

**A SURVEY OF ACTIVE BRASS BANDS
IN THE STATE OF OHIO**

A Thesis

**Presented in Partial Fulfillment of the Requirements for
the Degree Master of Arts in the
Graduate School of The Ohio State University**

By

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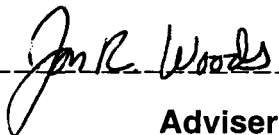
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ABSTRACT

In England, many adult amateur musicians continue playing their instruments throughout their lives in the brass band world. In contrast, American adult musicians rarely continue performing once their school days are over. By conducting a survey of the current status of active brass bands in Ohio, it is the intent of this study to offer an historical background of each band, bring more exposure to the brass band movement, and promote brass banding as a musically worthwhile activity for adult amateur musicians.

Not much is known about the history and current status of the brass band movement in America. In 1992, Dr. Ned Mark Hosler completed a dissertation entitled "The Brass Band Movement in North America: A Survey of Brass Bands in the United States and Canada." The intent of this thesis was to focus specifically on British-style brass bands in the state of Ohio.

A questionnaire was administered to a sample population of British brass bands in Ohio. The categories covered in the survey included basic information, band origin, membership demographics, instrumentation, organizational structure, rehearsals/performances, public/community support, repertoire, the impact of the North American Brass Band Association, and general considerations.

Some of the major findings include the following: First, the brass bands surveyed were found to be very versatile instrumental performing ensembles, able to play music in a variety of styles and genres. Second, the primary purpose of each band was found to be slightly different. The main goal of the youth bands was to supplement school music programs. The stated purpose of the Salvation Army bands was to worship and glorify God. The goals of The Ohio State University Marching Band (OSUMB) and the OSUMB Alumni were to entertain and support the university. The main function of the remaining bands was to provide an outlet for adults to play after their school years. Third, most survey participants agreed that brass banding is perhaps the best example of adult, amateur music-making in the world.

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CHAPTER 1

INTRODUCTION

“Something Old, Something New, Something Borrowed, Something Blew!” (Watson, 1984).

According to J. Perry Watson, the above constitutes the formula for the successful marriage of British brass bands to the American musical scene. Watson, who founded the North American Brass Band Association (NABBA) in 1983, has led the way in promoting the growth of British style brass bands in the United States.

The brass band movement began in England in the early 1800's, and the instrumentation for this ensemble has remained relatively unchanged since the mid 1800's. A standard size brass band consists of the following instrumentation:

E Flat Soprano Cornet	2nd Baritone Horn
Solo/1st Cornet (4 players)	1st Trombone
2nd Cornet (2 players)	2nd Trombone
3rd Cornet (2 players)	Bass Trombone
Repiano Cornet	1st Euphonium
Flugelhorn	2nd Euphonium
Solo E Flat Horn	E Flat Tuba (2 players)
1st E Flat Horn	BB Flat Tuba (2 players)
2nd E Flat Horn	Percussion (2 or 3 players)
1st Baritone Horn	

All of the instruments in the British style brass band, except for the trombones, are conical in bore. This contributes to the ensemble's unique "organ-like" sound. In addition, the band uses two different tuba voices - E Flat and BB Flat Tubas. The typical brass band also consists of both euphoniums and baritones, which are two entirely different instruments. The "British" baritone is a smaller and brighter sounding instrument than the larger, more mellow sounding euphonium. The trombones represent the only cylindrical instrument in the ensemble, and provide an "edge" to the band's overall sound. The next highest instrument is the E Flat tenor horn (not French horn), also know as the E Flat alto horn in America. These instruments bridge the gap between the higher and lower voices. Next are the B Flat cornets, flugelhorn, and E Flat Soprano cornet. This instrumentation, with the addition of 2 or 3 percussionists, forms the basis of the British brass band sound.

There are many factors that have contributed to the longevity of the brass band. In the brass band system, all parts except for the bass trombone are written in treble clef. This allows players to switch instruments without having to learn a new clef or an entirely new set of fingerings. This is similar to the clarinet and saxophone families.

In addition, brass bands are able to play in a wide variety of styles and genres. New compositions are available, along with arrangements of old familiar tunes. Transcriptions of classical music also abound, as well as hymn settings and marches. Three major composers that have written test pieces for brass band competitions include Ralph Vaughan Williams (Variations- 1957),

Gustav Holst (A Moorside Suite- 1928) and Sir Edward Elgar (Severn Suite- 1939).

Brass bands provide an outlet for adult amateur musicians by giving them a place to play after their school years. These bands can also meet the needs of the community by providing music for weddings, funerals, parades, and selected patriotic events.

During the mid 1800's, brass bands started to appear in North America. In the United States, most of the bands were basically saxhorn ensembles. By 1884, Salvation Army Bands had been organized in East Liverpool and Alliance, Ohio (Holz, 1986). The Columbus Citadel Band was formed in 1885. However, by the late 1800's, the number of brass bands declined as the development of military bands by Patrick Gilmore and John Philip Sousa grew. By the turn of the century, the all- brass ensemble had virtually disappeared, except for the Salvation Army Bands.

It has only been in the past 10-15 years that the brass band has reappeared in the United States. This is largely due to the efforts of Perry Watson, the founder of the North American Brass Band Association. The Association was formed "to foster, promote, and otherwise encourage the establishment, growth, and development of amateur and professional British-type brass bands throughout the United States and Canada."

Need for the Study

There is not a wealth of information on the history or current status of the

brass band movement in America. In 1992, Dr. Ned Mark Hosler completed a dissertation at The Ohio State University entitled “The Brass Band Movement in North America: A Survey of Brass Bands in The United States and Canada.” Based on his research, it was the intent of this study to update this information, focusing on British style brass bands located in Ohio.

This survey of the current status of brass bands in Ohio was intended to locate and offer pertinent and historical information about each band, bring focus and exposure to the brass band movement in Ohio, and promote brass banding as a musically worthwhile activity for adult amateur musicians.

Statement of the Problem

In England, many adult amateur musicians continue playing their instruments throughout their lives in the brass band world. In contrast, American adult musicians rarely continue performing once their school days are over. William Johnson (1979) describes the problem this way: “Finally, for some reason we have the idea in this country (America) that playing in the band is strictly a school activity. Just think of the thousands of people each year who graduate from our high schools and colleges who, after having had almost 10 years of professional instruction, sell their instruments or store them in the attic. We are one of the few countries in the world where instrumental music is taught as part of the school curriculum and yet we seem unable to create a vast amateur interest in instrumental performance beyond the age of 22. After my visit to England I am convinced that we are capable of having hundreds of adult bands that would be equal to the finest British brass bands, and these bands

could even make our university and high school band sound like the youthful organizations they really are.”

Purpose of the Study

By providing current information on the status of brass bands in Ohio, this data may be used to find the strengths and weaknesses of the brass band movement, and will pinpoint the location of the active and successful brass bands in Ohio. Disseminating this information should be valuable in helping to encourage the growth and participation of active adult amateur musicians.

Definition of Terms

Brass Band. A type of wind band which consists of only brass and percussion instruments.

British brass band. Consists of the following instrumentation:

E Flat Soprano Cornet	2nd Baritone Horn
Solo/1st Cornet (4 players)	1st Trombone
2nd Cornet (2 players)	2nd Trombone
3rd Cornet (2 players)	Bass Trombone
Repiano Cornet	1st Euphonium
Flugelhorn	2nd Euphonium
Solo E Flat Horn	E Flat Tuba (2 players)
1st E Flat Horn	BB Flat Tuba (2 players)
2nd E Flat Horn	Percussion (2 or 3 players)
1st Baritone Horn	

American brass band. Consists of the above instrumentation, with the option of using trumpets instead of cornets, and French horns or mellophones instead of alto horns.

Brass Banding. The act of participating in a brass band.

North American Brass Band Association (NABBA). Formed in 1983 by J. Perry Watson to “foster, promote, and otherwise encourage the establishment, growth, and development of amateur and professional British-style brass bands throughout the United States and Canada.” In order to do this, and to continue the British brass band tradition of contesting, NABBA has sponsored the North American Brass Band Association Championships annually since 1983.

Limitations

The current study was concerned with the examination of active brass bands located in the state of Ohio. The following limitations are acknowledged as part of the study.

1. The study sample of brass bands located in Ohio did not include Armed Forces Bands or Drum & Bugle Corps due to the unique functions of these ensembles. It also did not include bands that are affiliated with specific high schools.
2. The study sample of brass bands was limited to those bands whose names and addresses were made available through Salvation Army Divisional Band Masters, personal communications, and through officers of the North American Brass Band Association.

CHAPTER 2

REVIEW OF LITERATURE

Although not much information is available pertaining to the development of brass bands in the United States, Arthur Taylor's book entitled "Brass Bands" (1979) gives a detailed history of the brass band movement in Britain. Starting with the development of brass bands in England, this chapter will also look at the following: the development of brass bands in America, *The Brass Band Bridge* (the official journal of the North American Brass Band Association), a British bandsman's outlook on the American brass band movement, the role of competitions in the brass band world, and brass band organization, recruitment and training methods.

The Development of Brass Bands in England

Most British historians cite 3 strands of early music making which combined to form the first wind bands in England. The first of these were the city waits, which were "musical" night watchmen that would make their presence felt by piping, drumming, or blowing a horn. The second musical groups were church bands. When organs were banned by a Puritan edict in 1644, church bands took over. The third group were military bands, which were very active in the Revolutionary and Napoleonic War years (1790-1815). From these 3 forms of music making came the first wind bands in England, which flourished in the

first quarter of the 19th Century. These wind bands formed the basis for the upcoming British brass band movement.

In 1844 Adolphe Sax, a Belgian instrument maker, introduced a line of new instruments called saxhorns. An improvement over the earlier valved instruments, the saxhorn family covered a pitch range from soprano to contrabass (Groves, 1959). By 1845, saxhorns were being used in many English bands with much success.

The years 1840-1860 marked the beginning of brass band contests in England. One of the most important competitions, the British Open Championship, began in Bell Vue, Manchester in 1853. This contest was attended by such bands as the Black Dyke Mills Band and Besses o' th' Barn. Both bands are still in existence in 1999. In 1900, the National Brass Band Championships began in London. The British Open and National Brass Band Championships are still held to this day.

One of the most influential families in the English brass band movement was the Mortimers. Fred Mortimer was the conductor of the famous Foden's Motor- Wagon Works Band. His two sons Alex and Harry played in the band- Alex on euphonium and Harry on cornet. It is believed that Harry's "singing" style of cornet playing heavily influenced future generations of brass band performers.

The Salvation Army's first ensemble in England consisted of two cornets, a valve trombone and a euphonium. It began in 1878 in Salisbury, Wiltshire,

and consisted of the Fry family- father Charles, and his three sons- Fred, Ernest, and Bert. The band was used for calming hostile crowds.

In 1880, an order was issued from General Ballington Booth which directed Salvation Army officers and soldiers to learn to play. The instrumentation of these early bands consisted of anything 'that will make a pleasant sound for the Lord.' (Taylor, 1979). Although these bands had humble beginnings, some developed into the finest brass bands in existence today.

The Development of Brass Bands in North America

In the mid to late 1700's, most early American bands were modeled after the European military bands, which included woodwinds (Hazen and Hazen, 1987). At this time, woodwinds were more developed, more versatile, and had a greater tonal range than brass instruments. However, with the early 1800's came new innovations in brass instruments that enabled them to play chromatic and diatonic scales, an improvement over the earlier keyed bugles. Valve mechanisms for brass instruments were introduced in the 1830's and 1840's. At first these new brass instruments were added to the already existing wind bands, but because of their blending tones, the formation of the all-brass ensemble began. This was the beginning of the brass band movement in America.

By 1889, there were an estimated 10,000 wind and brass bands in America (Hazen and Hazen, 1987). Towns and villages had their own bands, which would perform for a variety of gatherings. These gatherings included concerts, parades, dances, picnics, weddings, and funerals.

In addition, the Salvation Army used brass bands in America to spread the word of God. Originally from Great Britain, these Salvation Army immigrants brought with them their typical British brass band instrumentation.

Soon, there was a trend back to bands which included woodwinds. This movement away from the all-brass ensemble was led by Patrick Gilmore and John Philip Sousa. In 1859, Gilmore added woodwinds to his previously all-brass Boston Brigade Band, and in 1898 Sousa formed a band which utilized woodwinds 2 to 1 over brass instruments (Hazen and Hazen, 1987).

Only during the past 15-20 years has there been a renewed interest in brass banding in America. Under the leadership of J. Perry Watson, the North American Brass Band Association was formed in 1983. The goal of the organization is “to foster, promote, and otherwise encourage the establishment, growth, and development of amateur and professional British-type brass bands throughout the United States and Canada.” In order to do this, and to continue the British brass band tradition of contesting, NABBA has sponsored the North American Brass Band Association Championships annually since 1983. These competitions have encouraged higher musical standards, quality repertoire, standardized instrumentation, and more public awareness for brass bands in America.

The Brass Band Bridge

The Brass Band Bridge is the official journal of the North American Brass Band Association. It is currently edited by English native Dr. Colin Holman, the director of the Illinois Brass Band. NABBA’s current president is Dr. Ronald

Holz, Professor of Music Literature and Instrumental Music at Asbury College, where he is also the Bandmaster of the Salvation Army Student Fellowship Band.

The Bridge features articles on the annual NABBA Championships, reviews of brass band music and recordings, and concert programs and schedules of member bands.

In 1998, *The Brass Band Bridge* featured an interview with Dr. Paul Droste concerning his years as president of NABBA. When asked where he saw NABBA going in the next ten years, he replied “It (NABBA) must continue to hold high level competitions, sustain the level of *The Bridge*, and recruit new bands and members.” In addition, “I would like to see NABBA develop a series of Regional Festivals so that all areas of North America can have access to a live NABBA event. NABBA should also encourage non-competitive bands to exist and be a part of NABBA events.”

When asked about the enormous growth in the brass band movement in Columbus, Droste turned to the Ohio State University Marching Band and to the 3 Youth Bands directed by Eric Aho. Droste points out “Many music educators dream of starting a youth brass band. In essence, it boils down to one person being willing to take a few risks and convince others that this is a worthwhile musical activity. I think that it is entirely possible for others to duplicate what has been done in Columbus.”

A British Bandman's Outlook on the American Brass Band Movement

In 1993, Robert Mulholland visited the eleventh annual North American Brass Band Association Championships held in Washington, D.C. Mulholland is the editor and executive director of *Brass Band World*, which is a monthly magazine published in Great Britain. In the May 1993 issue, he wrote an article about the brass band movement in America. Although this Englishman was very curious (“what could the culture that gave us the electric light, the Ford car, Superbowl, Sousa, Bernstein, and Wynton Marsalis do with the humble brass band?”), he was generally pleased. However, he was dismayed by the fact that there were only 13 bands in attendance, but realized that “considering the cost of traveling the huge distances involved, and the fact that 11 years ago there were no bands (competing) at all, I guess this is some achievement.”

