage right  
\* we can decide on the day as what works best.

## Portfolio of Compositions

### i. List of Accompanying Works

1. *Mindscales* – brass band
2. *Th'owfen Raconteurs* – brass band, tenor, pre-recorded audio tracks, live electronics
3. *His Depth* – brass band
4. *Cantabile(s)* – solo tenor horn and electronics/guitar
5. *DIP* – brass band quartet (flugel horn, tenor horn, baritone and euphonium)
6. *Voices (in memoriam)* – brass band and soundtrack
7. *Brass Roots; Musical Wings* – three tiers of youth brass ensembles and percussion
8. *Where She Sings Freely* – brass band with narrator
9. *Nightlights* – tenor horn solo with youth brass band
10. *Reflection Connection* – 4 brass bands and WCT brass ensemble with mixed media

### ii. CD track list

#### CD 1:

1. *Mindscales* (14'40'')
2. *Th'owfen Raconteurs* (26'45'')
3. *His Depth* (3'49'')
4. *Cantabile(s)* (5'40'')
5. *DIP* (7'06'')
6. *Voices (in memoriam)* (11'24'')

#### CD 2:

1. *Brass Roots; Musical Wings* (19'07)
2. *Where She Sings Freely* (4'58'')
3. *Nightlights* (4'35'')
- 4-8. *Reflection Connection* (26'35'')

Total Running Time: 125 minutes

iii. Video Track List

Disc 1:

1. *Reflection Connection*  
(Miners' Picnic 11.06.16)  
(21'38'')
2. *Reflection Connection*  
(Sage, Gateshead 12.06.16)  
27.04.19)  
(26'55'')

Disc 2:

1. *Brass Roots; Musical Wings*  
(RNCM, 04.07.15)  
(19'02'')
2. *Nightlights*  
(Stravinsky Hall, Montreux,  
(4'58'')

Total Running Time: 73 minutes

iv. USB Memory Stick copy of PhD Submission and Portfolio

Audio Track Order:

1. *Mindscales*
2. *Th'owfen Raconteurs*
3. *His Depth*
4. *Cantabile(s)*
5. *DIP*
6. *Voices*
7. *Brass Roots; Musical Wings*
8. *Where She Sings Freely*
9. *Nightlights*

Video Track Order:

1. *Reflection Connection* (11.06.16)
2. *Reflection Connection* (12.06.16)
3. *Brass Roots; Musical Wings*
4. *Nightlights*

#### 10-14. *Reflection Connection*

#### Additional Soundtrack Files (included for reference)::

*Th'owfen Raconteurs* – ten audio files for use in live performance

1. Introduction
2. Radio I
3. Radio II
4. Pretoria
5. Inter-war Years
6. Bottle Green
7. Listen to the Band
8. Granada
9. Allan Withington
10. 1970s
11. 1990s
12. Gary Curtin and Andy Berryman
13. 2013...

Voices (in memoriam) – two audio tracks for use in live performance

1. START
2. END

#### Additional - REFLECTION CONNECTION MEDIA:

1. SILENT FILM (for use in movement 2 – HYMN) - please note that the music added to this is not part of the project, but included by the filmmaker (Alan Fentiman) for dramatic effect
2. SOUNDTRACK (for use in movement 3)
3. ANIMATION<sup>1</sup> (for use in movement 4)

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<sup>1</sup> Animation created by Draw & Code using artwork created by the band members during workshops with local artist Clare Armstrong.

- v.     Separate Portfolio of scores, recording and videos  
      (please see accompanying scores)