

**FILM MUSIC AND WIND BAND REPERTOIRE:  
THE OPINIONS OF HIGH SCHOOL BAND DIRECTORS**

A PLAN B PAPER  
SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL  
OF THE UNIVERSITY OF MINNESOTA

BY  
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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
MASTER OF MUSIC IN MUSIC EDUCATION

March, 2004

### Acknowledgments

The author of this work would like to acknowledge all those individuals who participated directly or indirectly with this research project.

The assistance of the committee members, Dr. Judith Kritzmire, Department Head; Dr. Mark Whitlock, Director of Bands; and Dr. Daniel Lipori, Musicologist; was deeply appreciated. It was an honor to be a student under their leadership. I would especially like to thank Dr. Kritzmire for all of her guidance and patience through the entire process.

Special thanks are extended to my band students at Northwestern Middle School and Northwestern High School. Their help preparing the questionnaires for mailing and their daily music making with me were invaluable.

Finally, a special debt of gratitude is (and will always be) owed to my wife, Crystal, for her encouragement, support and understanding as I completed this project.

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### Abstract

Selecting appropriate repertoire seems to be an issue of ongoing interest among wind band directors. Since the curriculum of a wind ensemble is largely determined by the repertoire, one can make the argument that choosing the music to be performed may be the most important decision that the conductor can make. Although symphonic film music and film music arrangements for these ensembles are readily available, few studies appear to exist regarding the role of film music within the wind band repertoire. Therefore, the purpose of this study was to determine the opinions of high school band directors regarding their use of film music arrangements in their concert programs throughout the regular school year.

The subjects for this investigation were high school band directors from three north midwestern states. A questionnaire was sent to approximately 500 high school band directors in Iowa, Minnesota and Wisconsin. The subjects were asked to provide their opinions regarding appropriate venues for film music performance, the quality of film music transcriptions or arrangements for wind band and the influence of film music and film composers on wind band composers and compositions. The respondents were also given the opportunity to offer general opinions about the general topic of film music and wind band repertoire.

The results of this study showed that there is agreement among subjects that a "Non-Pops" concert is an appropriate venue for film music performance while a music contest or festival is not an appropriate venue for film music performance. The results also showed that the directors believed that film music arrangements are of high quality and that this music has artistic value in addition to popular appeal. Very few respondents reported that they program film music more today than they did five to eight years ago. Most of the directors would like to see some of the older film scores arranged for the wind band and that film music has influence wind band compositions.

Based on the results of this study, it is recommended that there be more professional discussion about film music transcriptions/arrangements for the wind band. More discussion may lead to a recognition of high quality film music music that could be programmed on a regular basis. It is also recommended that if film music is programmed, the arrangement's musical value rather than short term popularity should be a selection factor.

## **Film Music and Wind Band Repertoire: The Opinions of High School Band Directors**

### **CHAPTER ONE**

#### **Introduction**

One of the most important questions asked by band directors may be "What music should my band perform?" When a band director explores the repertoire of an ensemble, several factors must be considered including the abilities of the group, the appropriateness of the composition as well as the educational and artistic value of the work. In the forward of a book by Dvorak, Fennell states that "choosing music is the single most important thing a band director can do, and is the only thing a band director can do alone, made more important because of the substandard repertoire continually being published." (Dvorak, 1993, p. 7) Thomson suggests that "the most obvious consideration is that the music should suit the age and musical and technical sophistication of the ensemble." (Thomson, 1998, p. 10) In an interview by Terrasi, Green adds that "repertoire selection is the most important choice directors make." (Terrasi, 1998, p. 14) Menghini concurs when he asserts that "because repertoire makes up the curriculum for a school ensemble, the choice of music is one of the most important decisions made each year." (1999, p. 28)

There is a wide variety of works available to directors including original works for band, classical transcriptions, film score arrangements, Broadway show arrangements and pop music arrangements. While most wind band libraries have an abundance of music to select from, many directors are in search of new publications to purchase for their ensembles. One resource a band director may use to select new purchases for their band are publishers' catalogues.

Publisher's catalogs include a wide representation of styles including Broadway show arrangements, marches, original works for band, and film score arrangements. In the seven of the 2002-2003 publisher's (Carl Fisher, Alfred, Queenwood/Kjos, Hal Leonard, de Haske, Curnow and Warner Bros.) catalogs for new band music, 8% of new works available for band (grade 3-5) were film score arrangements. In the *J. W. Pepper 2002-2003 Mid Year Catalog*, 8 (12%) of the 69 pieces listed (grade 3-5) featured music from films.

A content review of *The Instrumentalist* undertaken by the author from 1998-2002 revealed the general topic of band repertoire was discussed in sixty-one articles. In thirty-five of these, a specific work written for the wind band was examined. Six authors concentrated on specific wind band composers. In addition, seven authors referred to a particular style or genre of wind band compositions, eight were concerned with selecting and programming music for the wind band and four addressed a particular grade level of wind band compositions.

With all of the style options available for purchase and programming by band directors, it is interesting that in the literature viewed, "Non-classical" works for band were only discussed by two authors and four articles were located that addressed the topic of film music. These writings are discussed more fully in chapter 2 of this study.

The film industry is large and the availability of soundtrack albums appears to be widespread. In 2001, the top ten grossing movies in the United States brought in over two billion dollars, (www.imdb.com) Of these films, seven had soundtrack albums that feature symphonic film scores, (www.imdb.com) However, despite the apparent popularity of symphonic film soundtracks and the subsequent ease with which a director can purchase film score arrangements, the topic of the utilization of film music arrangements in the wind band repertoire seems to have received little professional attention.

### Need for the Study

Selecting appropriate repertoire appears to be an important issue among wind band directors. Since the curriculum of a wind band class is largely determined by the repertoire, choosing the music to be performed may be the most important decision that a wind band conductor can make. Although symphonic film music and film music arrangements for wind band are readily available, few studies appear to exist regarding the role of film music within the wind band repertoire.

### Purpose of the Study

While film music arrangements for wind band are readily available, it is unclear if any of this literature is gaining stature or approval as a part of the wind band repertoire. Therefore, the purpose of this study is to determine the opinions of high school band

directors regarding their use of film music arrangements in their concert programs throughout the regular school year.

### Statement of the Problem

The research problem investigated for this study was: What are the opinions of high school band directors regarding film music and wind band repertoire?

### Research Questions

Five research questions guide this study:

1. What are the opinions of high school band directors regarding appropriate formats and venues for film music performance?
2. What are the opinions of high school band directors regarding the quality of film music transcriptions or arrangements for wind band?
3. What are the opinions of high school band directors regarding the influence of film music and film composers on new music being written for the wind band?
4. What are the opinions of high school band directors regarding specific film scores arranged for wind band?
5. To what extent do band directors program film music in annual concerts?

### Delimitations of the Study

This study sought to determine the opinions of high school band directors regarding the role that film music plays in the wind band repertoire. The general attitudes of high school band directors toward film music as a part of their performance repertoire were also examined. No attempt was made to consider wind band repertoire overall.

## **Definition of Terms**

The following definitions refer to the use of the terms in this study.

### **Film Music**

Film music, sometimes referred to as a film score, is typically symphonic music that is heard in the background of a film. It does not refer to rock or pop music that may be used within the story line of a film.

### **Film Music Arrangement**

Since most film scores are written for a symphony orchestra, a film music arrangement is defined as a film score that has been rewritten for wind band. This often includes simplifying the music to make it more playable by a younger or less talented wind band.

### **Film Music Transcription**

Since most film scores are written for a symphony orchestra, a film music transcription refers to a film score that has been re-orchestrated for the instruments (woodwinds, brass and percussion) that make up a typical wind band. A transcription is done with the intent of preserving the difficulty level of the original work.

### **Wind Band**

A wind band is a musical ensemble consisting of woodwinds, brass and percussion. The size of a wind band is generally from 40 to 100 members. The terms concert band, symphonic band and wind ensemble are generally accepted as alternate names for a wind band. In contrast, a wind band does not refer to a marching band, pep band, jazz band, etc.

### **Wind Band Repertoire**

Wind band repertoire is the music that a wind ensemble rehearses and prepares for performance. The repertoire of a high school wind band would primarily consist of works performed throughout the school year at concerts.

## CHAPTER TWO

### Review of the Literature

The purpose of this study was to determine the opinions of high school band directors regarding the role that film music plays in the wind band repertoire. A search for literature regarding film music as it relates to wind band repertoire was conducted in music education and wind band periodicals published in the last ten years. No articles were found that addressed this issue. The search was expanded to a content study of periodical articles addressing the general topic of wind band repertoire. The periodical selected for this study was *The Instrumentalist*. The author also searched for recent research studies pertaining to wind band repertoire.