In referring to the “sound” of American versus British brass bands, Mulholland found some major differences. He commended the American bands for their ability to move into swing and show music in their concerts, which is something the British bands find more difficult to do.

In addition, Mulholland found that “some American brass band enthusiasts may feel, quite understandably, that there is room for the development of a ‘North American’ British-style brass band sound.” This may be due to the prominent use of the trumpet in America, as opposed to the cornet in England. While the cornet’s tone may be described as dark and mellow, the trumpet’s tone is brighter and more piercing. It is this trumpet-based tradition of the American cornet player that could be viewed as a problem in the interpretation of British music (Mulholland, 1993).

However, Mulholland was encouraged to find that even though the Americans struggle with the trumpet versus cornet sound, they still invited several prominent British instrumentalists (including Phillip McCann, a famous cornetist) to give clinics and serve as adjudicators at their competition in Washington D.C.

Interestingly enough, Mulholland gave full credit of the brass band movement in America to the city of Columbus, Ohio. In the 1993 NABBA Championships, the Brass Band of Columbus (directed by Paul Droste) finished first in the Championship Division, followed by the Ohio Collegiate Brass (co-directed by Dr. Paul Droste and Dr. Jon Woods). The first place winner of the Challenge Section was the Varsity All-Stars (from Columbus, directed by Eric Aho) and winner of the Youth Section was the Junior Varsity All-Star Band (also from Columbus, directed by Eric Aho).

In general, Mulholland found the brass band movement in America to be small but growing, and led by a city in the state of Ohio: Columbus.

The Role of Competitions in the Brass Band World

“Many believe that the life-blood of brass banding is the contest.”
(Watson, 1984).

“The brass band contest is the one and only successful rival to the football match in the affections of a certain section of the British public... Its home is in an English Bohemia which lies between the Trent and the Tweed.” George Millar: *The Military Band*, 1912. (Taylor, 1979).

Since their beginnings in the middle of the 19th century, competitions have played a major role in the brass band movement. In England, hundreds of

bands participate in contests every year. The North American Brass Band Association has also held an annual competition (in the style of the British band contest) since 1983. These contests divide bands into different sections according to the difficulty of the “test” piece. The “test” piece is the required selection which must be included in the program of each band in a given section. The performances are then rated by highly qualified judges, both in writing and on audio tape. The judges are most often screened so that they are unable to see which band is playing.

Contests encourage higher musical standards and new literature to be written. They also promote greater visibility of the brass band movement. To these ends, the North American Brass Band Association has sponsored Brass Band Championships annually since 1983. The results (winners) of these competitions are as follows:

CHAMPIONSHIP SECTION

- 1983 Smokey Mountain British Brass Band (Richard Trevarthen)
- 1984 Gramercy British Brass of NY (John Lambert Jr.)
- 1985 Gramercy British Brass of NY (John Lambert Jr.)
- 1986 Brass Band of Columbus (Paul Droste)
- 1987 Brass Band of Columbus (Paul Droste)
- 1988 Brass Band of Columbus (Paul Droste)
- 1989 WRAL British Brass Band (Jack Stamp)
- 1990 Brass Band of Columbus (Paul Droste)
- 1991 Brass Band of Columbus (Paul Droste)
- 1992 Ohio Collegiate Brass (Jon Woods/Paul Droste)

- 1993 Brass Band of Columbus (Paul Droste)
- 1994 Hawthorne (Australia) City Brass Band (Ken MacDonald)
- 1995 Brass Band of Columbus (Paul Droste)
- 1996 Illinois Brass Band (Colin Holman)
- 1997 Illinois Brass Band (Colin Holman)
- 1998 Illinois Brass Band (Colin Holman)
- 1999 Brass Band of Columbus (Paul Droste)

HONORS SECTION

- 1983 NCSU British Brass Band (Perry Watson)
- 1984 Sunshine Brass (Karen Kneeburg)
- 1985 Sunshine Brass (Karen Kneeburg)
- 1986 Sunshine Brass (Karen Kneeburg)
- 1987 WRAL British Brass Band (David Reed)
- 1988 WRAL British Brass Band (Jack Stamp)
- 1989 Eastern Iowa Brass Band (Steve Wright)
- 1990 Eastern Iowa Brass Band (Al Stang)
- 1991 Ohio Collegiate Brass (Jon Woods/Paul Droste)
- 1992 Eastern Iowa Brass Band (John de Salme)
- 1993 Sheldon Theatre Brass Band (W. Larry Brentzel)
- 1994 Illinois Brass Band (Colin Holman)
- 1995 Eastern Iowa Brass Band (John de Salme)
- 1996 Dominion Brass Band (Thomas Palmatier)
- 1997 Eastern Iowa Brass Band (John de Salme)
- 1998 All-Star Brass and Percussion (Eric Aho)
- 1999 Cincinnati Brass Band (Anita Cocker Hunt)

CHALLENGE SECTION

- 1986 NCSU British Brass Band (Perry Watson)
- 1987 Eastern Iowa Brass Band (Steve Wright)
- 1988 NCSU British Brass Band (Perry Watson)
- 1989 NCSU British Brass Band (Perry Watson)
- 1990 Ohio Collegiate Brass (Joel Pugh)
- 1991 Milwaukee British Brass Band (Wayne Becker)
- 1992 Varsity All-Star Brass Band (Eric Aho)
- 1993 Varsity All-Star Brass Band (Eric Aho)
- 1994 ***** no entries
- 1995 Buffalo Silver Band (Michael Russo)
- 1996 Cincinnati Brass Band (Anita Cocker Hunt)
- 1997 Cincinnati Brass Band (Anita Cocker Hunt)
- 1998 Prairie Brass Band (Dallas Niermeyer)
- 1999 St. Louis Brass Band (Malcolm McDuffee)

OPEN SECTION

- 1996 Woods Manufacturing Brass Band (David Druce)
- 1997 Northwinds British Brass Band (Milton Potter)
- 1998 ***** no entries
- 1999 ***** no entries

YOUTH SECTION

- 1987 Varsity All-Star Brass Band (Eric Aho)
- 1988 Varsity All-Star Brass Band (Eric Aho)
- 1989 ***** no entries

- 1990 Varsity All-Star Brass Band (Eric Aho)
- 1991 Varsity All-Star Brass Band (Eric Aho)
- 1992 Junior Varsity All-Star Brass Band (Eric Aho)
- 1993 Junior Varsity All-Star Brass Band (Eric Aho)
- 1994 Junior Varsity All-Star Brass Band (Eric Aho)
- 1995 Junior Varsity All-Star Brass Band (Eric Aho)
- 1996 Junior Varsity All-Star Brass Band (Eric Aho)
- 1997 Junior Varsity All-Star Brass Band (Eric Aho)
- 1998 Junior Varsity All-Star Brass Band (Ken McCoy)
- 1999 Junior Varsity All-Star Brass Band (Eric Aho)

Brass Band Organization, Recruitment and Training Methods

According to J. Perry Watson in his book entitled “The Care and Feeding of a Community British Brass Band,” there are 5 main ingredients in the recipe of a successful brass band. These are organization, motivation, visibility, accessibility, and finances. He also gives a suggested list of repertoire and recordings to get the band started.

In Watson’s book entitled “Starting a British Brass Band,” he attributes the success of the brass band movement in England to four different causes. The first of which is the use of amateur musicians, who play their instruments not for money, but for the love of music. Second, the fact that all of the instrumental parts are written in the treble clef (except for the bass trombone) makes the ensemble very flexible. If the band is lacking in a certain section, a player could switch instruments with relative ease, and all without having to learn a new clef or a different set of fingerings. Third, British brass bands pay very careful

attention to organizational and administrative details. This is often not the case in American community bands. The fourth and final reason brass bands in England have been so successful over the years can be summed up in one word: contests. Contests not only raise performance standards, but they also help insure that top quality literature is always made available through original test pieces that are often commissioned for these events.

Unlike the extensive instrumental music curriculum found in American public schools, English brass band musicians are taught to play mostly by osmosis. “Young people must seek out brass players who are willing to give some lessons and then do their best to learn as much as they can on their own.” (Johnson, 1979). According to Kevin Thompson in his book “Wind Bands and Brass Bands in School and Music Centre,” British players are “taught the basics in small groups, and then placed next to someone more experienced in the band. Learning from others, a practice which formerly was used extensively in industry, and known colloquially as ‘sitting next to Nelly,’ was a key process factor.” In addition, he states that “Anyone who has undergone this kind of learning will know that it is casual, opportunistic; learning advances tend to come irregularly- but then they do in any case. It can also be an expedient, enjoyable mode of learning. What is experienced can often be retained in a way that solitary learning cannot, undoubtedly because of the social context in which it takes place, and because the experiences are shareable. It is as if such shared experiences stimulate the mind in a way that is different from individual learning. It turns you out of yourself.”

CHAPTER 3

PROCEDURE

Population

The population chosen for this study included all the brass band conductors, past conductors, or historians in Ohio whose names and addresses were made available through Salvation Army Divisional Bandmasters, personal communications, the internet, and through officers and members of the North American Brass Band Association.

Development of the Survey Of Brass Bands Based in Ohio

In order to gather information on the status of brass bands in Ohio, a survey instrument was developed that basically modeled one used in a previous study (Ned Mark Hosler's 1992 Dissertation). A few modifications were necessary to meet the needs of this study.

The survey consisted of 69 questions- in short answer, multiple choice, and Likert scale form. The categories covered in the questionnaire included basic information, band origin, membership demographics, instrumentation, organizational structure, rehearsals/performances, public/community support, repertoire, the impact of the North American Brass Band Association, and general considerations.

An evaluation of the survey was made by two faculty members in the School of Music at The Ohio State University (Dr. Jon Woods and Dr. Jere Forsythe), and by two brass band musicians who were selected on their reputations as outstanding conductors, performers, and educators (Dr. Paul Droste and Mr. Les Susi). Based on the results of these evaluations, the survey questionnaire was found to be an acceptable instrument for gathering information.

Procedures

The survey questionnaire was either mailed (via the United States Postal Service) or given directly to each brass band conductor, past conductor, or historian that was associated with an active brass band in Ohio. A cover letter accompanied the mailed surveys (Appendix A). A self-addressed stamped return envelope was provided for all surveys.

Prior to the final survey deadline, non-respondents were contacted by telephone, through personal contact, or through associates to encourage completion of the questionnaire.

Treatment of the Data

As the surveys were collected, information was tabulated and recorded. A list of respondents and non-respondents was also made at this time.

Basic information, band origin, current membership demographics, instrumentation, organizational structure, and information on rehearsals and performances was combined to give a “case history” of each band. Data

concerning community support, repertoire, the North American Brass Band Association, and general considerations was compiled into tables using percentages (rounded to the nearest full percent). The survey instrument for collection of this information is located in Appendix B.

CHAPTER 4

PRESENTATION OF THE DATA

The purpose of this study was to examine the status of active brass bands in the state of Ohio. In order to do this, a survey was given to directors of brass bands which included questions on the following topics:

1. Basic Information
2. Band Origin
3. Current Membership Demographics
4. Current Instrumentation
5. Organizational Structure
6. Rehearsals/Performances
7. Public/Community Support
8. Repertoire
9. The North American Brass Band Association
10. General Considerations

The information in this chapter is divided into two sections. In the first section, information covering the first six topics was compiled for each band (Questions 1-49). In the second section, responses were both tabulated and compiled for the remaining four categories: public/community support, repertoire, the North American Brass Band Association, and general

considerations (Questions 50-69). In the presentation of this data, all percentages were rounded to the nearest full percent.

Results of the Survey of Brass Bands Based in Ohio

The survey questionnaire was given to 38 brass band conductors in the state of Ohio. A total of 23 surveys were returned, for a response rate of 61%. There were 15 bands that did not return the surveys, for a non-response rate of 39%. However, this response rate could be misinterpreted. The response rate for the 15 bands not associated with the Salvation Army was 100%, while the response rate for the 23 Salvation Army Bands was 35%. A complete list of respondent and non-respondent bands may be found in Appendixes C and D. The person who completed the survey was not always the current conductor of the band. Some were filled out by past conductors, band historians, or band members. It is not known if the bands that did not return the surveys are still in existence.

SECTION I

(Pictures and logos on the following pages were from the 1999 NABBA Championships Program, internet home pages, and other concert programs).

ADELPHI COMMUNITY BAND

William Hinton, Conductor

Basic Information/Band Origin

The all-male Adelphi Community Band was formed in 1880. The current conductor (now 90 years old) joined the band when he was 12. The primary function of this band is to entertain at community events such as fairs and festivals.

Current Membership Demographics

There are 26 members of the Adelphi Community Band, although only 12 or 13 members participate in any given performance. One member has had college instrumental music training, and 2 members have performed in circus bands. The majority of the members are between 60 and 70 years old. Members receive \$5.00 per performance to cover travel and meal expenses. Uniforms consist of navy blue single-breasted suit coats, dark pants with a gold stripe, and an officer's cap. The summer uniform consists of a white shirt, black slacks, a white belt, and an officer's cap.

Current Instrumentation

The Adelphi Band uses trumpets instead of cornets, no alto horns, and

euphoniums only (no baritones, although one member occasionally plays a double-belled euphonium). Members provide their own instruments except for the bass drum, which is provided by the band.

- | | |
|-----------------------------|-----------------|
| 2- Solo/1st B Flat Trumpets | 4- Euphoniums |
| 2- 2nd B Flat Trumpets | 1- E Flat Tuba |
| 3- 3rd B Flat Trumpets | 1- BB Flat Tuba |
| 4- Tenor Trombones | 4- Sousaphones |
| 1- Bass Trombone | 3- Percussion |

Organizational Structure

The band is managed by the senior members of the Hinton family. William Hinton is the conductor, and his son Glen Hinton serves as treasurer. The band is not incorporated, and does not have a tax exempt status. Members are not required to do any type of individual fund-raising. Individuals are selected for membership by invitation. The primary source of funding for the band is concert donations. The estimated operating budget for one calendar year is around \$2500-\$3000.

Rehearsals/Performances

The band is active for 8 months of the year, from April to November. Rehearsals are held once a week for 1 1/2 hours each. The band gives 24 performances per year. Some of the most prestigious events that the band has performed for include playing on the White House steps 20 years ago, and playing for the inauguration of the Governor of Ohio 10 years ago.