#### Professional Opinion

A content review of *The Instrumentalist* was done to determine what discussion was being conducted on the subject of wind band repertoire and more specifically, the effect that film music may have on wind band repertoire. This review was limited to articles published in *The Instrumentalist* during the five year period of January 1998 through December 2003. A search also attempted to find any article addressing the topic of film music in any music journal over the past fifteen years.

The five year content review of *The Instrumentalist* revealed that the topic of wind band repertoire was addressed in sixty-one articles. Thirty-five of these articles referred to a specific piece written for the wind band and six concentrated on specific wind band composers. In addition, seven articles were concerned with a particular style or genre of wind band compositions, eight pertained to selecting and programming music for the wind band and four examined a particular grade level of wind band compositions.

The authors of the thirty-five articles analyzing specific works for wind band wrote about classic works for band, contemporary works for band as well as works considered by many to be part of the wind band's core repertoire. The following works were discussed (in order by author of article):

*Trittico* by Vaclav Nelhybel (Bath, 2002)  
*Crystals* by Thomas Duffy (Battisti, 2001)  
*Emblems of Unity* by J. J. Richards (Bordo, 2000)  
*Pomp and Circumstance* by Edward Elgar (Brame, 1999)  
*Watchman, Tell Us of the Night* by Mark Camphouse (Brown, 2001)  
*Overture for Band* by Felix Mendelssohn (Johns, 2002)

*Family Album Suite* by Morton Gould (Kenny, 2000)  
*La Fiesta Mexicana* by H. Owen Reed (Knight, 1998)  
 "Nimrod" by Edward Elgar, arranged by Alfred Reed (Knight, 1998)  
*Four Scottish Dances* by Malcom Arnold (Knight, 2000)  
*Outdoor Overture* by Aaron Copland (Knight, 2001)  
*Hebrides Suite* by Clare Grundman (Kopetz, 1998)  
*Serenade for Band* by Vincent Persichetti (Mast, 2002)  
*Pastime* by Jack Stamp (McCrann, 2002)  
*Symphony No. 1 "Lord of the Rings"* by Johan De Meij (Menghini, July 2002)  
*Marche des Rogations* by Eugene Gigout (Peterson, 2002)  
*Ballad for Band* by Morton Gould (Peterson, 2002)  
*Remembrance* by Warren Benson (Peterson, 2002)  
*The Final Covenant* by Fisher Tull (Peterson, 2002)  
*Polly Oliver* by Thomas Root (Peterson, 2002)  
*Two 17th-Century Italian Songs* by Claudio Monteverdi and Alessandro  
 Scarlatti, arranged by Thomas Tyra (Peterson, 2002)  
*Grand Serenade for an Awful Lot of Winds and Percussion* by PDQ Bach  
 (Reely, 2000)  
*Mini-Suite* by Morton Gould (Ripley, 1998)  
*Japanese Tune* by Soichi Konagya (Ripley, 2002)  
*Dream Catcher* by Francis McBeth (Rocco, 2001)  
*On a Hymnsong of Philip Bliss* by David Holsinger (Sheldon, 1998)  
*God of Our Fathers* by Claude T. Smith (Sheldon, 2000)  
*Apocalyptic Dreams* by David Gillingham (Steward, 2002)  
*Allerseelen* by Richard Strauss (Stone, 1998)  
*Flourish for Wind Band* by Ralph Vaughn Williams (Stone, 1999)  
*Symphonic Overture* by Charles Carter (Stone, 1999)  
*Ghost Train* by Eric Whitacre (Stone, 1999)  
*Chorale and Shaker Dance* by John Zdechlik (Thomson & Baumer, 2000)  
*Colonial Airs and Dancers* by Robert Jager (Thomson & Baumer, 2001)  
*Vesuvius* by Frank Ticheli (Thomson & Baumer, 2001)  
*Scenes from the Louvre* by Norman Dello Joio (Wojcik, 1998)  
*Third Suite* by Robert Jager (Wojcik, 1998)  
*Court Festival* by William Latham (Wojcik, 1999)  
*Liturgical Music for Band* by Martin Mailman (Wojcik, 1999)

Six authors examined the works of Aaron Copland (Battisti, 1999), Vaclav Nelhybel (Boonshaft, 1998), Norman Dello Joio (Torok, 2000) and Clifton Williams (Wojcik, 2000). Sheldon (2000) brought to light several Australian composers and Knight (2001) highlighted several middle school band composers.

Five authors addressed a particular style or genre of wind band composition. Foster (1998), Park (2000) and Kaisershot (1999) discussed the concert march. In addition to concert marches, Foster (1998) also wrote about band symphonies and concert openers. Stone (1999) highlighted Canadian band music and Bordo (2001) encouraged one to revisit several band transcriptions.

Of the three authors that examined a particular grade level of wind band composition, Sheldon (1999) and Naylor (2000) were most concerned with works written

for young bands (grades 1 & 2). Grechesky (1998) gave brief descriptions of thirty-two works written at the grade four level.

Eight authors addressed selecting and programming music for the wind band. Menghini (1999), Thomson (1998) and Battisti (2000) discussed the importance of selecting good literature to perform since the music being performed constitutes the curriculum of any given wind band. Reely (1998) encouraged conductors to be especially careful as they prepare a program for a convention performance, Camphouse (2001) discussed programming and other ensemble issues and Green expands issues such as the repertoire's role in music education, commissioning and interpreting new works for band as well as score study and rehearsal technique. (Terrasi, 1998, p. 14)

Of the 61 articles published in *The Instrumentalist* from January 1998 through December 2002 concerned with the topic of repertoire, only two addressed literature other than "classical." Needham questions various aspects of performing popular music arrangements. (Needham, 2000, p. 104) In discussing his concert programs for the Cincinnati Pops Orchestra, Erich Kunzel mentions that his orchestra performs swing music, Broadway music, classical pieces as well as film scores. (Pettit, 2002, p. 12)

In a search for discussions of film music in music journals over the past fifteen years, four articles were found. All four articles were published in *The Instrumentalist* from 1990 to 1992. Meloy interviewed film composer Michael Kamen, who addressed issues such as melodic ideas, composing for specific artists, compositional techniques as well as Kamen's own music education. (Meloy, 1992) Karlin (1991) examined the film composition careers of Lalo Schifrin and Fred Karlin in two separate articles. The fourth article was a reprint of part of a book written by Fred Karlin and Robert Wright concerned with film score orchestration. (Karlin & Wright, 1990)

In the four volumes of *Teaching Music through Performance in Band* (Miles, 1997-2002), there are many discussions held by the various authors regarding wind band repertoire as well as programming pieces for concerts. Programming concerts based on historical relevance (Vol. 2), form and structure (Vol. 3) as well as grade level considerations (Vol. 1) are all examined. In Volume 4, Aaron Copland's *The Red Pony: Film Suite for Band* is included in the Teacher Resource Guide. It is listed in the Grade Five section of the book. (Miles, 711) However, there is no specific mention of the role

that film music may have in wind band repertoire.

### Research Studies

The author located three recent doctoral research studies scrutinizing the topic of wind band repertoire. In a 1990 dissertation, Woike looked at the issue of the wind band performance repertoire at the university level. The purpose of the research was to determine present practice in the selection of repertoire for study and generate a listing of works studied and performed over a period of at least four years at the participating institutions. (Woike, 1990, p. 4) It is interesting to note that Woike's listing of works studied and performed included fourteen performances of music by the film composer, John Williams. Of the works listed, six of the eight pieces listed featured his film compositions. To put these numbers into perspective, one must note that band works by Gustav Holst received fifty-six performances.

In a 1996 research study, Gaines addressed the core repertoire of concert music for high school band. The goal of the research study was "to determine if high school band directors agree on a core repertoire for high school band and if so, what compositions constitute this list" (Gaines, 1996, p. 1). In addition, Gaines sought to determine whether the core repertoire list includes "works other than 'serious' band music." (Gaines, 1996, p. 7) Gaines made the conclusion that works other than "serious" band music do not belong on a list of core repertoire. (Gaines, 1996, p. 107)

Young (1998) scrutinized the quality of repertoire chosen by high school wind band conductors as well as the resources and criteria used to choose the literature. In this study, the researcher asked respondents to list the titles of band compositions their ensembles performed during the academic year of 1994-95 through 1996-97. While there were no film music transcriptions or arrangements included on Young's "Good Quality," "High Quality," or "Exceptional Quality" lists, several composers who have composed music for films (Aaron Copland, John Corigliano and Dmitri Shostakovich) were included on the study's "Exceptional Quality Literature" list. (Young, 1998, p. 185-186) Eight respondents indicated that their groups had performed *Highlights from The Lion King*. The same number of respondents (N=8) said they had performed Holst's *Second Suite in F* and Grainger's *Lincolnshire Posy*, (Young, 1998, p. 60) Five respondents said they performed *An American Symphony* (music from *Mr. Holland's*

*Opus*). The same number of respondents (N=5) reported performing Robert Jager's *Third Suite for Band* with their ensembles (Young, 1998, p. 61). Finally, *Robin Hood: Prince of Thieves* (N=3) was listed as performed as frequently as Frank Ticheli's *Cajun FoikSongs*. (Young, 1998, p. 62) In this study, the music of film composer John Williams was listed by respondents as being performed 31 times. Only the music of five other composers received more frequent performances. The music of film composers Alan Menken and Michael Kamen was listed as being performed frequently with twelve and eleven citations. (Young, 1998, p. 68)

While Young's study did not rate film music arrangements as Good, High or Exceptional Quality, it is evident from this study that band directors did have strong preferences for performing the works of film music composers.

### Summary

The literature review undertaken for this study indicated a substantial professional interest in the subject of wind band repertoire. While many authors examined the topic of wind band repertoire, very few discussed film music. In addition, film music was not specifically discussed by any of the authors of the research studies reviewed for this research project.

## **CHAPTER THREE**

### **Research Methods**

#### Subjects

The subjects for this investigation were high school band directors from three north midwestern states. To select subjects for the study, the names of high school band directors were obtained from state music organizations (Wisconsin School Music Association, Minnesota Music Educators Association & Iowa Music Educators Association). The names and school mailing addresses of approximately 1500 band directors were received from the state music organizations. The researcher's name was removed from the list. After all the lists were received, the method of stratified random selection was used to reduce the total number to approximately 500. Every third name was selected from each list giving the researcher a list of 494 subjects. The Wisconsin School Music Association, Minnesota Music Educators Association and the Iowa Music Educators Association provided 196,165 and 133 names, respectively.

#### Procedure

In March of 2003, a letter (Appendix A) along with a questionnaire (Appendix C) and a stamped return envelope was sent to 494 high school band directors. The letter provided information about the research and asked the band directors to participate in the study. The date set for completion of data collection was April 7, 2003, giving the subjects two weeks to complete the questionnaire. Each questionnaire was numbered and assigned to a specific subject.

A pilot test was conducted prior to the data collection. The questionnaire was administered to three high school band directors, one middle school band director and two university band directors. Based on the comments of these subjects, no changes to the survey were undertaken.

One questionnaire was sent to each band director selected. The questionnaire consisted of six sections as follows:

- Section A: Demographics
- Section B: Appropriate Venues for Film Music Performance
- Section C: Quality of Film Music Transcriptions or Arrangements for Wind Band
- Section D: Specific Film Scores Arranged for Wind Band

- Section E: The Influence of Film Music and Film Composers on New Music Being Composed for the Wind Band
- Section F: General Opinions

Respondents were instructed to complete the questionnaire and were informed that it should take approximately fifteen minutes to complete.

494 questionnaires were distributed and 169 (34.21%) were returned. In an attempt to increase the return rate, a second letter (Appendix B) was sent to the subjects who had not yet responded to the first letter which included another questionnaire and stamped return envelope. The second date set for completion of data collection was May 23, 2003, giving the subjects approximately two weeks to complete the questionnaire. In the second mailing, 325 questionnaires were distributed and sixty-three additional questionnaires were returned. This established a total return of 232 questionnaires for a return rate of 49.96%. Twenty-eight (12.07%) surveys which were not filled out completely were excluded from the data analysis. This left a remaining number of 204 (41.30%) questionnaires that were complete and could be interpreted for analysis in this study. 16 of the respondents did not provide demographic information which accounts for a discrepancy in the results.

### Data Analysis

Responses to sections A through E of the questionnaire were tabulated to determine frequency and percent, by category. There were two open ended questions included on the questionnaire. One question asked band director's opinions of the value of film music and the other asked band director's to give any further comments they felt were relevant to the study. The responses to these questions were grouped into several categories and reported by number and percent.

## CHAPTER FOUR

### Results

#### Analysis of Data

The purpose of this study was to determine the opinions of high school band directors regarding film music and wind band repertoire. A questionnaire was sent to high school band directors to obtain their opinions on appropriate venues for film music performance, the quality of film music transcriptions / arrangements for wind band, the influence of film music and film composers on new music being composed for the wind band, and specific film scores arranged for wind band. General views were also elicited regarding film music and the wind band repertoire. Results are reported in frequency and percent. The responses on the two open-ended questions were thematized into appropriate categories. These results are also reported in frequency and percent.

#### Demographic Data

Respondents were asked to provide information on their schools, band programs and themselves. Of the 188 respondents that provided demographic information, 63 (33.51%) reported that they teach in high schools with less than 250 students enrolled making this the largest group. The second largest group were teachers from high schools of 400-899 students. (N=40, 21.28%) 138 (73.34%) respondents reported that between 30 and 149 students were participating in their programs. 54.26% (N=102) of the respondents were from a school having one wind band. 46 subjects (24.47%) said they teach at high schools with 2 bands. (Table 1)

The ages of the subjects responding to this study were balanced. There were only eight (4.25%) subjects who were 56 or older. The remaining age groups accounted for between 20.21% and 26.06% of the subjects. A majority of the subjects (N=105) reported they had been teaching fifteen years or less. Fifty-seven (30.32%) subjects had been teaching seven years or less and forty-eight (25.53%) had been teaching eight to fifteen years. Many (40.43%) of the subjects reported having a Masters Degree or higher. Forty-three (22.87%) had a Bachelors Degree and 69 (36.70%) were at an educational level of Bachelors Plus. (Table 1)

Table 1

*Demographics*

<b>School Size</b>	<b>N</b>	<b>%</b>
<b>Less than 250</b>	<b>63</b>	<b>33.51</b>
<b>250-399</b>	<b>33</b>	<b>17.55</b>
<b>400-899</b>	<b>40</b>	<b>21.28</b>
<b>900-1499</b>	<b>29</b>	<b>15.42</b>
<b>More than 1500</b>	<b>23</b>	<b>12.23</b>
<b>Students in Program</b>	<b>N</b>	<b>%</b>
<b>Less than 30</b>	<b>18</b>	<b>9.57</b>
<b>30-79</b>	<b>68</b>	<b>36.17</b>
<b>80-149</b>	<b>68</b>	<b>36.17</b>
<b>150-229</b>	<b>20</b>	<b>10.64</b>
<b>230-more</b>	<b>14</b>	<b>7.45</b>
<b>Number of Concert Bands at School</b>	<b>N</b>	<b>%</b>
<b>1</b>	<b>102</b>	<b>54.26</b>
<b>2</b>	<b>46</b>	<b>24.47</b>
<b>3</b>	<b>27</b>	<b>14.36</b>
<b>4</b>	<b>10</b>	<b>5.32</b>
<b>5 or More</b>	<b>3</b>	<b>1.60</b>
<b>Age of the Subjects</b>	<b>N</b>	<b>%</b>
<b>30 years old or younger</b>	<b>48</b>	<b>25.53</b>
<b>31-38 years old</b>	<b>38</b>	<b>20.21</b>
<b>39-46 years old</b>	<b>49</b>	<b>26.06</b>
<b>47-55 years old</b>	<b>45</b>	<b>23.94</b>
<b>56 years old or older</b>	<b>8</b>	<b>4.26</b>

Table 1 (cont.)

Number of years teaching	N	%
7 years or less	57	30.32
8-15 years	48	25.53
16-23 years	35	18.62
24-31 years	37	19.68
More than 31 years	11	5.85
Degree Obtained	no.	%
Bachelors Degree	43	22.87
Bachelors Plus	69	36.70
Masters Degree	34	18.08
Masters Plus	39	20.74
Doctorate	3	1.60

### Appropriate Venues for Film Music Performance

Subjects were asked to indicate their views regarding appropriate venues for film music performance, including “Pops” concerts, “non-Pops” concerts, music conventions, music contests and graduation ceremonies. A majority of the subjects (67.65%) reported teaching in programs where the concert wind band performs in a “Pops” concert. Of these subjects, 133 (96.38%) reported their bands have performed film music at “Pops” concerts and 100 (72.46%) reported they had programmed film music at “non-Pops” concerts. (Table 2)

**Table 2**

*Performances of Film Music: Band Programs that Participate in “Pops” Concerts*

Venue	Yes		No	
	N	%	N	%
“Pops” Concert	133	96.38	5	3.62
“Non-Pops” Concert	100	72.46	38	27.54

Of the subjects who said they had performed film music at “Pops” concerts, 59 (44.36%) and 50 (37.59%) performed film music once every year and once every few years, respectively. Of the subjects who reported that they perform at a “Pops”

concert each year and had programmed film music at “Non-Pops” concert, 40 (40%) and 32 (32%) performed film music once every year and once every few years, respectively. (Table 3)