AKRON CITADEL BAND

Garry Hively, Bandmaster

Basic Information/Band Origin

The Akron Citadel Band was formed in the late 1800's, shortly after the Akron Citadel Corps (church) opened. Seven directors have served the band since 1918, and it is unknown how many served prior to that date. The current conductor (Garry Hively) became involved with the brass band movement through his parents, who played in the band.

The primary function of the Akron Citadel Band is to play for weekly worship services at the church. The band also performs for praise meetings, open air services, nursing homes, and other events.

Current Membership Demographics

There are currently 20 members in the band, 1 of which has had college instrumental music training. There are 10 males and 11 females. The oldest member is 90 years old.

Salvation Army uniforms, which are provided by the band members themselves, are worn at all performances. The members do not receive any financial compensation for time spent in the ensemble.

Current Instrumentation

3- Solo/1st B Flat Cornets (Besson)	1- Tenor Trombone
1- 2nd B Flat Cornet	2- Euphoniums (Yamaha)
1- Flugelhorn	2- E Flat Tubas (Yamaha)
5- E Flat Alto Horns (Yamaha)	2- Percussion (mixed)
3- Baritones (Yamaha, Besson)	

The band provides the following instruments for its members: 3 cornets, several alto horns, baritones, euphoniums, E flat tubas, and percussion. The other instruments are privately owned.

Organizational Structure

The Akron Citadel Band is not incorporated, does not have a Board of Directors, and does not utilize committees (for public relations, funding, etc.). However, it does have a tax exempt status, a set of by-laws, and a Bandmaster and Deputy Bandmaster. Individuals are selected for membership by invitation. Conductors, which are not paid for their services, are asked to conduct the band by the Corps Officer (minister). The primary source of funding for the band comes through the Salvation Army.

Rehearsals/Performances

The band performs for 11 months of the year. They rehearse for an hour each week at the church. Some events the band has performed for include a trip to New York in the 1950's, and lately a Tri-Corps music festival (held twice a year) with Canton and Cleveland.

ALL-STAR BRASS AND PERCUSSION

Eric Aho, Conductor



Figure 4.1 Eric Aho

Basic Information/Band Origin

The All-Star Brass and Percussion was formed in 1994 by its first and only conductor, Eric Aho. The group was formed because many brass and percussion students were getting closed out of the Junior Varsity and Varsity All-Star Brass Bands. In order to accommodate more students, the new band was formed.

Eric Aho, the director, became involved with the brass band movement as a member of The Ohio State University Marching Band, as a member of the Brass Band of Columbus, and through his contacts with Paul Droste (director of the aforementioned groups). According to Aho, there are several functions of this youth brass band. The All-Star Brass and Percussion gives young brass and percussion players a unique performance opportunity at a level that

exceeds most school bands. It provides a place for students to excel through coaching and education. In addition, the education they receive in the youth bands is shared with their school ensembles. Another function of the band is to expose students to different colleges and music departments throughout the United States. The band has made many visits to college campuses, and has been able to participate in sectionals and rehearsals with the music faculty of each school.

Current Membership Demographics

The All-Star Brass and Percussion currently has 35 members, all of which have had high school instrumental music training. There are 28 males and 7 females, ranging from 13 to 18 years of age. Similar to the Junior Varsity and Varsity Brass Bands, the members of the All-Star Brass and Percussion are required to pay a \$110 participation fee, which does not include additional fees such as instrument rental, uniform costs, or trip costs. The band's uniform consists of matching shirts with identical patches, slacks, and ties. The band leases a matched set of instruments from Boosey and Hawkes.

Current Instrumentation

2- E Flat Cornets (Boosey and Hawkes)	3- Baritones (B & H)
4- Solo/1st B Flat Cornets (B & H)	4- Tenor Trombones (B & H)
3- 2nd B Flat Cornets (B & H)	1- Bass Trombone (B & H)
3- 3rd B Flat Cornets (B & H)	3- Euphoniums (B & H)
1- Repiano Cornet (B & H)	2- E Flat Tubas (B & H)
2- Flugelhorns (B & H)	4- BB Flat Tubas (B & H)
5- E Flat Alto Horns (B & H)	4- Percussion (mixed)

Organizational Structure

The All-Star Brass and Percussion is incorporated, has a tax exempt status, a set of by-laws, a Board of Directors, and a set of officers. Band members are nominated by their school band directors and veteran members to audition for the band. Conductors are selected to direct the band by Eric Aho. Although a salary is not given to the conductors, all conductor expenses are paid. The primary source of funding for the band comes through participation fees, and the members are required to do some fund-raising such as candy sales and car washes. The estimated operating budget for one calendar year is \$25,000.

Rehearsals/Performances

The All-Star Brass and Percussion rehearses for 6 months of the year. Rehearsals are held once a week for two hours at an area school. The band gives about 6 performances per year. Since 1994, the band has participated in the NABBA Championships in the Honors Section, claiming first prize in 1998. The band is currently in the process of making a recording for public sale.



Figure 4.2 All-Star Brass and Percussion

BRASS BAND OF COLUMBUS

Dr. Paul Droste, Conductor



Figure 4.3 Brass Band of Columbus Logo



Figure 4.4 Dr. Paul Droste

Basic Information/Band Origin

The Brass Band of Columbus (BBC) was formed in August of 1984 by Dr. Paul Droste. After calling thirty of his friends, students, and colleagues, Dr. Droste held two brass band reading sessions on the campus of The Ohio State University. The music was borrowed from The Ohio State University Marching Band, and some was purchased from Mr. J. Perry Watson. In addition, some printed marches were used (omitting the woodwind parts). After the the first two rehearsals, Dr. Droste asked how many people would like to continue playing with the newly-formed ensemble. When everyone except one person said yes, the Brass Band of Columbus was born.

Dr. Droste first became involved with brass bands as a member (and later as the director) of the all-brass Ohio State University Marching Band (OSUMB). During his tenure, the OSUMB hosted the National Band of New Zealand three times as a part of the University's Great Artist Series (in 1970, 1974, and 1980). During each visit, the National Band would observe an OSUMB rehearsal, and the OSUMB members were encouraged to go to the National Band's performance held in Mershon Auditorium. Following the concert, both bands would get together to socialize. In addition, the staffs of both bands would go out to dinner to talk about brass banding throughout the world. These visits had a significant impact on Dr. Droste, who traveled to New Zealand in 1984, becoming the first American to adjudicate the National New Zealand Brass Band Competitions.

While conducting The Ohio State University Marching Band, Dr. Droste thought about forming a British-style brass band by recruiting members from the OSUMB. Due to time restraints, it wasn't until he retired from the marching band in 1984 that he was able to devote his skills to a new ensemble. It was this same year that the Brass Band of Columbus was formed.

Current Membership Demographics

The BBC currently has 41 participating members, 27 of which are former members of the OSUMB. The band contains 30 current or former music educators. All 35 males and 6 females have had both high school and college instrumental music training. None of the members is financially compensated for their time spent in the ensemble, nor are they required to pay a participation fee. Their concert uniform, which consists of matching blue blazers and grey

skirts/trousers, was purchased through funds raised by the Columbus Maennerchor.

Current Instrumentation

2 - E Flat Cornets (Schilke)	2- Baritones (Yamaha)
7- Solo/B Flat Cornets (Getzen)	4- Tenor Trombones (2 Conn, 2 Bach)
2- 2nd B Flat Cornets (Getzen)	1- Bass Trombone (Edwards)
2- 3rd B Flat Cornets (Getzen)	3- Euphoniums (Yamaha/Willson)
2- Repiano Cornets (Getzen)	2- E Flat Tubas (Willson)
2- Flugelhorns (Bach/Getzen)	3- BB Flat Tubas (Besson, Cervený, Kallison)
5- E Flat Alto Horns (Yamaha)	3- Percussion

Organizational Structure

The Brass Band of Columbus is incorporated, has a tax exempt status, and has a constitution and/or set of by-laws. Although the band does not have a set of officers, it utilizes a Board of Directors. Individuals are selected for membership mainly by invitation. There is no financial compensation given to the conductor, and the primary source of funding for the band is through concert fees and a few individual donations. The band has received several grants from the Community Arts Fund of the Columbus Foundation. The estimated operating budget per year is \$20,000. The BBC also gives support to the Central Ohio Brass Band, and loans music to three other Columbus area bands.

Rehearsals/Performances

The BBC rehearses once a week for two hours at Columbus Brookhaven High School. The band rehearses and performs for 11 months of the year.

They perform approximately 20 concerts per year, held mostly in churches or outdoor facilities.

In 1984 and 1985, Dr. Droste went to observe NABBA's annual brass band competitions. In 1986, the Brass Band of Columbus became a member of NABBA and entered the contest in the Championship (highest) level, and won. They went on to win it seven more times-in 1987, 1988, 1990, 1991, 1993, 1995, and 1999- a new NABBA record.

In addition to NABBA contests, the BBC has performed at the Mid-West International Band and Orchestra Clinic (2 times), the Great American Brass Band Festival (3 times), and at many important and prestigious conventions. These include the Music Educators National Conference, the Ohio Music Education Association, Tubists Universal Brotherhood Association, International Trumpet Guild, and the American School Band Directors Association conventions. The band also plays for the annual "God and Country" Concert with a touring Salvation Army Band or soloist, and for many local events throughout central Ohio. The Brass Band of Columbus has issued three commercial recordings.



Figure 4.5 Brass Band of Columbus

CENTRAL OHIO BRASS BAND

Les Susi, Conductor

Anthony Zilincik, Associate Conductor



Figure 4.6 Les Susi

Basic Information/Band Origin

The Central Ohio Brass Band was formed in January of 1990. Originally called the Ohio Collegiate Brass, the band was made up of students and recent graduates of The Ohio State University, Otterbein College, Capital University, Mt. Vernon Nazarene College, and Heidelberg College. The principal organizers of the band were Paul Droste (OSU), Gary Tirey (Otterbein), David Eaton (Mt. Vernon Nazarene), and the band's first conductor, Joel Pugh (Capital). The band was formed to fill a desire for a college/young adult brass band in the central Ohio area.

After's the band's first year, Joel Pugh passed the baton to Dr. Paul Droste and Dr. Jon Woods, who agreed to co-direct the band in its second and third seasons. In its fourth season, Les Susi replaced Dr.Woods, and has been

with the band since that time. In 1998 Les Susi became the head conductor, and Anthony Zilincik the associate conductor of the band.

In 1995, the Ohio Collegiate Brass split into 2 groups- the University Brass, and the Central Ohio Brass Band. The University Brass consisted of the younger, “collegiate” members, and the Central Ohio Brass Band included the young adults.

Current Membership Demographics

There are currently 38 members in the Central Ohio Brass Band. All of the members have had high school instrumental music training, and 10 are current or former music educators. There are 19 males and 19 females in the band. Members are not financially compensated for their participation, nor do they pay a membership fee. Uniforms are provided by the band members (tuxedos for men, formal black suits for the ladies).

Current Instrumentation

2- E Flat Cornets (Schilke/Getzen)	3- Baritones (Yamaha)
5- Solo/1st B Flat Cornets (Getzen)	4- Tenor Trombones (Conn)
2- 2nd B Flat Cornets (Yamaha)	1- Bass Trombone (Bach)
2- 3rd B Flat Cornets (Bach, Getzen)	2- Euphoniums (Yamaha, Willson)
2- Repiano Cornets (Blessing)	2- E Flat Tubas (Yamaha, Conn)
2- Flugelorns (Yamaha, Bach)	4- BB Flat Tubas (Cerveny, Meini-Weston, Rudolph-Meini, Kalison)
4- E Flat Alto Horns (Yamaha)	3- Percussion (mixed)

Organizational Structure

The Central Ohio Brass Band is incorporated, and has a tax exempt status, but does not have a Board of Directors or set of officers. Membership is by audition and invitation. The primary source of funding for the band is concert donations and corporate sponsorship, and the band has not received any grants.

Rehearsals/Performances

The band rehearses once a week for two hours at Columbus Beechcroft High School. The band typically gives 6-8 performances during its 10-month season. Concerts are held in public and school auditoriums, churches, and outdoor facilities.

The Central Ohio Brass Band has performed twice for the Ohio Music Education Association Convention, and in 10 NABBA competitions. The band (under its previous name- the Ohio Collegiate Brass) won the Challenge section in 1990, the Honors section in 1991, and the Championship section in 1992, making it the only band in NABBA history to win at all adult levels of competition.



Figure 4.7 Central Ohio Brass Band

CINCINNATI BRASS BAND

Anita Cocker Hunt, Conductor



**Figure 4.8 Cincinnati Brass
Band Logo**



Figure 4.9 Anita Cocker Hunt

Basic Information/Band Origin

The Cincinnati Brass Band was formed in February of 1993 by Ms. Anita Cocker Hunt, its first and only director. She became involved with the brass band movement by being born and raised in the Salvation Army. The band was formed to provide an opportunity for adults to play in a British brass band, and to spread the sound of the brass band to the public.

Current Membership Demographics

There are currently 33 members in the band, 28 of which have had college instrumental music experience. There are 9 current or former music educators, and 20 are current or former professional musicians. There is one member that is an alumnus of The Ohio State University Marching Band. The band is composed of 28 males and 5 females, which are not financially compensated for their time spent in the ensemble.

Current Instrumentation

1- E Flat Cornet (Yamaha)	2- Baritone Horns (Yamaha)
4- Solo/1st B Flat Cornets (Getzen/Yamaha)	4- Tenor Trombones (Getzen/Yamaha)
2- 2nd B Flat Cornets (Getzen/Yamaha)	2- Bass Trombones (Getzen/Yamaha)
3- 3rd B Flat Cornets (Getzen/Yamaha)	2- Euphoniums (Besson)
1- Repiano Cornet (Getzen/Yamaha)	2- E Flat Tubas (mixed)
2- Flugelhorn (Getzen/Yamaha)	2- BB Flat Tubas (mixed)
3- E Flat Alto Horns (Getzen/Yamaha)	2- Percussion (mixed)

Organizational Structure

The Cincinnati Brass Band is incorporated, has a tax-exempt status, a Board of Directors, and a set of officers. Individuals are selected for membership by invitation, and section leaders are instrumental with this process. The primary source of funding for the band is through concert donations, and the conductor does not receive any financial compensation. The band has not received any grants, they are not required to do any type of individual fund-raising, and the estimated operating budget for one year is \$1000-\$2000.

Rehearsals/Performances

The Band rehearses an average of 3 times per month, for 10-11 months of the year. Each rehearsal lasts 2 hours, and rehearsals take place in a middle school band room. There are 7-9 performances given each year.

Some of the most prestigious events the band has played for include performances at the Ohio Music Education Association Convention, the North

American Brass Band Association Championships, the Cincinnati Conservatory of Music, and at the Cincinnati Pops at Riverbend. The band has not made any commercial recordings.