**Table 3**

*Performances of Film Music: Frequency of Film Music Performance of Band Programs that Participate in “Pops” Concerts*

Frequency of film music performances	“Pops” Concert		“Non-Pops’ Concert	
	N	%	N	%
Once or Twice Since Teaching	18	13.53	25	25
Once Every Few Years	50	37.59	40	40
Once Every Year	59	44.36	32	32
Once Every Concert	5	3.76	3	3
More than Once Every Concert	1	0.75	0	0

Nearly one-third of the subjects (32.35%) reported that their wind bands do not participate in “Pops” concerts. However, almost all (92.42%) of these subjects reported that their bands have performed film music at “Non-Pops” concerts. In addition, 24 (39.34%) of these subjects reported that they have performed film music once every few years while 19 (31.15%) reported they have performed film music every year. (Table 4)

Table 4

*Performances of Film Music: Regularity of Film Music Performance on Concerts of Band Programs that Do Not Participate in "Pops" Concerts*

<b>Regularity</b>	<b>"Non-Pops" Concert N %</b>	
<b>Once or Twice Since Teaching</b>	<b>12</b>	<b>19.67</b>
<b>Once Every Few Years</b>	<b>24</b>	<b>39.34</b>
<b>Once Every Year</b>	<b>19</b>	<b>31.15</b>
<b>Once Every Concert</b>	<b>7</b>	<b>11.48</b>
<b>More than Once Every Concert</b>	<b>0</b>	<b>0</b>

### Performance Venues

Subjects were asked to evaluate the appropriateness of performing film music at a variety of venues. A strong majority (83.34%, N=170) of the subjects agreed or strongly agreed that a "Non-Pops" concert is an appropriate venue for film music performance. 92 (45.09%) of the subjects disagreed while 75 (36.76%) agreed that a music convention or conference was an appropriate venue for film music performance. A minority (17.15%, N=35) of the subjects agreed or strongly agreed that a music contest or festival was an appropriate venue for film music performance. Most (75.98%, N=155) of the subjects agreed or strongly agreed that graduation or commencement ceremonies were appropriate venues for film music performance. (Table 5)

Table 5

*Appropriate Venues for Film Music Performance*

Venue	S. Disagree N %	Level of		Agreement		S. Agree N %
		Disagree N %	Agree N %	Agree N %	S. Agree N %	
<b>“Non-Pops” Concerts</b>	<b>5 2.45</b>	<b>29 14.22</b>	<b>136 66.67</b>	<b>34 16.67</b>		
<b>Music Convention or Conference</b>	<b>31 15.19</b>	<b>92 45.09</b>	<b>75 36.76</b>	<b>6 2.94</b>		
<b>Music Contest or Festival</b>	<b>79 38.73</b>	<b>90 44.12</b>	<b>29 14.22</b>	<b>6 2.94</b>		
<b>Graduation or Commencement Ceremonies</b>	<b>14 6.86</b>	<b>35 17.16</b>	<b>124 60.78</b>	<b>31 15.20</b>		

Respondents were asked to identify venues in which they have performed film music. 161 (78.92%) of the subjects reported that they had performed film music at “Non-Pops” concerts and the same number reported that they had not performed film music at a music convention or conference. Nearly all of the respondents (90.69%, N=198) reported that they had not performed film music at a music contest or festival. 100 (49.02%) of the subjects reported that they had not performed film music at graduation or commencement ceremonies while 98 (48.04%) reported that they have performed film music at graduation or commencement ceremonies. (Table 6)

Table 6

*Venues where Subjects have Performed Film Music*

Venue	Film Music Performed by Subject					
	Yes		No		N/A	
	N	%	N	%	N	%
<b>“Non-Pops” Concerts</b>	<b>161</b>	<b>78.92</b>	<b>43</b>	<b>21.08</b>	<b>0</b>	<b>0</b>
<b>Music Convention or Conference</b>	<b>3</b>	<b>1.47</b>	<b>161</b>	<b>78.92</b>	<b>40</b>	<b>19.61</b>
<b>Music Contest or Festival</b>	<b>13</b>	<b>6.37</b>	<b>185</b>	<b>90.69</b>	<b>6</b>	<b>2.94</b>
<b>Graduation or Commencement Ceremonies</b>	<b>98</b>	<b>48.04</b>	<b>100</b>	<b>49.02</b>	<b>6</b>	<b>2.94</b>

When asked if it would be appropriate to have a film music transcription/arrangement on a state festival or state contest list, a majority (78.92%, N=161) either

disagreed or strongly disagreed.

#### Quality of Film Score Transcriptions or Arrangements for Wind Band

Subjects were asked to evaluate the quality of film score transcriptions and arrangements for wind band, how often they performed film music arrangements, and the criteria used to determine which film score arrangements are performed.

Almost all (91.18%, N=186) of the subjects agreed or strongly agreed that film music transcriptions / arrangements are of high quality. A large majority (80.89%, N=165) of the subjects disagreed or strongly disagreed that film music transcriptions / arrangements have popular appeal but little musical value. Over half (57.35%, N=117) of the subjects agreed while just over a third (35.78%, N=73) of the subjects disagreed that film music transcriptions / arrangements are improving in quality. (Table 7)

**Table 7**

#### *Quality of Film Score Transcriptions /Arrangements for Wind Band*

<b>Attributes of transcription / arrangement</b>	<b>Level of Agreement</b>			
	<b>S. Disagree N %</b>	<b>Disagree N %</b>	<b>Agree N %</b>	<b>S. Agree IM %</b>
<b>Are of high quality</b>	<b>5 2.45</b>	<b>13 3.73</b>	<b>139 68.14</b>	<b>47 23.04</b>
<b>Have popular appeal but little musical value</b>	<b>29 14.22</b>	<b>136 66.67</b>	<b>36 17.65</b>	<b>3 1.47</b>
<b>Are improving in quality</b>	<b>6 2.94</b>	<b>73 35.78</b>	<b>117 57.35</b>	<b>8 3.92</b>

Over half (57.84%, N=118) of the subjects reported that they do not program any film score transcriptions / arrangements on a regular basis. Most (83.82%, N=171) of the subjects disagreed or strongly disagreed that they program more film music transcriptions / arrangements now than they did five to eight years ago. (Table 8)

## Tables

*Programming of Film Score Transcriptions /Arrangements for Wind Band*

Opinions Regarding Programming Practices	S. Disagree		Level of Disagree		Agreement Agree		S. Agree	
	N	%	N	%	N	%	N	%
Works programmed on a regular basis	8	3.92	110	53.92	77	37.75	9	4.41
More pieces programmed now than 5-8 years ago	10	4.90	161	78.92	33	16.18	0	0

The subjects were asked if there are too many new film score transcriptions / arrangements published each year. Over half (52.45%, N=107) of the subjects disagreed that there are too many new film score transcriptions / arrangements published each year. 75.98% (N=155) of the subjects agreed or strongly agreed that there are old film score transcriptions / arrangements that should be rereleased and even more (80.39%, N=164) of the subjects agreed or strongly agreed that there are old film scores that should be transcribed or arranged for wind band. (Table 9)

**Table 9***Publishing of Film Score Transcriptions /Arrangements for Wind Band*

Opinions of Band Directors	S. Disagree		Level of Disagree		Agreement Agree		S. Agree	
	N	%	N	%	N	%	N	%
Too many new published each year	5	2.45	107	52.45	78	38.24	14	6.86
Old film score transcriptions / arrangements should be rereleased	0	0	49	24.02	141	69.12	14	6.86
Old film scores should be transcribed or arranged	3	1.47	37	18.14	148	72.55	16	7.84

In the next set of questions, subjects were given five different reasons for programming film music arrangements on concerts and asked to give their level of agreement for each reason. Almost all (89.71%, N=183) of the subjects agreed or strongly agreed that they programmed film music because they themselves liked the music in the film. 85.29% (N=174) of the subjects agreed or strongly agreed that they

programmed film music because it has strong musical value and 83.34% (N=170) of the subjects agreed or strongly agreed that they programmed film music because their students liked the music in the film. 60.78% (N=124) of the subjects agreed or strongly agreed that they programmed film music because their students liked the film but only 40.69% (N=83) of the subjects agreed or strongly agreed that they programmed film music because they themselves liked the film. (Table 10)

**Table 10**

*Reasons for Programming Film Score Transcriptions /Arrangements*

Reasons	Level of Agreement				
	S. Disagree N %	Disagree N %	Agree N %	S. Agree N %	N/A N %
Band director liked the film	22 10.78	87 42.65	80 39.22	3 1.47	12 5.88
Band director liked the music in the film	0 0	9 4.41	132 64.71	51 25.00	12 5.88
Students liked the film	10 4.90	58 28.43	110 53.92	14 6.86	12 5.88
Students liked the music in the film	0 0	22 10.78	128 62.75	42 20.59	12 5.88
The music has strong musical value	1 0.49	17 8.33	110 53.92	64 31.37	12 5.88

#### Specific Film Scores Arranged for Wind Band

A list of specific film scores was developed by the researcher. The pieces were chosen based on input from other directors as well as the researcher's high regard for the works. Subjects were instructed to report their familiarity with the compositions. They were asked to report if they had performed it as a member of an ensemble, conducted it on a concert, heard the piece performed or heard others talk about it.

Most (78.92%) of the subjects reported that were familiar with a transcription or arrangement of the film music from *Star Wars* (music by John Williams) making it the most familiar of the film scores presented to the subjects in the questionnaire. *Star Wars* lead all categories: 30.39% (N=62) of the subjects reported performing it as a member of an ensemble, 44.12% (N=90) reported conducting it on a concert, 48.04% (N=98) indicated hearing the piece performed and 24.51% (N=50) said they heard others talk about it.

*Jurassic Park* (music by John Williams) (N=57) and *Aladdin* (music by Alan Menken) (N=78) were second and third most familiar among the respondents, respectively.

Of the eleven selections listed for the subjects' consideration, the work reported as least familiar was *Gladiator* (music by Hans Zimmer)(N=125). *Hymn to the Fallen* (music by John Williams) (N=120) and *The Red Pony* (music by Aaron Copland) (N=117) were second and third least familiar, respectively. Only 1.96% (N=4) of the subjects reported performing *Gladiator* as a member of an ensemble and only 13.73% (N=28) reported hearing *Gladiator* performed ranking it last in these two categories. *The Red Pony* ranked lowest in number of times conducted on a concert (N=6) and the fewest people have heard others talk about *Aladdin* and *The Cowboys* (music by John Williams) (N=26). (Table 11)

Table 11

*Familiarity with Researcher-Selected Film Scores.*

Transcription / Arrangement	Exposure Level									
	Performed piece as a member of an ensemble		Conducted the piece in a concert		Heard the piece performed		Have heard others talk about the piece		Am not familiar with the piece	
	N	%	N	%	N	%	N	%	N	%
<i>The Red Pony</i> by Aaron Copland	26	12.75	6	2.94	54	26.47	34	16.67	117	57.35
<i>Star Wars</i> by John Williams	62	30.39	90	44.12	98	48.04	50	24.51	43	21.08
<i>The Cowboys</i> by John Williams	28	13.73	25	12.25	53	25.98	26	12.75	114	55.88
<i>March from 1941</i> by John Williams	25	12.25	27	13.24	56	27.45	28	13.73	110	53.92
<i>Harry Potter</i> by John Williams	10	4.90	33	16.18	43	21.08	37	18.14	106	51.96
<i>Aladdin</i> by Alan Menken	16	7.84	67	32.84	60	29.41	26	12.75	78	38.24
<i>Rocky</i> by Bill Conti	35	17.16	38	18.63	54	26.47	34	16.67	93	45.59
<i>Gladiator</i> by Hans Zimmer	4	1.96	17	8.33	28	13.73	36	17.65	125	61.27
<i>Hymn to the Fallen</i> by John Williams	10	4.90	35	17.16	30	14.71	34	16.67	120	58.82
<i>Jurassic Park</i> by John Williams	29	14.22	58	28.43	74	36.27	44	21.57	57	27.94
<i>Lord of the Rings</i> by Howard Shore	9	4.41	39	19.12	38	18.63	45	22.06	101	49.51

Respondents were asked to provide their own list of film music arrangements and report on their level of familiarity with them. The titles of 60 different works of film music were collected by the researcher from the subjects. A majority (70.00%) of the compositions named were considered by the researcher to be film scores. 20.00% (N=12) of the pieces listed by directors were considered by the investigator to be transcriptions or arrangements of Broadway musicals and 10.00% (N=6) of the pieces were of other styles and are as follows:

Works identified by the author as Broadway musicals:

*Chess*  
*Fiddler on the Roof*  
*Joseph and the Amazing Technicolor Dreamcoat*  
*The King and I*  
*Les Miserable*  
*The Music Man*  
*My Fair Lady*  
*Oliver*  
*Showboat*  
*The Sound of Music*  
*South Pacific*  
*West Side Story*

Works considered by the author to be of other styles

*An American in Paris* by George Gershwin  
*Colonel Bogey March* by Kenneth Alford  
*Fancy Free* by Leonard Bernstein  
*Fantasia 2000* by various composers  
*Symphony No. 1 "The Lord of the Rings"* by Johan DeMeij  
*The Sting* by Scott Joplin

Of the film score titles submitted by the respondents, most of the works (83.33%) were conducted in a concert by at least one of the subjects. Less than one-third (30.95%) were performed by at least one of the subjects as a member of an ensemble while 35.71% (N=15) of the respondents reported hearing one of the works in a concert. According to the information provided by the respondents, the work with the greatest exposure was *Robin Hood: Prince of Thieves* (music by Michael Kamen). (Table 12)

Table 12

*Familiarity with Subject-Identified Film Scores.*

<b>Transcription / Arrangement</b>	<b>Performed piece as a member of an ensemble</b>	<b>Exposure Level</b>		<b>Have heard others talk about the piece</b>
		<b>Conducted the piece in a concert</b>	<b>Heard the piece performed</b>	
	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>
<i>Anastasia</i>		1		
<i>Ashokan Farewell</i>		1		
<i>Beauty and the Beast</i>	1			
<i>Ben Hur</i>	1	1	1	1
<i>Braveheart</i>		3		
<i>Bridge on the River Kwai</i>	1	1	1	1
<i>Dances with Wolves</i>	1	5	1	1
<i>Dr. Zhivago</i>	1		1	1
<i>ET.</i>	1			
<i>Far and Away</i>		2		
<i>Forest Gump</i>		1		
<i>Gadfly</i>	1		1	
<i>Hollywood Milestones</i>		1		
<i>Hunchback of Notre Dame</i>		1		
<i>John Williams in Concert</i>		1		
<i>Fantasy of Flight</i>		4		
<i>Laurence of Arabia</i>	2	2	1	2
<i>The Lion King</i>		6	1	1
<i>The Little Mermaid</i>		3		
<i>The Mask of Zorro</i>		1	1	1
<i>Midway March</i>		2	1	
<i>The Movies</i>	1	1	1	
<i>Mr. Holland's Opus</i>				1
<i>Mulan</i>		1		

Table 12 (continued)

*Familiarity with Subject-Identified Film Scores.*

<b>Transcription / Arrangement</b>	<b>Exposure Level</b>			
	<b>Performed piece as a member of an ensemble N</b>	<b>Conducted the piece in a concert N</b>	<b>Heard the piece performed N</b>	<b>Have heard others talk about the piece N</b>
<i>On the Waterfront</i>		1		
<i>The Patriot</i>		1	1	
<i>Pearl Harbor</i>		1	1	
<i>The Perfect Storm</i>				1
<i>The Pink Panther</i>		1		
<i>Prince of Egypt</i>		1		
<i>Robin Hood: Prince of Thieves</i>	1	13	4	4
<i>Schindler's List</i>		5		
<i>Shrek</i>		1		
<i>Solid Gold Revival</i>		1		
<i>Space and Beyond</i>	1	1		
<i>Tarzan Medley</i>		1		
<i>Titanic</i>		3	3	1
<i>Top Gun</i>		3		
<i>Upon These Grounds</i>	1			
<i>Victory at Sea</i>		1		
<i>Witches of Eastwick</i>		1		
<i>The Wizard of Oz</i>	1	2	1	

Qualitative Ratings of Film Score Transcriptions/Arrangements

The subjects were asked to provide a qualitative assessment of eleven film scores arranged for wind band, rating each composition on a scale from lowest (1) to highest quality (5).