Figure 4.10 Cincinnati Brass Band

COLLEGIATE ALL-STAR BRASS BAND

Eric Aho, Conductor



Figure 4.11 Eric Aho

Basic Information/Band Origin

The Collegiate All-Star Brass Band was formed in 1997 by its current conductor, Eric Aho. The band was formed as an extension of Aho's 3 All-Star youth bands. In 1998, the Collegiate Band participated in the North American Brass Band Association's Championships at the Championship Level.

Eric Aho, the director, became involved with the brass band movement as a member of The Ohio State University Marching Band, as a member of the Brass Band of Columbus, and through his contacts with Paul Droste (director of the aforementioned groups). The primary purpose of this band is to explore brass band literature.

Current Membership Demographics

There are 32 members of the Collegiate Band, all of whom have had

high school and college instrumental music training. There are 27 males and 5 females, 25 of whom are current or former members of The Ohio State University Marching Band. Members are required to pay a participation fee, and provide their own uniforms and trip costs.

Current Instrumentation

1- E Flat Cornet (Yamaha)	2- Baritones (Yamaha)
4- Solo/1st B Flat Cornets (mixed)	4- Tenor Trombones (Conn)
2- 2nd B Flat Cornets (mixed)	1- Bass Trombone (Holton)
2- 3rd B Flat Cornets (mixed)	2- Euphoniums (Willson)
1- Repiano Cornet (King)	2- E Flat Tubas (mixed)
1- Flugelhorn (Yamaha)	4- BB Flat Tubas (mixed)
3- E Flat Alto Horns (Yamaha)	3- Percussion (mixed)

Organizational Structure

The ensemble is incorporated, has a tax exempt status, and a set of by-laws. Membership is by invitation, and the operating budget for one year is approximately \$8,000. Band members are not required to do any type of individual fund-raising.

Rehearsals/Performances

The band rehearses once a week for 5 months out of the year, for 2 hours each. There are from 4-6 performances given per year. The band performed in the NABBA Championships in 1998 at the Championship Level.

COLUMBUS CITADEL BAND

Peter Morrison, Bandmaster

Basic Information/Band Origin

The Columbus Citadel Band of the Salvation Army was formed in July of 1885, which was the beginning of the Salvation Army's work in the city of Columbus. The original name of the band was the Columbus Number 1 Corps Band. In 1928 the name was changed to the Columbus Citadel Band. The first conductor is unknown, but William Riley directed the band from 1924-1926. From 1926-1962, Peter Morrison, Senior was the band's conductor. In 1962, he passed the baton to his son, Peter Morrison, Junior, who has directed the band ever since. Peter Morrison, Junior became involved with the brass band movement as a third generation Salvation Army band member. The primary function of the Columbus Citadel Band is to provide music for worship services, public outdoor services, and to support Salvation Army programs.

Current Membership Demographics

There are currently 20 members in the Citadel Band. Fifteen members have had high school instrumental music training, and two members have had college musical training. There are no current or former music educators, and they range in age from 13-70. There are 11 males and 9 females, and they are not financially compensated for their time spent in the ensemble. Members are required to pay a participation fee, and must provide their own uniforms with help from the band's treasury. The retention rate in the band is very good. Many of the participants are 1st, 2nd, or 3rd generation members.

Current Instrumentation

5- Solo/1st B Flat Cornets (Getzen)	2- Tenor Trombones (King)
2- 2nd B Flat Cornets (Getzen)	1- Bass Trombone (Conn)
1- Flugelhorn (B & H)	1- Euphonium (B & H)
3- E Flat Alto Horns (Yamaha)	1- E Flat Tuba (Yamaha)
2- Baritones (Besson, Yamaha)	1- BB Flat Tuba (Yamaha)
	2- Percussion (Ludwig)

Organizational Structure

The Columbus Citadel Band is incorporated, has a tax exempt status, and utilizes a set of by-laws, a Board of Directors, and a set of officers. Individuals are selected for membership by first participating in the beginner band and junior band. The conductor of the band must be a senior (adult) member of the Salvation Army, but does not receive a salary. The primary source of funding for the band comes through concert donations, membership dues, and fund-raising projects (such as dinners, concerts, etc.). The estimated operating budget for a given calendar year is \$2,000 for music, instrument replacement, repairs, and uniforms. The Citadel Band helps support its beginner band, junior band, and junior choir.

Rehearsals/Performances

The Columbus Citadel Band rehearses and performs 12 months of the year. Rehearsals are held once a week in the Salvation Army Chapel, for an hour and 45 minutes each. The band gives approximately 110 performances a year (mostly for Sunday worship services).

Although the Citadel Band is not a member of NABBA, they did perform as a guest band for the opening of the 1987 and 1992 NABBA Championships held in Dublin, Ohio. In addition, the Columbus Citadel Band has participated in the Salvation Army Music Congress in New York City, and in many Salvation Army Musical events in southwest Ohio and northeast Kentucky.

CUYAHOGA VALLEY BRASS BANDS, INC.

Dr. Keith Wilkinson, Conductor

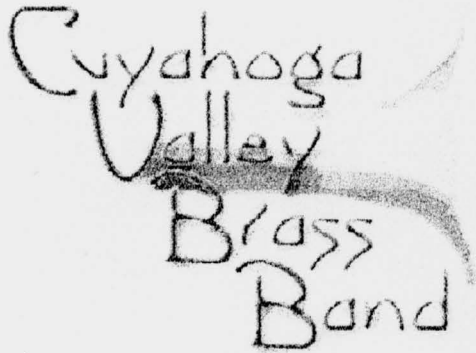


Figure 4.12 Cuyahoga Valley Brass Band Logo



Figure 4.13 Dr. Keith Wilkinson

Basic Information/Band Origin

The idea for the Cuyahoga Valley Brass Band came from Mr. Martin Curtis, who had played in a brass band in the 1980's with Tom Myers. Mr. Curtis, the Vice President of Sales Marketing with Taylor Band and Orchestra, Inc. (a music dealership in Akron, OH), learned about the presence of Dr. Keith Wilkinson through Andy Betts and Jerry Groathouse, a representative with Boosey and Hawkes. Dr. Wilkinson, a native of Great Britain, had recently moved into the area to take up the appointment of Divisional Music Director for the North Eastern Ohio Division of the Salvation Army. After meeting Mr. Curtis, he held two reading sessions in August of 1997 to determine if there was enough interest to start a brass band. In September of 1997, the Cuyahoga Brass Band was formed.

There are four primary objectives of the band. The first is to maintain and perpetuate an amateur performing ensemble that aspires to the highest level of excellence in the art of the British style brass band music. The second is to serve Northeast Ohio through entertaining and educational performances. The third is to develop the talents of gifted brass and percussion musicians in the area. The fourth is to represent Northeast Ohio in concerts and competitions throughout the state, the country, and the world.

Current Membership Demographics

There are 41 members in the Cuyahoga Valley Brass Band, with 29 males and 12 females. Members are not paid, and are not required to pay a participation fee.

Current Instrumentation

1- E Flat Cornet (Getzen)	4- Baritones (Besson, Yamaha)
5- Solo/1st B Flat Cornets (Getzen)	4- Tenor Trombones (Bach, King, Conn, Edwards)
3- 2nd B Flat Cornets (Getzen)	1- Bass Trombone (Bach)
4- 3rd B Flat Cornets (Getzen)	3- Euphoniums (Besson)
1- Repiano Cornet (Schilke)	3- E Flat Tubas (mixed)
2- Flugelhorns (mixed)	3- BB Flat Tubas (mixed)
4- E Flat Alto Horns (Besson)	3- Percussion (mixed)

Organizational Structure

The Cuyahoga Valley Brass Band is currently in the process of becoming incorporated and receiving a tax-exempt status. The band does have a constitution, a Board of Trustees, and a set of officers. Individuals are selected

for membership by audition, and the primary source of funding for the band is through concert donations. The band's estimated operating budget for one year is \$4000.

Rehearsals/Performances

The band rehearses 11 months out of the year, for 2 hours each week at the Ellet Community Church of God in Akron. They give 6-10 performances a year, mostly in churches. They have performed at the Canton Hall of Fame DCI Show, and at the North American Brass Band Association Championships.

HEIDELBERG BRASS BAND

Dr. Joel E. Pugh, Conductor

Basic Information/Band Origin

The Heidelberg Brass Band was formed in 1994 by its conductor, Dr. Joel Pugh. In 1997-1998 John Owen conducted the band during Dr. Pugh's sabbatical. Dr. Pugh became involved with the brass band movement by joining the Brass Band of Columbus in 1987. In 1990, he co-founded and directed the Ohio Collegiate Brass Band, and in 1996 he joined the North American Brass Band Association's Board of Directors. The band's primary function is to complement the playing opportunities available for brass majors at Heidelberg College, and to provide valuable community/church public relations opportunities.

Current Membership Demographics

There are 20 males and 9 females in the Heidelberg Brass Band. Half of the group is made up of music majors at Heidelberg College (which are required to participate), and the other half is comprised of community members.

Current Instrumentation

1- E Flat Cornet (Besson)	2- Baritones (Besson)
4- Solo/1st B Flat Cornets (Besson)	4- Tenor Trombones (Bach, Benge)
2- 2nd B Flat Cornets (Besson)	1- Bass Trombone (Bach)
2- 3rd B Flat Cornets (Besson)	2- Euphoniums (Besson, Yamaha)
1- Repiano Cornet (Besson)	1- E Flat Tubas (Besson)

1- Flugelhorn (Besson)

2- BB Flat Tubas (Besson)

3- E Flat Alto Horns (Besson)

3- Percussion (mixed)

Organizational Structure

The conductor is not given financial compensation to direct the band, except that he receives load credit as part of his contract with the college. The band is sponsored by departmental funding at the college, and also receives money through concert donations. The estimated operating budget for one year is \$1000.

Rehearsals/Performances

The band rehearses for 9 months out of the year, for 1 1/2 hours each week. The rehearsals are held at the college performing hall. The band gives about 5 performances each year, 2 of which are held at the college, and the rest in area churches. The band has also performed at the North American Brass Band Association Championships in 1995 and 1996, and performed at the Ohio Music Education Association Convention in 1997.

JUNIOR-VARSITY ALL-STAR BRASS BAND

Eric Aho, Conductor



Figure 4.14 Eric Aho

Basic Information/Band Origin

The Junior-Varsity All-Star Brass Band was formed in the Spring of 1986. Following an 8 week season, the band's first full year was 1986-87. The founder and first director of the band was Eric Aho. Other directors included George Zonders and Ken McCoy. Originally made-up of seventh and eighth graders, the band now involves students in grades 7-10.

Eric Aho, the director, became involved with the brass band movement as a member of The Ohio State University Marching Band, as a member of the Brass Band of Columbus, and through his contacts with Paul Droste (director of the aforementioned groups). According to Aho, there are several functions of this youth brass band. The Junior-Varsity Band gives young brass and percussion players a unique performance opportunity at a level that exceeds most school bands. It provides a place for students to excel through coaching

and education. In addition, the education they receive in the youth bands is shared with their school ensembles. Another function of the band is to expose students to different colleges and music departments throughout the United States. The band has made many visits to college campuses, and has been able to participate in sectionals and rehearsals with the music faculty of each school.

Current Membership Demographics

There are currently 41 members in the band, 30 of which are male, 11 of which are female. Students must be a member of good standing in their school band program to be eligible to participate in the All-Stars. Members are required to pay a \$110 participation fee, which does not include additional fees such as instrument rental, uniform costs, or trip costs. The band performs in matching shirts with identical patches, slacks, and ties.

Current Instrumentation

2- E Flat Cornets (Yamaha)	3- Baritones (Yamaha)
5- Solo/1st B Flat Cornets (mixed)	6- Tenor Trombones (mixed)
4- 2nd B Flat Cornets (mixed)	1- Bass Trombone (Yamaha)
4- 3rd B Flat Cornets (mixed)	3- Euphoniums (Yamaha)
2- Repiano Cornets (mixed)	2- E Flat Tubas (Holton)
2- Flugelhorns (Yamaha)	4- BB Flat Tubas (mixed)
5- E Flat Alto Horns (Yamaha)	4- Percussion (mixed)

Organizational Structure

The Junior-Varsity All-Star Brass Band is incorporated, has a tax exempt

status, a set of by-laws, a Board of Directors, and a set of officers. Band members are nominated by their school band directors and veteran members to audition for the Junior-Varsity All-Stars. Conductors are selected to direct the band by Eric Aho. Although a salary is not given to the conductors, all conductor expenses are paid. The primary source of funding for the band comes through participation fees, and the members are required to do some fund-raising such as candy sales and car washes. The estimated operating budget for one calendar year is \$25,000.

Rehearsals/Performances

The band gives 4-5 performances per year, and all rehearsals are held at a Columbus area middle school once a week for two hours. The band rehearses for 6 months of the year, and performs in churches, schools, and public auditoriums. The Junior-Varsity All-Stars have participated in the NABBA Championships, winning the Youth Division in 1992, 1993, 1994, 1995, 1996, 1997, 1998, and 1999.

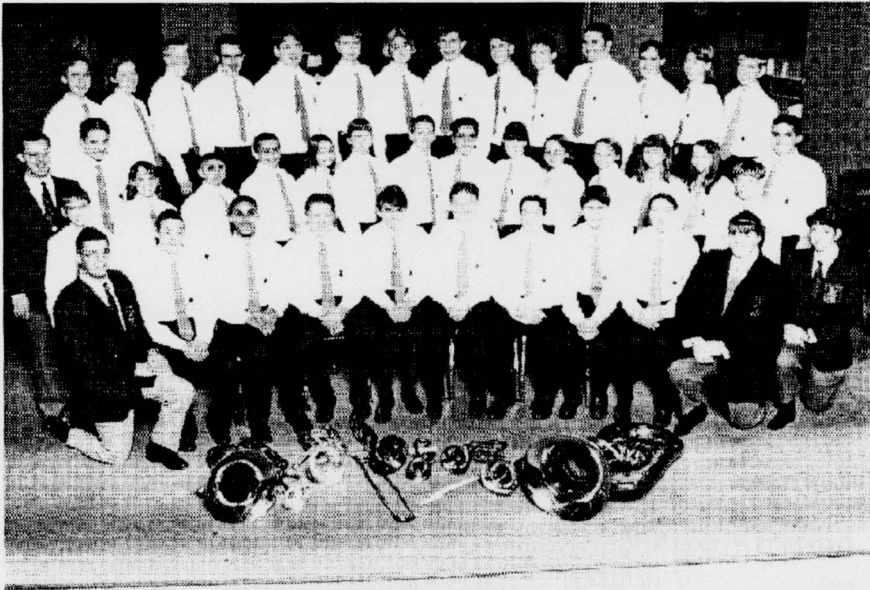


Figure 4.15 Junior Varsity All Star Brass Band

LONDON SILVER CORNET BAND

Thomas Lloyd, Conductor

Basic Information/Band Origin

The London Silver Cornet Band (L.S.C.B.) was originally formed in 1872. It has existed in various forms over the years. It was a community band, and an industry-sponsored band (apparently the only band sponsored by a creamery in the United States in 1930). In 1903, the band would play at the local roller skating rink. In the late 1940's and 1950, the ensemble was known as the Madison Community Band. By the late 1960's the band was performing only sporadically. In 1976, the band was reorganized to play a series of Bicentennial concerts. The present conductor, Thomas Lloyd, played in the band during this time and directed every once in a while. The band continued playing occasional concerts until it reorganized again in 1982 as the London Silver Cornet Band. The band has also been known as the London Cornet Band or London Band.