The highest average qualitative rating for any composition was 4.44 for *The Red*

*Pony. The Cowboys* (N=4.11) and *Hymn to the Fallen* (N=3.87) had the second and third highest average qualitative ratings, respectively. *Rocky* (music by Bill Conti) (N=2.75) and *Aladdin* (N=2.99) had the lowest average qualitative ratings. Nine (81.82%) of the pieces had average ratings of at least medium quality (3.0 or higher). (Table 13)

**Table 13**

*Assessment of Researcher-Identified Film Scores.*

Transcription / Arrangement	Number of Qualitative Ratings		Quality Rating Score: 1=lowest, 5=highest
	N	%	
<i>The Red Pony</i> by Aaron Copland	69	33.82	4.44
<i>Star Wars</i> by John Williams	144	70.59	3.72
<i>The Cowboys</i> by John Williams	77	37.75	4.11
<i>March from 1941</i> by John Williams	79	38.73	3.82
<i>Harry Potter</i> by John Williams	92	45.09	3.23
<i>Aladdin</i> by Alan Menken	108	52.94	2.99
<i>Rocky</i> by Bill Conti	80	39.22	2.75
<i>Gladiator</i> by Hans Zimmer	52	25.49	3.35
<i>Hymn to the Fallen</i> by John Williams	61	29.90	3.87
<i>Jurassic Park</i> by John Williams	117	57.35	3.20
<i>Lord of the Rings</i> by Howard Shore	78	38.24	3.68

*Note:* Regarding Average Rating: 1 =Lowest Quality, 2=Medium Low Quality, 3=Medium Quality, 4=Medium High Quality & 5=Highest Quality.

The subjects also evaluated the quality of film scores that they identified. *Robin Hood: Prince of Thieves* was the score named by more of the subjects (N=14) than any other piece. Of the pieces nominated by more than two subjects, *Midway March* (music by John Williams) was rated the highest (N=4.67). Only 26.19% (N=11) of the pieces

were ranked by more than one subject. (Table 14)

Table 14

*Assessment of Subject-Identified Film Scores.*

<b>Transcription / Arrangement</b>	<b>Number of Nominations N</b>	<b>Quality Rating Score: 1=lowest, 5=highest</b>
<i>Anastasia</i>	1	5
<i>Ashokan Farewell</i>	0	0 (not rated)
<i>Beauty and the Beast</i>	1	3
<i>Ben Hur</i>	1	5
<i>Braveheart</i>	3	4.33
<i>Bridge on the River Kwai</i>	1	5
<i>Dances with Wolves</i>	5	4.2
<i>Dr. Zhivago</i>	1	5
<i>E.T.</i>	1	4
<i>FarandAway</i>	1	4
<i>Forest Gump</i>	1	4
<i>Gadfly</i>	1	5
<i>Hollywood Milestones</i>	1	4
<i>Hunchback of Notre Dame</i>	0	0 (not rated)
<i>John Williams in Concert</i>	1	4
<i>Fantasy of Flight</i>	4	4.25
<i>Laurence of Arabia</i>	2	4
<i>The Lion King</i>	6	4.17
<i>The Little Mermaid</i>	3	3.67
<i>The Mask of Zorro</i>	1	5
<i>Midway March</i>	3	4.67
<i>The Movies</i>	1	4
<i>Mr. Holland's Opus</i>	1	5
<i>Mulan</i>	1	3

*Note:* Regarding Average Rating: 1=Lowest Quality, 2=Medium Low Quality,

3=Medium Quality, 4=Medium High Quality & 5=Highest Quality.  
Table 14 (continued)

*Assessment of Subject-identified Him Scores.*

<b>Transcription / Arrangement</b>	<b>Number of Nominations N</b>	<b>Quality Rating Score: 1=lowest, 5=highest</b>
<i>On the Waterfront</i>	<b>0</b>	<b>0 (not rated)</b>
<i>The Patriot</i>	<b>1</b>	<b>5</b>
<i>Pearl Harbor</i>	<b>1</b>	<b>3</b>
<i>The Perfect Storm</i>	<b>1</b>	<b>4</b>
<i>The Pink Panther</i>		<b>2</b>
<i>Prince of Egypt</i>	<b>1</b>	<b>4</b>
<i>Robin Hood: Prince of Thieves</i>	<b>14</b>	<b>4.07</b>
<i>Schindler's List</i>		<b>3.80</b>
<i>Shrek</i>	<b>1</b>	<b>3</b>
<i>Solid Gold Revival</i>	<b>1</b>	<b>3</b>
<i>Space and Beyond</i>	<b>1</b>	<b>4</b>
<i>Tarzan Medley</i>	<b>1</b>	<b>4</b>
<i>Titanic</i>		<b>3.50</b>
<i>Top Gun</i>	<b>1</b>	<b>4</b>
<i>Upon These Grounds</i>	<b>1</b>	<b>4</b>
<i>Victory at Sea</i>		<b>0 (not rated)</b>
<i>Witches of Eastwick</i>	<b>1</b>	<b>5</b>
<i>The Wizard of Oz</i>	<b>3</b>	<b>4</b>

*Note:* Regarding Average Rating: 1=Lowest Quality, 2=Medium Low Quality, 3=Medium Quality, 4=Medium High Quality & 5=Highest Quality.

Influence of Film Music and Film Music Composers

Respondents were asked to indicate their level of agreement with a series of statements regarding the influence that film music may have on wind band composers and wind band compositions. Respondents were also given the opportunity to suggest the genre that a majority of film music seems to fit.

Results indicated a strong level of agreement among respondents regarding the influence and interaction of film music and the wind band. Most (79.69%; N=185) of the subjects agreed or strongly agreed that film composers influence wind band composers. Almost all (96.08%; N=196) of the subjects agreed or strongly agreed that wind band composers have arranged or transcribed film scores. An overwhelming number (94.12%; N=192) of the subjects agreed or strongly agreed that there are wind band composers who are currently arranging or transcribing film scores. Most (92.65%; N=189) of the subjects also agreed or strongly agreed that there are wind band pieces that were influenced by film music. Respondents were not asked to provide names of composers or wind band pieces with regard to any of these questions. (Table 15)

**Table 15**

*Influence of Film Scores on Wind Band Composers and Compositions*

<b>Influence</b>	<b>S. Disagree</b>		<b>Level of Disagree</b>		<b>Agreement Agree</b>		<b>S. Agree</b>	
	<b>N</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>N</b>	<b>%</b>
<b>Film composers influence wind band composers</b>	<b>3</b>	<b>1.47</b>	<b>16</b>	<b>7.84</b>	<b>159</b>	<b>77.94</b>	<b>26</b>	<b>12.75</b>
<b>Wind band composers have arranged or transcribed film scores</b>	<b>1</b>	<b>.49</b>	<b>7</b>	<b>3.43</b>	<b>153</b>	<b>75.00</b>	<b>43</b>	<b>21.08</b>
<b>There are wind band composers who are currently arranging or transcribing film scores</b>	<b>1</b>	<b>.49</b>	<b>11</b>	<b>5.39</b>	<b>156</b>	<b>76.47</b>	<b>36</b>	<b>17.65</b>
<b>There are wind band pieces influenced by film music</b>	<b>2</b>	<b>.98</b>	<b>13</b>	<b>6.37</b>	<b>152</b>	<b>74.51</b>	<b>37</b>	<b>18.14</b>

The musical style with which the subjects align film music was well balanced between Romantic (N=59), Modern (N=64) and Rock/Pop (N=46). Some subjects also considered most film music to fit into to the category of Other (N=23), Classical (N=11) and Jazz (N=1). None of the subjects considered most film music to fit into the category of Medieval or Renaissance musical style.

### Band Directors' Opinions of the Value of Film Music

Subjects were asked to provide their overall impression of the role and value of film music in selecting and programming repertoire for their wind bands. For purposes of analysis, responses to this question were grouped into four categories. (Table 16)

**Table 16**

*Overall Impression of the Role and Value of Film Music*

<b>Categories</b>	<b>N</b>	<b>%</b>
<b>Entertainment and Motivational Value</b>	<b>64</b>	<b>31.37</b>
<b>Musical Value</b>	<b>52</b>	<b>25.49</b>
<b>Educational Value</b>	<b>39</b>	<b>19.12</b>
<b>Little or No Value</b>	<b>17</b>	<b>8.33</b>
<b>No Comment</b>	<b>32</b>	<b>15.69</b>

### Entertainment and Motivational Value

Band directors seemed largely in agreement about the entertainment value of film music. Of the 204 subjects, 64 (31.37%) stressed that film music provides entertainment for the audience and students. One respondent believes that “most (general audiences) parents and community members enjoy those “familiar tunes’ mixed in with other ‘serious’ music” while another states that “students enjoy performing this literature and it has great audience appeal.” Respondents also suggest that familiar and enjoyable pieces can motivate some students, stating that film music “has great audience and student appeal” and that “students often practice more for selections they are familiar with or have heard before.” One respondent added that film music “can be a great motivation for students”.

### Musical Value

Many (25.49%) of the subjects made comments about good music being good and bad music being bad regardless of it’s origin. One subject reportedly tries “hard to select quality music for [the] ensemble. If a great piece happens to be from a film, so be it.” Another subject adds that “there is much quality music (Shostakovich - Copland - et

a!) written for films - we should play it. There is much trash - it should be burned.” Other comments include, “good quality arrangements are challenging and musically valuable for students,” “There is a lot of great film music out there” and “I think it is a part of the repertoire and should be used.”

### Educational Value

Nearly one-fifth (19.12%) of the subjects concluded that film music had educational value and should be studied as a legitimate form of music. In addition, they noted that performing film music allows a director to discuss various music forms as well as other musical attributes. One subject observed “Film music is a valuable tool to teach students the value of music in our lives.” Others said film music is “a part of our culture and as a result, kids need exposure to this music”, and “it is a valuable and important genre in instrumental music.” Additional comments were, “I feel students need to be exposed to all types of music, which should include film music,” “music skills can be taught and enhanced with any music of quality,” and “film music works as a great teaching tool.”

### Little or No Value

Only a few (8.33%) of the subjects stated that film music has little value and plays a very small or no role in their band program. For one subject, film music “has little value in [the] programming of repertoire” and “there is better literature to teach with.”

32 (15.69%) of the subjects did not provide an opinion on the value of film music.

### Additional Comments

Subjects were given an opportunity to provide views and opinions on film music which were not stated elsewhere in the questionnaire. 22 of the respondents reiterated previous opinions given in the questionnaire. Six of the subjects emphasized the importance of Broadway musical arrangements, six of the subjects stressed that film music and film music composers have lasting value and five made comments about the relevance of the study itself. One respondent commented that film arranging for wind bands is “an interesting topic that needs further exposure” while another stated they

were “not exactly sure what you’re trying to accomplish with this questionnaire, but ‘film music’ as a whole is much too broad a subject to answer some of your questions.” Eight of the subjects made various comments about film music and the use of film music in wind band programs such as “sometimes we’ll watch the film [of an arrangement we are rehearsing]” and “in our current culture, the movie industry’s music is affecting a greater audience than wind music. Until wind music of any style is desirable, no one will make a living playing it professionally.”

### Summary

The purpose of this study was to determine the opinions of high school band directors regarding their use of film music arrangements in their concert programs throughout the regular school year. Band directors were asked to consider appropriate formats and venues for film music performance, the quality of film music transcriptions or arrangements for wind band and the influence of film music and film composers on new music being written for the wind band. The subjects were also asked their opinions regarding a specific list of film scores arranged for wind bands and the inclusion of film scores in their concert programs.

The demographic data from the questionnaire indicated that most of the respondents taught in schools with less than 900 students enrolled and had less than 150 students participating in their band programs. 54.26% of the respondents (N=102) reported having one wind band in their program. The ages of the subjects were balanced while 55.85% (N=105) reported that they had been teaching for fifteen or less years. 77 (40.43%) of the subjects reported having a Master Degree or higher.

Most of the subjects reported participating in Pops Concerts and almost all of these subjects reported performing film music at Pops Concerts as well as non-Pops concerts. A majority of the respondents reported performing film music on non-Pops concerts at least once every few years.

Most agreed or strongly agreed that non-Pops concerts as well as graduation and commencement ceremonies were appropriate venues for film music performance. A dominant number of the subjects said that a music contest or festival was not an appropriate venue for film music performance nor that it would be appropriate to have a film music arrangement on a state festival or contest list.

Almost all of the respondents indicated that they thought film music arrangements are of high quality. A narrow majority agreed that film music arrangements are improving in quality. However, less than half of the respondents said that there are specific film score arrangements that they program on a regular basis, and few agreed that they program more film music arrangements now than 5-8 years ago. The opinions of respondents were divided as to whether there are too many new film music arrangements published each year. Over three-quarters of the respondents concurred that old film score arrangements should be re-released and that there are old film scores that should be arranged for wind band. Respondents were not asked to provide titles of old film scores that they believed should be arranged or rearranged for wind band. Most of the respondents said that they program film music because they like the music in the film and because the score has strong musical value.

Nearly all of the respondents believed that film composers influence wind band composers and thought that wind band composers are currently arranging film music for wind band. Most of the respondents considered the style of film music to be either Romantic, Modern or Rock/Pop.

The most popular film score arrangement among the respondents was *Star Wars* (music by John Williams). Most reported that they were familiar with an arrangement or transcription of this work. The film score arrangement given the highest qualitative rating was *The Red Pony* (music by Aaron Copland).

Additional comments were provided by over three-quarters of the respondents, who reported that film music has value in their wind band programs because it has entertainment value, student motivational value, good musical qualities and educational value.

## CHAPTER FIVE

### Conclusions and Recommendations

The purpose of this study was to determine the opinions of high school band directors regarding film music and wind band repertoire. Respondents reported that it is appropriate to perform film music in a variety of venues, that there are high quality film music arrangements and that film music has influenced wind band composers and their compositions. It was determined that film music arrangements for wind band have entertainment, educational, motivational and perhaps most importantly, musical value for high school band directors and their students.

#### Conclusions

The respondents were in strong accord in their answers to several of the questions. 83.34% reported that a “Non-Pops” concert is an appropriate venue for film music performance while 82.85% reported that a music contest or festival was not an appropriate venue for film music performance. Consequently, 90.69% reported that they had not performed film music at a music contest or festival.

91.18% of respondents believed that film music arrangements are of high quality and 80.89% said that film music has musical value in addition to popular appeal. 83.82% reported that they do not program film music more today than they did five to eight years ago. 80.39% suggested that old film scores should be arranged for the wind band. Over 94% indicated that they believed band composers have arranged and are currently arranging film scores for wind band; 92.65% said they believed wind band music was influenced by film scores.

While there was an overall positive response to film music arrangements in general, there seemed to be one venue in which directors felt that film music arrangements did not belong: the music contest. Directors agreed that film music is of high quality and could be programmed at a variety of venues, but indicated that the music contest was off limits to film music arrangements. While band directors may argue that there is ample wind band literature of high quality available for performance at music contests, it would be interesting to determine other reasons why directors believe a music contest is an inappropriate place to perform film music. If a film music arrangement

is of very high quality and fits nicely into the selections to be performed, would it still be considered inappropriate?

Directors seemed to agree that several film score transcriptions / arrangements may have lasting value based on the level of familiarity that the works hold as well as the qualitative rating assigned to them. These works are:

*Dances with Wolves* - music by John Barry  
*Hymn to the Fallen* - music by John Williams  
*The Lion King* - music by Hans Zimmer and Elton John  
*Lord of the Rings*- music by Howard Shore  
*March from 1941* - music by John Williams  
*Midway March* - music by John Williams  
*The Red Pony*- music by Aaron Copland  
*Robin Hood: Prince of Thieves*- music by Michael Kamen  
*Star Wars* - music by John Williams

There were several questions in which respondents seemed fairly evenly divided. While 60.28% (ISM 23) of the subjects indicated that a music convention or conference was not an appropriate venue for film music performance, there were nearly 40% who believed that it is appropriate. It would be interesting to examine actual performance practice at music conventions and conferences to discover if many bands have performed film music. It would also be intriguing to hear the reasons why directors consider conventions and conferences to be inappropriate venues for film music performance.

It was surprising to see that over 40% of the respondents indicate that there are film music arrangements that they program on a regular basis. One may be curious to learn the titles of these pieces since it would appear they have lasting musical value.

It was not surprising to see that 57.35% (N=117) of directors believe that film music arrangements are increasing in quality. It might be valuable to obtain more information regarding directors' views on the annual quality of new film music arrangements for wind bands.

#### Recommendations for Professional Practice

Several respondents noted the importance of evaluating the quality of an arrangement or score, suggesting that film music which they will program for their

ensembles must be of high quality. They also recommended against programming works of questionable musical value even if a particular film or film score is popular with students or the general public. More assessments of new film score arrangements may need to be undertaken which would give band directors a better chance to evaluate and select works of high quality. Band directors may want to communicate with one another through open discussion as well as through professional journals to facilitate this assessment.

There seemed to be a positive response to the role of film music in high school band programs and yet, there seems to be very little professional opinion published on the subject of film music and wind band repertoire. This lack of professional discussion seems puzzling. Film score recordings are readily available to students and directors and there seem to be more and more high quality arrangements produced each year. Even though many of the highest quality film score arrangements have been available for less than twenty years, it may be time to talk more about them and the place that they may hold in wind band repertoire. More professional discussion on the role that film music can play in wind band programs could be conducted at conventions, conferences, and director meetings as well as in articles in professional journals.

#### Recommendations for Future Research

While this research study did not attempt to find any correlation between demographic information and the questionnaire responses, further studies may find value in investigating the possible factors influencing the opinions of directors including but not limited to years teaching, educational level, director age, educational background (secondary and post-secondary) and budget.

Since this research study sought only the opinions of high school band directors, further research which examines the opinions of band directors who conduct in other settings (e.g. elementary, middle school, junior high, collegiate, community and professional) might be beneficial.