There have been approximately 6 directors of the L.S.C.B. since its inception. The primary function of the band is to perform music of the late 19th and early 20th centuries in the manner of an old fashioned village band. In this way it hopes to recreate the glory days of the brass band in America.

Current Membership Demographics

There are currently 18 members in the band, 12 of which have had college instrumental music training. There are 15 males and 3 females. The band's uniforms consist of a white shirt, dark pants, and 1880's style band hats.

Current Instrumentation

- | | |
|-----------------------------------|----------------------------------|
| 1- E Flat Cornet (Getzen) | 2- Tenor Trombones |
| 3- Solo/1st B Flat Cornets (Conn) | 2- Euphoniums (Wilson) |
| 1- 2nd B Flat Cornet (Bach) | 2- BB Flat Tubas (Conn) |
| 2- 3rd B Flat Cornets (Getzen) | 2- Percussion (Ludwig, Zildjian) |
| 3- E Flat Alto Horns (Wurlitzer) | |

Organizational Structure

The L.S.C.B. is not incorporated, does not have a tax exempt status or a set of by-laws. The major source of funding for the band is through concert donations. The estimated operating budget for a given calendar year is \$125, and the band has received one grant.

Rehearsals/Performances

The band rehearses for 4 1/2 months of the year at the First Presbyterian Church in London, Ohio. Most performances are held outdoors. Some of the most prestigious events that the band has performed for include the rededication of the O'Shaughnessy Dam Bridge in 1991, and the rededication/ribbon cutting of the Ohio State House in 1996.

NEOSA YOUTH BAND

Dr. Keith Wilkinson, Director



Figure 4.16 NEOSA Youth Band Logo



Figure 4.17 Dr. Keith Wilkinson

Basic Information/Band Origin

The Northeast Ohio Salvation Army (NEOSA) Youth Band was formed approximately 60 years ago. Its original name was the NEOSA Boys Band, and the first director was Captain Robert Barton.

The current conductor, Dr. Keith Wilkinson, became involved with the brass band movement by growing up in the Salvation Army in England. The NEOSA band is a part of the youth ministry of the Salvation Army. Its main function is to provide opportunity for Christian fellowship and spiritual growth through music.

The NEOSA Youth Band draws its members from the Salvation Army centers in the Northeast Ohio Division of The Salvation Army, Eastern Territory,

USA. The band also includes a timbrel group and a mime group. Together with the brass band, all 3 groups combine to form the NEOSA Youth Chorus.

Current Membership Demographics

There are currently 34 members of the NEOSA Band, 9 of which have had college instrumental music training. There are 22 males and 12 females. Salvation Army uniforms (navy blue for services, red jackets with navy pants/skirts for festivals) are worn for performances.

Current Instrumentation

1- E Flat Cornet (Yamaha)	4- Baritones (Yamaha, Besson)
5- Solo B Flat Cornets (Getzen Eterna)	4- Tenor Trombones (mixed)
2- 2nd B Flat Cornets (Getzen Eterna)	1- Bass Trombone (Bach)
2- 3rd B Flat Cornets (Getzen Eterna)	1- Euphonium (Besson)
1- Repiano Cornet (Besson Sovereign)	2- E Flat Tubas (Besson)
1- Flugelhorn (unknown)	3- BB Flat Tubas (Yamaha, Besson)
5- E Flat Alto Horns (Besson)	2- Percussion (mixed)

Organizational Structure

The band has a set of officers, and has a tax-exempt status through the Salvation Army. Individuals are selected for membership by both audition and invitation. The director is usually the Divisional Music Director (DMD), and directing the band is a part of the DMD's job (a salaried full time post). The band has received Kulas grants for the purchase of instruments. Band members are required to do some fund-raising for special events (such as concert tours). The estimated operating budget of the band is around \$20,000.

All of the participants in the NEOSA Youth Band must also be members of their local corps (church) band. In this way the experiences they gain through the Youth Band also benefit other Salvation Army Bands in Northeast Ohio.

Rehearsals/Performances

The band rehearses approximately every 3rd week (for 3 hours on Saturdays) during their 8 month season. They perform 4 or 5 times a year, unless they are on tour.

The band was featured in the 1998 "God and Country Concert" with the Brass Band of Columbus, and recently completed a tour of Sweden, Finland, and Estonia. The band has recorded a CD entitled "Visions" in February of 1999.



Figure 4.18 NEOSA Youth Band

OHIO STATE UNIVERSITY MARCHING BAND

Dr. Jon R. Woods, Conductor

Basic Information/Band Origin

George Makepeace, Edward Orton, Junior, and Joseph Bradford are credited with organizing The Ohio State University Marching Band (OSUMB) in 1878. Edward Orton, Junior gathered together 16 musicians, and George Makepeace (a student) became the band's first leader and instructor. In 1896, Gustav Bruder was hired as the band's first official conductor, and he served in that capacity until 1928. Eugene Weigel led the band from 1929-1938, and Manley Whitcomb directed from 1939-1942 and from 1946-1951. William McBride took over the band during the World War II years, from 1943-1945. Jack Evans became the band's next conductor from 1952-1963, and Charles Spohn followed him from 1964-1969. Paul Droste led the band from 1970-1983, and Jon Woods, the band's current director, took over in 1984.

The primary function of the OSUMB is to entertain fans at OSU football games. In addition to inspiring the team and the fans, the band represents the university in various public relations by performing concerts and making recordings.

There are many highlights in the OSUMB's history. These include the band's first ramp entrance into Ohio Stadium (1928), the band's change in instrumentation to all-brass (1934), the first Script Ohio (1936), and the band's first performance of "Hang On Sloopy" (1965). Women were admitted into the band starting in 1973, and the final expansion of the band block to 192 members

took place in 1976. In 1984 the OSUMB won the Sudler Trophy, and in 1988 it was named the nation's #1 band by USA Today.

Current Membership Demographics

There are 225 members in the OSUMB, which is considered to be the largest all-brass and percussion band in the world. There is no participation fee except for the cost of enrollment for university course credit. Uniforms and instruments are provided for members by the university.

Current Instrumentation

The band closely follows the instrumentation of a British style brass band, except for the use of B flat trumpets and F mellophones. The following is a list of the OSUMB's current instrumentation.

11- E Flat Cornets (Getzen)	28- Baritones (King)
31- Solo/1st B Flat Trumpets (Getzen)	25- Tenor Trombones (King)
21- 2nd B Flat Trumpets (Getzen)	3- Bass Trombones (Getzen)
21- Flugelhorns (Getzen)	28- BB Flat Sousaphones (Conn)
28- F Mellophones (Getzen)	29- Percussion (mixed)

Organizational Structure

The OSUMB is not incorporated, but does have a tax exempt status as part of the university. The band has a set of rules written in its own student handbook, and it also follows all university policies. The band staff consists of the head director, an assistant conductor, a graduate teaching assistant, and a percussion instructor.

Individuals are selected for membership by audition only. The conductor, who receives a salary plus expenses, is appointed by the University. The primary source of funding for the band is through The Ohio State University Athletic Department. The estimated operating budget for one calendar year is over \$100,000.

Rehearsals/Performances

The band rehearses and performs for 4 months of the year. Rehearsals are held 5 days a week (Monday- Friday), for 2 hours a day. In addition, the band performs for OSU footballs games on Saturdays. The rehearsals are held in the Ohio Stadium Bandroom. The band performs approximately 15-20 times per year. These performances include parades, indoor and outdoor concerts, and college, high school, and professional football games. The band has marched in 3 Presidential Inaugural Parades (Nixon in 1969 and 1973, Bush in 1989), 12 Rose Bowl Parades, and has performed in numerous major bowl games. The band has released approximately 30 recordings available for public sale.

OHIO STATE UNIVERSITY MARCHING BAND ALUMNI- ACTIVE BAND

Ray Castle, Conductor

Basic Information/Band Origin

In 1964, the idea of The Ohio State University Alumni Band was originated by Dr. Charles Spohn, the OSUMB director at the time. After collecting names and addresses and determining that there was enough interest, the first alumni band reunion was held on September 17, 1966. More than 500 former bandsmen returned to campus that day, including 228 marchers. The success of the first (and subsequent) reunions encouraged the formation of the TBDBITL ALUMNI CLUB of The Ohio State University, which was chartered on May 9, 1972.

The Active Alumni Band began in 1974 under the direction of former OSUMB Director, Jack Evans. David Meeker, former Director of the OSU School of Music, led the band from 1978 until his death in 1997. Ray Castle, the band's current director, assumed leadership of the band in 1997.

According to Ray Castle, several purposes of today's Alumni Band are to "provide an opportunity for past members of OSUMB to continue an activity that was valuable to them when in college. In return, the members are providing some financial support to the OSUMB (purchase of instruments, scholarship funding), covering events that the regular band cannot, and representing the band and university at many functions outside the scope of OSUMB."

Current Membership Demographics

There are currently 1,271 dues paying members of the Alumni Band, with 3,215 mailing memberships. This past year's Alumni Reunion had 569 returning band members, and the Active Band Concert had 279 participants. The Hyperactive Band totals 98 members. Members are required to pay their Annual Dues to participate in the band. Uniforms consist of grey slacks, red shirt, and red beret, and are provided by the individual members.

Current Instrumentation

The band's instrumentation includes the typical British brass band instrumentation, along with the use of trumpets, mellophones, and the occasional woodwind player who was in the band before it turned all-brass (in 1934), or during the Second World War. Instruments are provided by the members of the band, and some instruments are borrowed from the OSUMB as available. The exact instrumentation of the Alumni Band varies from concert to concert, but some popular brands of instruments (depending upon what the members can afford or borrow) include Bach, Getzen, Boosey and Hawkes, Yamaha, Conn, and Selmer.

Organizational Structure

The Alumni Band is incorporated, has a tax exempt status, has a Board of Directors, and a set of officers. All former OSUMB members are invited to participate in all of the Alumni Band's activities. Conductors are selected by invitation to conduct the band, and do not receive a salary. The primary source of funding for the band comes through concert donations, and membership dues.

Rehearsals/Performances

The band rehearses and performs 12 months of the year. Rehearsals are held at the OSU Stadium Bandroom for two hours each, twice a month. The band performs in street parades, on public school playgrounds and in auditoriums, in work places, in restaurants, and in many outdoor facilities. Some of the most prestigious events that the band has performed for includes concerts and parades in Japan, Ireland, Germany, OSU Football and Basketball games, and concerts and parades throughout Ohio. The band has made a recording available for public sale that is now in the process of being released.

THE OHIO VALLEY BRITISH BRASS BAND

Ed Nickol, Conductor



Figure 4.19 Ed Nickol

Basic Information/Band Origin

The Ohio Valley British Brass Band was formed in 1992 by Ed Nickol and Francis Laws. Ed Nickol has been the first and only conductor of the band since its inception. Mr. Nickol became involved with the brass band movement by attending a Yamaha- sponsored clinic by Dr. Paul Droste on starting British brass bands. The primary function of the band is to give players an opportunity to play good music at a high level, and to provide entertainment and education to performers and listeners.

Current Membership Demographics

The band has grown from 13 to 44 players. All of the members have had high school instrumental music training, and 33 have had college training. There are 18 current or former music educators in the band, and 16 are current or former professional musicians.

Current Instrumentation

2- E Flat Cornets (Yamaha)	4- Baritones (Yamaha)
4- Solo/1st B Flat Cornets (Yamaha, Getzen)	4- Tenor Trombones (mixed)
2- 2nd B Flat Cornets (Yamaha, Getzen)	2- Bass Trombones (mixed)
4- 3rd B Flat Cornets (Yamaha, Getzen)	4- Euphoniums (Willson)
1- Repiano Cornet (unknown)	2- E Flat Tubas (Yamaha)
2- Flugelhorns (Yamaha)	2- BB Flat Tubas (mixed)
5- E Flat Alto Horns (Yamaha)	5- Percussion (mixed)

Organizational Structure

The band is incorporated, has a tax exempt status, a set of by-laws, and a set of officers. The primary source of funding for the band is through concert donations. Individuals are selected for membership by a combination of audition and invitation.

Rehearsals/Performances

The Ohio Valley British Brass Band rehearses for 9 months of the year, once a week at Wright State University. Most of the band's 15-20 performances are held outdoors.

Some of the most prestigious events that the band has performed for include the Ohio Music Education Association Convention, the International Trumpet Guild State Conference, the State Convention of the American School Band Directors Association, the Wisconsin Brass Band Festival, and with the Dayton Philharmonic and Cincinnati Pops Orchestra.



Figure 4.20 The Ohio Valley British Brass Band

THE SALVATION ARMY BAND OF COSHOCTON, OHIO

George E. Clark, Bandmaster

Basic Information/Band Origin

The Salvation Army Band of Coshocton, Ohio was formed in the early 1940's. It started as a string band in the 1930's and later changed to all brass. In the 1950's and 1960's, the band had over 20 members, but membership has been in a steady decline ever since. Approximately 10 directors have served the band since its inception. Its current director, George Clark, was born and raised in the Salvation Army. The purpose of the band is to perform the functions of a church organ or piano. The band provides preliminary music, accompanies congregational singing, and provides music for the offertory- all for the praise and glory of God.

Current Membership Demographics

The band currently has 6 members, ages 50 and above. One of the members has had high school instrumental training, and none have had college training. Members are not paid for their time spent in the ensemble, nor are they required to pay any type of participation fee. Salvation Army uniforms are worn for all performances.

Current Instrumentation

All instruments are provided for members by the band.

- | | |
|----------------------------------|------------------------------|
| 1- Solo/1st B Flat Cornet (Bach) | 1- E Flat Alto Horn (Yamaha) |
| 1- 2nd B Flat Cornet (Getzen) | 1- BB Flat Tuba (Yamaha) |
| 1- Flugelhorn (Bach) | 1- Percussion (Yamaha/Pearl) |

Organizational Structure

The band is not incorporated, does not have a constitution, and does not have a Board of Directors or set of officers. However, the band does have a tax exempt status through the Salvation Army. Individuals are selected for membership by invitation and personal desire. The primary source of funding for the band is through membership dues, and the band has received grants.

Rehearsals/Performances

The band is active year-round, and holds rehearsals for 1 1/2 hours each week. Rehearsals are held in the corp bandroom, and the band performs at church every Sunday. The band has also performed for several local parades.

THE SALVATION ARMY CENTER HILL BAND

Anita Cocker Hunt, Bandmaster



Figure 4.21 Anita Cocker Hunt

Basic Information/Band Origin

The Salvation Army Center Hill Band has previously been known as the Cincinnati Temple Band and the Cumminsville Band. There have been 3 or 4 directors since its inception. Anita Cocker Hunt was asked to become its director after she moved to Cincinnati. She was born and raised in the Salvation Army. The primary purpose of this band is to play in Salvation Army church services.

Current Membership Demographics

There are currently 11 band members, 1 of which has had some college instrumental music training. Neither the conductor nor the band members are financially compensated for their time spent in the ensemble. Salvation Army uniforms are worn for all performances.

Current Instrumentation

2- Solo/1st B Flat Cornets (Yamaha)	1- Euphonium (Yamaha)
1- 2nd B Flat Cornet (Yamaha)	1- E Flat Tuba (Yamaha)
1- Flugelhorn (Besson)	1- BB Flat Tuba (Yamaha)
3- E Flat Alto Horns (Yamaha)	1- Percussion (mixed)
1- Baritone (Yamaha)	

Organizational Structure

The band is not incorporated, does not have a constitution, a Board of Directors, or a set of officers. However, it has a tax exempt status as part of the Salvation Army. Anyone who plays “reasonably okay” is invited to join the band. The primary source of funding for the band is through concert donations, membership dues, and money that is received through the church. The estimated operating budget for one year is \$500.

The Center Hill Band is active for 9 months of the year, and practices for an hour each week. The band performs every Sunday at church, and has also combined with other bands to perform at Cincinnati Reds baseball games, and Civic Luncheons in downtown Cincinnati.

THE SALVATION ARMY OF HAMILTON, OHIO BAND

Denny McClelland, Bandmaster

Basic Information/Band Origin

The Salvation Army of Hamilton, Ohio Band was formed over 100 years ago. The first director of the band is unknown, and it is also unknown how many directors have served the band since its inception. Denny McClelland, the current director, became involved with the brass band movement by playing in the beginner band as a child in The Salvation Army Band in Erie, Pennsylvania. The primary function of the band is “to worship our Lord and Savior Jesus Christ in music and to provide pomp and circumstance to community events.”

Current Membership Demographics

There are currently 9 members in the band, all of which have had high school instrumental training. There are 3 males and 6 females, none of which have had college musical training. The members are required to pay monthly dues, and the retention rate is excellent.

Current Instrumentation

1- Solo/1st B Flat Cornet	1- Baritone
1- 2nd B Flat Cornet	1- Tenor Trombone
1- 3rd B Flat Cornet	1- Euphonium
2- E Flat Alto Horns	1- E Flat Tuba

Organizational Structure

As a part of the Salvation Army, the band is incorporated and has a tax exempt status. Members are selected by audition and invitation. New attendees, known as soldiers, and beginners may join the band. The conductor is commissioned by the corps officer, and does not receive a salary.

Rehearsals/Performances

The band rehearses for 10 months out of the year. They practice once a week for one hour. Performances are given every Sunday at their church, and at holidays. The band has also performed for civic events and parades.

THE SALVATION ARMY MIDDLETOWN CORPS BAND

Ernest Howard Jr., Bandmaster

Basic Information/Band Origin

The Salvation Army Middletown Corps Band was re-formed from an earlier band about the year 1952 or 1953. Its first director was Captain Kenneth Sharp. In 1984, Ernest Howard Jr. was asked to lead the band. He became involved with the brass band movement by learning to play an instrument through the Salvation Army. The primary purpose of this band is to provide music for worship.

Current Membership Demographics

There are 12 people in the band, 2 of which have had college instrumental music training. The members are not paid for their services, and they provide their own uniforms (Salvation Army uniforms) for all performances. The conductor is not awarded any financial compensation, and the primary source of funding for the band comes from church income.

Current Instrumentation

2- Solo/1st B Flat Cornets	3- Baritones	1- Percussion
1- 2nd B Flat Cornet	1- Euphonium	
3- E Flat Alto Horns	1- E Flat Tuba	

Organizational Structure

The band is not incorporated and does not have a Board of Directors or a constitution. However, they do have a tax exempt status through the Salvation

Army. Individuals are selected for membership by invitation, and the conductor does not receive any type of financial compensation.

Rehearsals/Performances

The band rehearses for a little over an hour each week for 8 months of the year. Performances are given at their weekly church services.

SCIOTO VALLEY BRASS AND PERCUSSION COMPANY

Carol Hayward, Conductor



Figure 4.22 Scioto Valley Brass and Percussion Company Logo



Figure 4.23 Carol Hayward

Basic Information/Band Origin

The Scioto Valley Brass and Percussion Company (SVB & PC) was formed in the fall of 1993. Several guest conductors were used during the band's first season, including Carol Hayward. In June of 1994, Ms. Hayward became the first and only permanent conductor of the band.

Current Membership Demographics

There are currently 35 members of the SVB & PC, which includes 31 males and 9 females. There are 16 former members of the OSUMB, and ages range from 23-60. All of the participants have had high school instrumental music training, and nearly all have played in their respective college bands. Members are not financially compensated for their time spent in the ensemble, and they are not required to pay any type of participation fee. The retention rate is above 95%, and approximately 20 current members were in the band when it

began in 1993. Uniforms are provided by individual members, which includes casual band shirts and pants in the summer, and concert black the rest of the year.

Current Instrumentation

Although the SVB & PC's instrumentation follows in the British brass band tradition, French horns and trumpets are occasionally used. Most of the instruments are provided by the band members.

2- E Flat Cornets (Yamaha)	2- Baritones (Yamaha, Besson)
4- Solo/1st B Flat Cornets (Yamaha, Benge, Schilke)	5- Tenor Trombones (Holton, Conn, Bach)
3- 2nd B Flat Cornets (Getzen, Blessing)	1- Bass Trombone (Holton)
3- 3rd B Flat Cornets (Benge, Yamaha)	2- Euphoniums (Willson, Yamaha)
2- Repiano Cornets (Getzen, Selmer)	1- E Flat Tuba (Yamaha)
1- Flugelhorn (Yamaha)	3- BB Flat Tubas (Miraphone, Yamaha)
6- E Flat Alto/French Horns (Yamaha Altos, Conn, Holton French Horns)	4- Percussion (mixed)

Organizational Structure

The band is incorporated, has a tax exempt status, and a set of by-laws. The Board of Directors includes Jack Evans (musical advisor), Erick Alden (business manager), and Gina Yeoman (publicist). Members are selected for the band through audition and invitation. A monetary gift is given to the conductor at the end of the season. The primary source of funding for the band is through concert donations, although members of the band are required to sell concert tickets.

Rehearsals/Performances

The band rehearses and performs for 11 1/2 months of the year. They practice once a week for 2 hours at Westerville South High School. They give between 8 and 20 concerts per year, mostly in school auditoriums, churches, or outdoor facilities. The band has performed in the University of Kentucky's Brass Band Festival, the Eastern Iowa Grand Celebration of Brass Bands, the American School Band Directors Association State Conference, and in the NABBA Championships as an exhibition band. The Scioto Valley Brass and Percussion Company is a member of NABBA, although it does not compete in the NABBA sponsored competitions.



Figure 4.24 Scioto Valley Brass and Percussion Company

VARSITY ALL-STAR BRASS BAND

David Sellers, Conductor



Figure 4.25 David Sellers

Basic Information/Band Origin

Along with the Junior Varsity All-Star Brass Band, the Varsity All-Star Brass Band was formed in the Spring of 1986 by its first conductor, Eric Aho. There have been two other conductors since the band's inception- Martin Jenkins, and David Sellers. The purpose of the band is similar to that of the Junior Varsity Brass Band, although for a slightly older age level.

Eric Aho, the founding director, became involved with the brass band movement as a member of The Ohio State University Marching Band, as a member of the Brass Band of Columbus, and through his contacts with Paul Droste (director of the aforementioned groups). David Sellers, the current conductor, joined the staff of the All-Star Brass Bands in 1994. He became the director of the Varsity All-Star Brass Band in 1997.

According to Aho, there are several functions of this youth brass band. The Varsity All-Star Brass Band gives young brass and percussion players a unique performance opportunity at a level that exceeds most school bands. It provides a place for students to excel through coaching and education. In addition, the education they receive in the youth bands is shared with their school ensembles. Another function of the band is to expose students to different colleges and music departments throughout the United States. The band has made many visits to college campuses, and has been able to participate in sectionals and rehearsals with the music faculty of each school.

Current Membership Demographics

There are 35 members of the band, ranging in age from 13 to 18 years old. There are 28 males and 7 females. Students must be a member of good standing in their school band program to be eligible to participate in the All-Stars. Members are required to pay a \$110 participation fee, which does not include additional fees such as instrument rental, uniform cost, or trip costs. The uniform consists of matching shirts with an identical patch, slacks, and ties. The band leases a matched set of instruments from Boosey and Hawkes.

Current Instrumentation

2- E Flat Cornets (Boosey & Hawkes)	3- Baritones (B & H)
4- Solo/1st B Flat Cornets (B & H)	4- Tenor Trombones (B & H)
3- 2nd B Flat Cornets (B & H)	1- Bass Trombone (B & H)
3- 3rd B Flat Cornets (B & H)	3- Euphoniums (B & H)
1- Repiano Cornet (B & H)	2- E Flat Tubas (B & H)

2- Flugelhorns (B & H)

4- BB Flat Tubas (B & H)

5- E Flat Alto Horns (B & H)

4- Percussion (mixed)

Organizational Structure

The Varsity All-Star Brass Band is incorporated, has a tax exempt status, a set of by-laws, a Board of Directors, and a set of officers. Band members are nominated by their school band directors and veteran members to audition for the band. Conductors are selected to direct the band by Eric Aho. Although a salary is not given to the conductors, all conductor expenses are paid. The primary source of funding for the band comes through participation fees, and the members are required to do some fund-raising such as candy sales and car washes. The estimated operating budget for one calendar year is \$25,000.

Rehearsals/Performances

The Varsity All-Star Brass Band is active for 6 months of the year. Rehearsals are held once a week for 2 hours each at an area school. There are 5-6 performances given per year. The Varsity All-Star Brass Band has participated in the NABBA Championships for 13 years. In 1987, 1988, 1990, and 1991, they won the Youth Division, and in 1992 and 1993 they won the Challenge Section. In addition to NABBA Competitions, the band has performed for Mardi Gras festivities in New Orleans.



Figure 4.26 Varsity All Star Brass Band

WARREN, OHIO CORPS BAND

(No Current Bandmaster)

Basic Information/Band Origin

The Warren, Ohio Corps Band was formed in the 1950's. Approximately 15 conductors have served the band since its inception. The primary purpose of the band is to provide music for church services.

Current Membership Demographics

There are currently 8 members of the band, one of which has had high school instrumental music training. There are 4 males and 4 females. Members are not paid for their time spent in the ensemble. Salvation Army uniforms, which are provided by the members, are worn at all performances.

Current Instrumentation

2- Solo/1st B Flat Cornets	1- Baritone	1- E Flat Tuba
1- 2nd B Flat Cornet	1- Bass Trombone	
1- E Flat Horn	1- Euphonium	

Organizational Structure

The Warren, Ohio Corps Band is not incorporated, and does not have a constitution, Board of Directors, or set of officers. Individuals are selected for membership by audition. There is not a conductor currently serving the band. The primary source of funding is through the church.

Rehearsals/Performances

The band performs year-round for their weekly church services. Rehearsals are held once a week for 45 minutes each in the church chapel.

SECTION II

Compilation of Data from the Ohio Brass Band Survey

The data presented in the remainder of this chapter represents information on public/community support, repertoire, the North American Brass Band Association, and general considerations.

In questions number 50-61, and 66-69, respondents were asked to rate statements on a five-point Likert scale (SA for strongly agree, A for agree, U for undecided, D for disagree, and SD for strongly disagree). In questions number 62-65, participants were asked to respond in short answer form.

PUBLIC/COMMUNITY SUPPORT

Question number 50 states "Brass band performances are well attended by members of the community." Table 4.1 records the responses:

Agreement Level	Frequency	Percent
Strongly Agree	2	9%
Agree	9	39%
Undecided	5	22%
Disagree	6	26%
Strongly Disagree	0	0%
Did Not Answer	1	4%

Table 4.1 Performances Well Attended by Members of the Community

Question number 51 states “The brass band is very likely the best known instrumental music ensemble in the community.” The responses are revealed in table 4.2.

Agreement Level	Frequency	Percent
Strongly Agree	3	13%
Agree	2	9%
Undecided	4	17%
Disagree	9	39%
Strongly Disagree	4	17%
Did Not Answer	1	4%

Table 4.2 Brass Band is Best Known Music Ensemble in the Community

Question number 52 says “The local news media does an effective job of publicizing brass band performances.” Table 4.3 indicates the responses.

Agreement Level	Frequency	Percent
Strongly Agree	1	4%
Agree	4	17%
Undecided	5	22%
Disagree	6	26%
Strongly Disagree	6	26%
Did Not Answer	1	4%

Table 4.3 News Media Does an Effective Job of Covering Performances

Question 53 says that “The local news media does an effective job of covering/reviewing brass band performances.” Please see table 4.4.

Agreement Level	Frequency	Percent
Strongly Agree	0	0%
Agree	1	4%
Undecided	7	30%
Disagree	4	17%
Strongly Disagree	10	43%
Did Not Answer	1	4%

Table 4.4 News Media Does an Effective Job of Reviewing Performances

Finally, question 54 states “The community is willing to provide necessary financial support through donations, grants, etc., to help keep the band operating. See table 4.5.

Agreement Level	Frequency	Percent
Strongly Agree	0	0%
Agree	7	30%
Undecided	9	39%
Disagree	5	22%
Strongly Disagree	1	4%
Did Not Answer	1	4%

Table 4.5 Community is Willing to Provide Necessary Financial Support

REPERTOIRE

Question number 55 states “The brass band literature chosen for performance challenges the performers’ technique, interpretive abilities, and capacity for artistic involvement.” See table 4.6.

Agreement Level	Frequency	Percent
Strongly Agree	15	65%
Agree	7	30%
Undecided	1	4%
Disagree	0	0%
Strongly Disagree	0	0%
Did Not Answer	0	0%

Table 4.6 Literature Challenges Performers’ Technique and Artistic Abilities

Question 56 was “The literature chosen lies well within the capabilities of the band, and within the limits of the rehearsal time available.” Table 4.7 records the responses to this statement.

Agreement Level	Frequency	Percent
Strongly Agree	10	43%
Agree	13	57%
Undecided	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
Did Not Answer	0	0%

Table 4.7 Literature is Within Capabilities of Band and Rehearsal Time

Question number 57 stated “The literature chosen represents a wide range of styles, and presents an overall variety to the audience.” Please see table 4.8 for the responses to this statement.

Agreement Level	Frequency	Percent
Strongly Agree	14	61%
Agree	6	26%
Undecided	2	9%
Disagree	1	4%
Strongly Disagree	0	0%
Did Not Answer	0	0%

Table 4.8 Literature Presents Wide Range of Styles and Variety to Audience

Questions number 58 is “The literature performed is primarily original compositions for brass band written by British composers.” The responses are recorded in table 4.9.

Agreement Level	Frequency	Percent
Strongly Agree	2	9%
Agree	8	35%
Undecided	4	17%
Disagree	4	17%
Strongly Disagree	4	17%
Did Not Answer	1	4%

Table 4.9 Literature is Primarily Original by British Composers

Question 59 states “The literature performed includes transcriptions and arrangements, as well as some original works for brass band.” See Table 4.10.

Agreement Level	Frequency	Percent
Strongly Agree	4	17%
Agree	15	65%
Undecided	1	4%
Disagree	2	9%
Strongly Disagree	0	0%
Did Not Answer	1	4%

Table 4.10 Literature Includes Transcriptions, Arrangements, and Originals

Question 60 is “Literature chosen for performance is determined by the nature and location of the event.” Responses are given in table 4.11.

Agreement Level	Frequency	Percent
Strongly Agree	9	39%
Agree	12	52%
Undecided	1	4%
Disagree	1	4%
Strongly Disagree	0	0%
Did Not Answer	0	0%

Table 4.11 Performance Literature Determined by Nature of Event

Question 61 is “The band literature chosen for performance reflects a desire to raise the musical consciousness of both the listening audience and the performers. Responses are recorded in table 4.12.

Agreement Level	Frequency	Percent
Strongly Agree	11	48%
Agree	9	39%
Undecided	2	9%
Disagree	0	0%
Strongly Disagree	0	0%
Did Not Answer	1	4%

Table 4.12 Literature Chosen Reflects Desire to Raise Consciousness

Question 62 was “Where are published musical arrangements for the ensemble purchased?” Some bands indicated more than one of the following answers listed in table 4.13.

Location	Frequency	Percent
Local Music Retailer	6	16%
Mail-Order from Supplier in United States	16	42%
Mail-Order from Supplier in Canada	0	0%
Mail-Order from Supplier overseas	10	26%
Other	6	16%

Table 4.13 Location where Brass Band Arrangements are Purchased

Suppliers listed under “other” included Salvation Army suppliers, and arrangers that provided music specifically for a particular ensemble.

NORTH AMERICAN BRASS BAND ASSOCIATION

Question 63 asked whether or not the band was a member of the North American Brass Band Association. Table 4.14 reveals the responses.

Response	Frequency	Percent
Yes	11	48%
No	11	48%
Did Not Answer	1	4%

Table 4.14 Band is a Member of the North American Brass Band Association

Question 64 asked whether or not each band had ever participated in the NABBA sponsored North American Brass Band Championships. Answers are in table 4.15.

Response	Frequency	Percent
Yes	9	39%
No	13	57%
Did Not Answer	1	4%

Table 4.15 Participation in North American Brass Band Competitions

Although 13 bands reported that they had not participated in the NABBA-sponsored North American Brass Band Championships, one band appeared at the Championships as a guest band, and one appeared as an exhibition band (non-contesting).

Question 65 asked each conductor if they felt that “contesting” was really of value to the brass band activity in North America. Table 4.16 records the responses, and table 4.17 lists some additional comments that were made by the conductors.

Response	Frequency	Percent
Yes	19	83%
No	2	9%
Did Not Answer	2	9%

Table 4.16 “Contesting” is Valuable to North American Brass Band Movement

Comments

Yes, it has expanded the growth of British style brass banding to many that were not aware of the flexibility of the all brass band.

NABBA satisfies a need for some of its members. If the end goal of preparing for contest is overall improvement and not necessarily winning, then it serves its purpose.

Yes, absolutely!

For many groups- yes. Our band is not inclined to contesting. We would possibly lose members because of time required.

Yes. But Salvation Army Bands cannot participate.

Yes (very much so). However it is inappropriate for Salvation Army Bands to compete.

Table 4.17 Additional Comments from the Respondents

GENERAL CONSIDERATIONS

Question 66 states “Membership in the band is an important part of a band member’s life, representing a genuine love of music.” Responses are found in table 4.18.

Agreement Level	Frequency	Percent
Strongly Agree	14	61%
Agree	8	35%
Undecided	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
Did Not Answer	1	4%

Table 4.18 Membership in a Band Represents a Member’s Love of Music

Question 67 states "Membership in the band is as much a social activity as it is a musical activity." Responses are recorded in table 4.19.

Agreement Level	Frequency	Percent
Strongly Agree	10	43%
Agree	8	35%
Undecided	3	13%
Disagree	1	4%
Strongly Disagree	0	0%
Did Not Answer	1	4%

Table 4.19 Band Membership is a Social as Well as Musical Activity

Question 68 reads “Membership in the band represents a general positive attitude by the band members concerning the value of music education in public schools, universities, etc.” Responses are found in table 4.20.

Agreement Level	Frequency	Percent
Strongly Agree	11	48%
Agree	9	39%
Undecided	2	9%
Disagree	0	0%
Strongly Disagree	0	0%
Did Not Answer	1	4%

Table 4.20 Band Membership Represents Positive Attitude Towards Music Ed.

The final question states “Brass banding is perhaps the best example of adult, amateur music-making in the world.” Table 4.21 records the responses.

Agreement Level	Frequency	Percent
Strongly Agree	8	35%
Agree	8	35%
Undecided	4	17%
Disagree	1	4%
Strongly Disagree	1	4%
Did Not Answer	1	4%

Table 4.21 Brass Banding is the Best Example of Amateur Music-making

CHAPTER 5

SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Purpose

The purpose of this study was to examine the status of active brass bands in the state of Ohio. In order to do this, a survey was sent to brass band conductors which examined the following topics:

1. Basic Information
2. Band Origin
3. Current Membership Demographics
4. Current Instrumentation
5. Organizational Structure
6. Rehearsal/Performances
7. Public/Community Support
8. Repertoire
9. The North American Brass Band Association (NABBA)
10. General Considerations

Due to the lack of information on the history or current status of the brass band movement in America, and particularly in the state of Ohio, a study of this

kind was needed. Many adult amateur musicians in England continue playing their instrument well after their school days are over. This continued type of participation is simply not the case in America.

This study was prepared to explore the connection between the brass band movement in Ohio and its effect on adult instrumental music participation. In addition, an examination of the current standing of brass bands in Ohio was deemed valuable in order to determine how and why these bands remain successful, and how they contribute to a musically educated society.

Procedures

A survey questionnaire entitled “Survey of Brass Bands Based in Ohio” was sent to brass band conductors in the state of Ohio. The survey contained 69 questions in short answer, multiple choice, and Likert scale form. Topics covered included basic information, band origin, membership demographics, instrumentation, organizational structure, rehearsals/performances, public/community support, repertoire, the North American Brass Band Association, and general considerations about the brass band movement.

The survey questionnaire was based upon the survey developed by Dr. Ned Mark Hosler for use in his 1992 dissertation entitled “The Brass Band Movement in North America: A Survey of Brass Bands in the United States and Canada.” The survey in this study was evaluated by 2 faculty members at The Ohio State University (Dr. Jon Woods and Dr. Jere Forsythe), and by 2 reputable brass band musicians (Dr. Paul Droste and Mr. Les Susi). It was found to be an acceptable instrument for the gathering of information.

The population chosen for this study included all the brass band conductors, past conductors, or historians in Ohio whose names and addresses were made available through Salvation Army Divisional Bandmasters, personal communications, the internet, and through officers and members of the North American Brass Band Association.

The "Survey of Brass Bands Based in Ohio" was either mailed via the United States Postal Service, or given directly to each brass band conductor, past conductor, or historian that was associated with an active brass band in Ohio. A cover letter and self-addressed stamped return envelope accompanied each survey.

Prior to the final survey deadline, attempts were made to contact non-respondents by telephone, through personal contact, or through associates to encourage completion of the questionnaire.

The survey questionnaire was given to 38 potential brass band conductors in Ohio. A total of 23 surveys was returned, for a response rate of 61%. As the surveys were collected, information was tabulated and recorded. A list of respondents and non-respondents was also made at this time. Basic information, band origin, current membership demographics, instrumentation, organizational structure, and information on rehearsals and performances were combined to give a "case history" of each band. Data concerning community support, repertoire, the North American Brass Band Association, and general considerations was compiled into tables using percentages (rounded to the nearest full percent).

Results

1. 23 of the 38 surveys were returned for a response rate of 61%. A total of 15 bands (39%) did not participate in the survey.
2. Data from the surveys on basic information, band origin, membership demographics, instrumentation, organizational structure, and rehearsals/performances was compiled into a “case history” for each band.
3. Data from the surveys on public/community support, repertoire, the North American Brass Band Association, and general considerations about the brass band movement was compiled into tables using percentages.
4. In response to the statement “Brass band performances are well attended by members of the community,” 2 (9%) participants strongly agreed, 9 (39%) agreed, 5 (22%) were undecided, 6 (26%) disagreed, and 1 (4%) did not answer.
5. Regarding whether or not the brass band is the best known instrumental music ensemble in the community, 3 (13%) participants strongly agreed, 2 (9%) agreed, 4 (17%) were undecided, 9 (39%) disagreed, 4 (17%) strongly disagreed, and 1 (4%) did not answer.
6. Concerning the ability of the news media to effectively publicize brass band performances, 1 (4%) strongly agreed, 4 (17%) agreed, 5 (22%) were undecided, 6 (26%) disagreed, 6 (26%) strongly disagreed, and 1 (4%) did not answer.
7. Reacting to the ability of the news media to effectively cover/review brass band performances, 1 (4%) participant agreed with the statement, 7 (30%) were undecided, 4 (17%) disagreed, 10 (43%) strongly disagreed, and 1 (4%) did not answer.

8. On whether the community is willing to provide the necessary financial support to keep the band running, 7 (30%) participants agreed, 9 (39%) were undecided, 5 (22%) disagreed, 1 (4%) strongly disagreed, and 1 (4%) did not answer.
9. Reflecting on the statement “The brass band literature chosen for performance challenges the performers’ technique, interpretive abilities, and capacity for artistic involvement,” 15 (65%) participants strongly agreed, 7 (30%) agreed, while 1 (4%) was undecided.
10. Concerning the issue of whether or not the literature that is chosen lies within the capabilities of the band, and within the limits of the rehearsal time available, 10 (43%) participants strongly agreed, and 13 (57%) agreed.
11. A total of 14 (51%) participants strongly agreed and 6 (26%) agreed that the literature chosen represents a wide range of styles, and presents an overall variety to the audience, while 2 (9%) were undecided, and 1 (4%) disagreed.
12. As to whether or not the literature performed is primarily original compositions for brass band written by British composers, 2 (9%) participants strongly agreed, 8 (35%) agreed, 4 (17%) were undecided, 4 (17%) disagreed, 4 (17%) strongly disagreed, and 1 (4%) did not answer.
13. In response to the statement “The literature performed includes transcriptions and arrangements, as well as some original works for brass band,” 4 (17%) participants strongly agreed, 15 (65%) agreed, 1 (4%) was undecided, 2 (9%) disagreed, and 1 (4%) did not answer.
14. A total of 9 (39%) participants strongly agreed and 12 (52%) agreed that

literature chosen for performance is determined by the nature and location of the event, while 1 (4%) participant was undecided and 1 (4%) disagreed.

15. Regarding the issue of whether the band literature chosen for performance reflects a desire to raise the musical consciousness of both the listening audience and the performers, 11 (48%) participants strongly agreed, 9 (39%) agreed, 2 (9%) were undecided, and 1 (4%) did not answer.
16. In indicating where published musical arrangements for the ensemble were purchased, participants included the following: local music retailer- 6 (16%), mail-order supplier in the United States-16 (42%), and mail-order supplier from overseas- 10 (26%). 6 (16%) respondents indicated another source (Salvation Army suppliers, individual band arrangers).
17. 11 (48%) of the participants reported that their bands were members of the North American Brass Band Association, 11 (48%) reported that they were not, and 1 (4%) did not answer.
18. 9 (39%) of the participants reported that their bands participated in the North American Brass Band Championships, 13 (57%) had not, and 1 (4%) did not answer. Although 13 bands reported that they had not participated, one band appeared at the Championships as a guest band, and one appeared as an exhibition band (non-contesting).
19. 19 (83%) participants felt that "contesting" was of value to the brass band activity in North America, while 2 (9%) did not, and 2 (9%) did not respond.

20. Several respondents took the opportunity to write comments regarding the practice of “contesting” in North America (see Table 4.17).
21. Regarding band membership as an important part of a band member’s life, representing a genuine love of music, 14 (61%) participants strongly agreed, 8 (35%) agreed, and 1 (4%) did not answer.
22. On whether band membership was as much a social activity as a musical one, 10 (43%) participants strongly agreed, 8 (35%) agreed, 3 (13%) were undecided, 1 (4%) disagreed, and 1 (4%) did not answer.
23. Regarding whether brass band membership represented a general positive attitude by the band members concerning the value of music education in public schools, universities, etc., 11 (48%) participants strongly agreed, 9 (39%) agreed, 2 (9%) were undecided, and 1(4%) did not answer.
24. 8 (35%) participants strongly agreed and 8 (35%) agreed that brass banding is perhaps the best example of adult, amateur music-making in the world, while 4 (17%) were undecided, 1 (4%) disagreed, 1 (4%) strongly disagreed, and 1(4%) did not answer.

Conclusions

Based on the results of the Survey of Brass Bands in Ohio, the following conclusions about the brass band movement in Ohio are offered:

1. There is now available a survey of the current status of 23 active brass bands in Ohio. The largest number of bands (10) are located in the Columbus area.
2. Most survey respondents thought that the news media could do a much better job of publicizing, covering and reviewing brass band performances. Brass band conductors may be able to help this situation by inviting the media to their concerts (by giving them a free ticket).
3. Nearly all of the respondents agree that brass bands are capable of performing music in a wide variety of styles and genres.
4. Only 11 of the 23 bands are currently members of the North American Brass Band Association. This may be due to the fact that the majority of bands surveyed are associated with the Salvation Army, and do not compete.
5. Although 19 of the bands surveyed feel that “contesting” is of value to the brass band movement, only 9 have participated in the NABBA-sponsored Championships. This may be due to a lack of funds for traveling, or bands may be concerned with the time commitment that is involved with contesting.
6. Salvation Army bands, by nature of their church doctrine, do not elect to compete in brass band competitions.
7. The primary purposes of each band were found to be slightly different. The main goal of the youth bands was to supplement their school music

programs. The purpose of the Salvation Army bands was to worship and glorify God. The goal of The Ohio State University Marching Band and The Ohio State University Marching Band Alumni was to entertain and to support the university. The main function of the remaining bands was to provide an outlet for adults to play after their school years.

8. 4 of the 23 bands were founded by the same person- Eric Aho. After starting 2 youth bands, the popularity of these groups warranted the addition of 2 more bands, all of which operate under the "All-Star" name.
9. 2 of the bands are conducted by Dr. Keith Wilkinson, and 2 of the bands are conducted by Anita Cocker Hunt (both Salvationists which conduct 1 Salvation Army band and 1 adult amateur brass band each). Since Salvation Army bands do not elect to participate in competitions, these adult bands may provide an outlet for these conductors to compete.
10. All of the bands have from 6-45 members, with the exception of The Ohio State University Marching Band (225 members) and The Ohio State University Marching Band Alumni (1,271 dues paying members). This is due to the unique function of these ensembles.
11. All but 3 of the bands rehearse weekly for 1-2 hours. The exceptions are again The Ohio State University Marching Band (rehearses Monday-Friday for 2 hours each, plus football games on Saturdays) The Ohio State University Marching Band Alumni (rehearses bimonthly for 2 hours), and the NEOSA Youth Band (rehearses every 3rd week for 3 hours).
12. All but 2 bands have an 8-12 month rehearsal/performance schedule. The exceptions are the London Silver Cornet Band (are active only for the summer season) and The Ohio State University Marching Band (are

active only in the fall).

13. The instrumentation of 19 of the 23 bands surveyed was based on the British-style brass band (using cornets, alto horns, and separate baritone and euphonium parts). The exceptions were The Ohio State University Marching Band (uses trumpets and mellophones), The Ohio State University Marching Band Alumni (uses trumpets, mellophones, and the occasional woodwind player), the Scioto Valley Brass and Percussion Company (occasionally uses French horns and trumpets), and the Adelphi Community Band (uses trumpets, sousaphones, and double-belled euphoniums).
14. 18 of the 23 bands surveyed reported more male than female members.
15. 9 of the 23 bands included former members of The Ohio State University Marching Band. This may be because of the large number of brass musicians that attended The Ohio State University, participated in the marching band, and enjoyed their experiences enough to find a place to continue playing their instruments even after graduation.
16. The majority of the survey participants agree that brass banding is perhaps the best example of adult, amateur music-making in the world.

Implications

The purpose of the study was to examine the status of active brass bands in Ohio. The following suggestions may be used to continue the success of the brass band movement in that state and beyond.

1. Of the 38 brass bands that are found in Ohio, only 15 (39%) are not associated with the Salvation Army. The formation of new adult amateur community bands should be encouraged, along with the formation of youth and college level brass bands.
2. The versatility of the brass band (almost all parts written in the treble clef, ability of the brass band to play in a wide variety of styles and for many different functions) should not be forgotten or taken for granted in the formation of a new band.
3. Although many bands do not feel the need to have a constitution or set of officers, the most successful bands do have some sort of organizational structure.
4. Bands should be encouraged to join the North American Brass Band Association to continue its mission “to foster, promote, and otherwise encourage the establishment, growth, and development of amateur and professional British-type brass bands throughout the United States and Canada.” Bands will then be able to compete in the NABBA- sponsored Championships and communicate with other brass band enthusiasts in other parts of the country.
5. The study of the brass band movement is relevant to all music educators in the continual struggle to keep musicians active throughout their lives.
6. Data gathered from this study may be used to organize and maintain additional brass bands.

Recommendations

As a result of this study, the following recommendations will be offered:

1. The examination of amateur musical ensembles should be continued, especially to encourage the benefits of life-long music participation.
2. American composers should be encouraged to write literature for the British-style brass band.
3. The North American Brass Band Association needs to encourage greater participation in its NABBA -sponsored Championships, as contests encourage higher musical standards, encourage new literature to be written and promote greater visibility of the brass band movement.
4. More research is needed about successful brass bands in other parts of the world.
5. Due to the lack of information, more research is needed on the history of brass bands in America, in the Salvation Army, and in other parts of the world.

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APPENDIX A
SURVEY COVER LETTER

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Columbus, OH 43229
(614) 890-5853

Dear Brass Band Conductor:

My name is Diana Herak, and I am currently a Master's Degree student of Dr. Jon Woods at The Ohio State University. In partial fulfillment of my degree, I am writing a thesis on the history of brass bands located in Ohio. I have already compiled information about all the brass bands in the Columbus area, and now I'm in the process of including all of the bands in the state.

I would very much like to include your band in my study. I hope you will take a few minutes to fill out this questionnaire and return it to me as soon as possible.

Thank you for helping me in this important project towards my impending graduation!

Diana Herak

APPENDIX B
SURVEY OF BRASS BANDS BASED IN OHIO

SURVEY OF BRASS BANDS BASED IN OHIO

BASIC INFORMATION

1. Name of Band _____
2. Conductor's Name _____

BAND ORIGIN

3. When was the band formed? _____
4. What was the original name of the band (if different from the current name)?

5. Who was the first director (if different from the current one)? _____

6. How many directors have served the band since its inception? _____

7. How did the current director become involved with the brass band movement? _____

8. What is the primary purpose/function of the band? _____

9. Please give a brief history of the band: _____

CURRENT MEMBERSHIP DEMOGRAPHICS

10. How many members are currently participating in the band? _____

11. How many members have had high school instrumental music training? _____

12. How many members have had college instrumental music training? _____

13. How many members are current or former music educators? _____

14. How many members are current or former professional musicians? _____

15. How many members are current or former members of The Ohio State University Marching Band? _____

16. What are the number of males and females in the ensemble?

_____ Males _____ Females

17. What are the number of members in the following age brackets?

10-12_____	23-30_____	51-60_____
13-18_____	31-40_____	61-70_____
19-22_____	41-50_____	Other_____

18. Are members financially compensated for their time spent in the ensemble?

_____ Yes _____ No

19. Are members required to pay any type of participation fee?

_____ Yes _____ No

20. How is the retention rate in your band? _____

21. What types of dress/uniforms are worn at performances?

_____ Casual clothes

_____ Dress clothes

_____ Matching Blazers/Shirts/Trousers, etc.

_____ Period Costume

_____ Military Uniform

_____ Band Uniform

_____ Other (specify) _____

22. Who provides the uniform for performances?

_____ Individual Members

_____ Band Treasury

_____ Outside Sponsor/Donor

_____ Other (specify) _____

CURRENT INSTRUMENTATION

23. What types of high-brass instruments are used in the band?

_____ Cornets

_____ Trumpets

_____ Combination of Both

24. What types of mid-brass instruments are used in the band?

_____ E Flat Alto Horns

_____ French Horns

25. What types of instruments are used to cover the baritone and euphonium parts?

_____ Baritones Only

_____ Euphoniums Only

_____ Combination of Both as dictated in the score

26. Indicate the number of players on each part in the band and the most popular brand of instrument (if known) used in each section.

_____ E Flat Cornet/Trumpet (brand) _____

_____ Solo/1st B Flat Cornet/Trumpet _____

_____ 2nd B Flat Cornet/Trumpet _____

_____ 3rd B Flat Cornet/Trumpet _____

_____ Repiano Cornet/Trumpet _____

_____ Flugelhorn _____

_____ E Flat Alto Horn/French Horn_____

_____ Tenor Trombone_____

_____ Bass Trombone_____

_____ Baritone_____

_____ Euphonium_____

_____ E Flat Tuba_____

_____ BB Flat Tuba_____

_____ Sousaphone_____

_____ Percussion_____

_____ Other (specify)_____

27. Please indicate which of the instruments are provided by the members and which instruments are provided by the band/sponsor.

(Use M for Members; Use B for Band; Use MB if a combination of both.)

_____ E Flat Cornets/Trumpets

_____ B Flat Cornets/Trumpets

_____ E Flat Alto Horns

_____ French Horns

_____ Trombones

_____ Baritones

_____ Euphoniums

_____ E Flat Tubas

_____ BB Flat Tubas/Sousaphones

_____ Percussion

_____ Other (specify)_____

ORGANIZATIONAL STRUCTURE

28. Is the band incorporated?_____

29. Does the band have tax exempt status?_____

30. Does the band have a constitution and/or set of by-laws?_____

31. Does the band have a Board of Directors?_____

32. Does the band have a set of officers? _____

33. Does the band utilize various committees (for public relations, funding, etc.)?

34. How are individuals selected for membership?

_____ Audition

_____ Invitation

_____ Other (specify) _____

35. How are conductors selected to direct the band?

_____ Conductor is the person who organized the band

_____ Audition

_____ Invitation

_____ Other (specify) _____

36. What type, if any, of financial compensation is awarded the conductor?

_____ Salary

_____ Expenses

_____ None given

_____ Other (specify) _____

37. What is the primary source of funding for the band?

_____ Concert Donations

_____ Corporate Sponsorship

_____ Member Dues/Participation Fees

_____ Municipal Tax

_____ Other (specify) _____

38. Has the band received any grants? _____

39. Are the members of the band required to do any type of individual fund-raising?

40. What is the estimated operating budget for a given calendar year?

41. Does the band help finance or support any other band or musical organization?

_____ Yes (name)_____

_____ No

REHEARSALS/PERFORMANCES

42. How many months per year does the band rehearse/perform? _____

43. How often does the band rehearse? _____

44. What is the average length of each rehearsal? _____

45. Where are the rehearsals held? _____

46. How many performances are given each year? _____

47. Where are the majority of performances held?

_____ University/public school auditorium

_____ Church

_____ Outdoor facility

_____ Public auditorium

_____ Other (specify)_____

48. What were some of the most prestigious events that your band has performed for? _____

49. Has your band made any recordings (cassettes/CDs) available for public sale? _____

PUBLIC/COMMUNITY SUPPORT

Respond to the following statements, circling the appropriate response below each.

SA - Strongly Agree

A - Agree

U - Undecided

D - Disagree

SD - Strongly Disagree

50. Brass band performances are well attended by members of the community.

SA A U D SD

51. The brass band is very likely the best known instrumental music ensemble in the community.

SA A U D SD

52. The local news media does an effective job of publicizing brass band performances.

SA A U D SD

53. The local news media does an effective job of covering/reviewing brass band performances.

SA A U D SD

54. The community is willing to provide necessary financial support through donations, grants, etc. to help keep the band operating.

SA A U D SD

REPertoire

55. The brass band literature chosen for performance challenges the performers' technique, interpretive abilities, and capacity for artistic involvement.

SA A U D SD

56. The literature chosen lies well within the capabilities of the band, and within the limits of the rehearsal time available.

SA A U D SD

57. The literature chosen represents a wide range of styles, and presents an overall variety to the audience.

SA A U D SD

58. The literature performed is primarily original compositions for brass band written by British composers.

SA A U D SD

59. The literature performed includes transcriptions and arrangements, as well as some original works for brass band.

SA A U D SD

60. Literature chosen for performance is determined by the nature and location of the event.

SA A U D SD

61. The band literature chosen for performance reflects a desire to raise the musical consciousness of both the listening audience and the performers.

SA A U D SD

62. Where are published musical arrangements for the ensemble purchased?

_____ Local Music Retailer

_____ Mail-Order from Supplier in United States

_____ Mail-Order from Supplier in Canada

_____ Mail-Order from Supplier overseas

_____ Other (specify) _____

THE NORTH AMERICAN BRASS BAND ASSOCIATION (NABBA)

63. Is your band a member of NABBA? _____

64. Has your band ever participated in the NABBA sponsored North American Brass Band Championships? _____

65. Do you feel that "contesting" is really of value to the brass band activity in North America? _____

GENERAL CONSIDERATIONS

Respond to the following statements, circling the appropriate response below each.

SA - Strongly agree

A - Agree

U - Undecided

D - Disagree

SD - Strongly Disagree

66. Membership in the band is an important part of a band member's life, representing a genuine love of music.

SA A U D SD

67. Membership in the band is as much a social activity as it is a musical activity.

SA A U D SD

68. Membership in the band represents a general positive attitude by the band members concerning the value of music education in public schools, universities, etc.

SA A U D SD

69. Brass banding is perhaps the best example of adult, amateur music-making in the world.

SA A U D SD

APPENDIX C
LIST OF RESPONDENTS

List of Respondents

1. Adelphi Community Band
2. Akron Citadel Band
3. All-Star Brass and Percussion
4. Brass Band of Columbus
5. Central Ohio Brass Band
6. Cincinnati Brass Band
7. Collegiate All-Star Brass Band
8. Columbus Citadel Band
9. Cuyahoga Valley Brass Band
10. Heidelberg Brass Band
11. Junior Varsity All-Star Brass Band
12. London Silver Cornet Band
13. NEOSA Youth Band
14. Ohio State University Marching Band
15. Ohio State University Marching Band Alumni- Active Band
16. The Ohio Valley British Brass Band
17. The Salvation Army Band of Coshocton, Ohio
18. The Salvation Army Center Hill Band
19. The Salvation Army of Hamilton, Ohio Band
20. The Salvation Army Middletown Corps Band
21. Scioto Valley Brass and Percussion Company
22. Varsity All-Star Brass Band
23. Warren, Ohio Corps Band

APPENDIX D
LIST OF NON-RESPONDENTS

List of Non-Respondents

(the following are all brass bands associated with the Salvation Army)

1. Batavia
2. Bellaire
3. Cambridge
4. Canton Citadel
5. Cincinnati Citadel
6. Cincinnati (West Side)
7. Cleveland Temple
8. Columbus (Northwest)
9. Dayton (Central)
10. Findlay
11. Ravenna
12. Salem
13. Salvation Army Southwestern Ohio/Northeastern Kentucky Youth Band
14. Toledo Citadel
15. Youngstown