While this study seems to produce a list of film scores that subjects believe may have lasting value, future research is needed to confirm this speculation. This research could establish a formal list of film score arrangements that seem to be of high quality and are considered by band directors to have lasting value.

It is apparent that high school band directors do not have a consistent definition of film music. While the researcher defines film as the orchestral music heard in the background of a film, 23% of the respondents described film music as being in the pop or rock genre. It is possible that responses given by directors in the questionnaire may have been influenced by their perception of film music as pop/rock music. Future researchers on this topic may want to provide their subjects with a clear definition of film music.

Based on information provided by the respondents as well as information provided in publishers' catalogues, many film scores have several wind band arrangements available. This may have made the results regarding film score quality difficult to accurately evaluate since there are so many arrangements available. This problem is further multiplied when a particular film score may in fact have its origin in several films. This is certainly the case with *Star Wars*. With 5 movies currently representing the general film score *Star Wars* and countless arrangements available, it is hard to determine the actual familiarity of any one arrangement. It is also difficult to determine which arrangement is being given the qualitative rating by the directors. Therefore, further research may be conducted which evaluates specific wind band arrangements of film scores on a comparative basis. This would be positive step to produce a list of specific film score arrangements that are of high quality and have lasting value.

While most of the respondents agreed that there are wind band composers who have published film score arrangements and seem to be influenced by film scores and film score composers, there are no studies to support this opinion. It would be interesting to further explore this view in future research.

Since this study only sought to discover the opinions of high school band directors regarding the relationship of film music and their selection of wind band repertoire, it may be useful to undertake research regarding all genres of music and wind band repertoire. It may be interesting to investigate the role that various genres (classic wind band compositions, classical transcriptions, film music, Broadway music, pop music, jazz, marches, etc.) play in band directors' year to year programming.

The subject of film music and the general perception of film music by the music community has been of continued interest to the author of this study. There is little

professional discussion on the subject of film music and wind band repertoire. This study shed some light on a few of the questions regarding film music and wind band repertoire including the apparent fact that film music does play a role in the repertoire of most high school band programs. If band directors are to embrace great music, regardless of its origin, to give students a valuable musical experience, this study would seem to suggest that film music may be able to contribute to this goal.

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## APPENDIX A: First Questionnaire Letter

## UNIVERSITY OF MINNESOTA

*Duluth Campus**Department of Music  
School of Fine Arts**231 Humanities Building  
1201 Ordean Court  
Duluth, Minnesota 55812-3041  
218-726-8208  
Fax: 218-726-8210*

March 19,2003

Dear Colleague,

I hope this letter finds you enjoying a successful school year. I am a graduate student at the University of Minnesota Duluth as well as a band director in northwestern Wisconsin. The purpose of the attached questionnaire is to obtain your opinions about film music and wind band repertoire. The information collected will be the basis for my masters thesis entitled "Film Music and Wind Band Repertoire: The Opinions of High School Band Directors".

While I know that time is a valuable commodity, I ask that you give up some of yours to complete this survey. As a band director, I understand how busy one can be, so I have done my best to streamline the survey and make it easy for you to complete.

I ask that you return the questionnaire by April 7, 2003, in the enclosed stamped return envelope. If you are interested in the results of the questionnaire, they will be available on the World Wide Web in June of 2003 at "<http://www.hintzmanesign.com/questionnaire>". Thank you very much for your time.

Musically,



Michael Hintzman  
Graduate Student, University of Minnesota Duluth  
Band Director, Northwestern High School (Maple, Wisconsin)

## APPENDIX B: Second Questionnaire Letter

## UNIVERSITY OF MINNESOTA

*Duluth Campus**Department of Music**School of Fine Arts**231 Humanities Building  
1201 Ordean Court  
Duluth, Minnesota 55812-3041**218 726 8208  
Fax: 218-726-8210*

May 2, 2003

Dear Colleague,

I hope this letter finds you enjoying a successful school year. Several weeks ago, I sent you a questionnaire. If you completed the questionnaire and returned it, I thank you and you may disregard this letter. While I know that time is a valuable commodity, I ask that you please take some time before the end of the school year and complete this questionnaire. As a band director, I understand how busy one can be, so I have done my best to streamline the survey and make it easy for you to complete.

The purpose of the questionnaire is to obtain your opinions about film music and wind band repertoire. The information collected will be the basis for my masters thesis entitled "Film Music and Wind Band Repertoire: The Opinions of High School Band Directors".

I ask that you return the questionnaire by May 23, 2003, in the enclosed stamped return envelope. If you are interested in the results of the questionnaire, they will be available on the World Wide Web in July of 2003 at "<http://Mww.hinizmandesign.com/questionnaire>". Thank you very much for your time.

Musically,



Michael Hintzman  
Graduate Student, University of Minnesota Duluth  
Band Director, Northwestern High School (Maple, Wisconsin)

## APPENDIX C: Questionnaire (Page 1 of 4)

### FILM MUSIC AND WIND BAND REPERTOIRE: THE OPINIONS OF HIGH SCHOOL BAND DIRECTORS

Please take a few moments to complete the following questionnaire. The questionnaire should take approximately fifteen minutes to complete.

#### SECTION A: DEMOGRAPHICS

Please circle the appropriate answer.

1. What is the student enrollment of your high school? Less than 250, 250-399, 400-599, 600-799, 800-999, 1000-1499, 1500 or more.
2. How many students participate in your band program? Less than 30, 30-75, 80-149, 150-229, 230 or more.
3. How many concert wind bands are in your program? 1, 2, 3, 4, 5 or more.
4. How old are you? 30 or younger, 31-38, 39-46, 47-55, 56 or older
5. How many years have you been a band conductor? 7 or less years, 8-15, 16-23, 24-31, more than 31 years.
6. What is your level of education? Bachelor's Degree, Bachelor's plus, Master's, Master's plus, Doctorate.

#### SECTION B: APPROPRIATE VENUES FOR FILM MUSIC PERFORMANCE

Please check the appropriate box following each question.

If your band performs at a "Pops" concert during the school year, complete question #1 and then skip to question #3. If your band does not perform at a "Pops" concert during the school year, begin on question #2.

1. Have you performed film music at 'Pops' concerts?  Yes  No
    - 1.1. If yes...how often?
      - Once or twice since teaching
      - Once every few years
      - Once every year
      - Once every concert
      - More than once every concert
    - 1.2. Have you performed film music at "non-Pops" concerts?  Yes  No
      - 1.2.1. If yes...how often?
        - Once or twice since teaching
        - Once every few years
        - Once every year
        - Once every concert
        - More than once every concert
- ...Skip to Question #3 (next page).
2. Have you performed film music at "non-Pops" concerts?  Yes  No
    - 2.1. If yes...how often?
      - Once or twice since teaching
      - Once every few years
      - Once every year
      - Once every concert
      - More than once every concert

APPENDIX C: Questionnaire (Page 2 of 4)

**SECTION B: APPROPRIATE VENUES FOR FILM MUSIC PERFORMANCE (continued)**

Please place an X in the box that best reflects your opinion.

	Strongly Disagree	Disagree	Agree	Strongly Agree
3. It is appropriate to perform film music on "non-Pops" concerts.				
4. It is appropriate to perform film music at a music convention or conference.				
5. It is appropriate to perform film music at a music contest or festival.				
6. It is appropriate to have film music on a state festival or state contest list.				
7. It is appropriate to perform film music at graduation or commencement ceremonies.				
	Yes	No		N/A
8. Have you performed film music at a music convention or conference?				
9. Have you performed film music at a music contest or festival?				
10. Have you performed film music at graduation or commencement ceremonies?				

**SECTION C: QUALITY OF FILM MUSIC TRANSCRIPTIONS OR ARRANGEMENTS FOR WIND BAND**

On items 1-8 and item 10, please place an X in the box that best reflects your opinion.

On item 9, please place a number in the box provided.

	Strongly Disagree	Disagree	Agree	Strongly Agree
1. There are film music transcriptions/arrangements that are of high quality. If agree or strongly agree, please list titles in Section F.				
2. There are film music transcriptions/arrangements that I program on a regular basis (every 3-3 years). <small>If agree or strongly agree, please list titles in Section F.</small>				
3. There are too many new film music transcriptions/arrangements published each year.				
4. There are old film score transcriptions/arrangements that should be re-released.				
5. There are old film scores that should be transcribed/arranged for wind band.				
6. Film score transcriptions/arrangements have popular appeal, but little musical value.				
7. Film score transcriptions/arrangements are increasing in quality.				
8. I program more film score transcriptions/arrangements now than I did 5-8 years ago.				
9. How many film score transcriptions/arrangements do you purchase each year (approx.)? <div style="border: 1px solid black; width: 30px; height: 20px; margin: 0 auto;"></div>				
<b>If you have never performed film music, please skip to Section D (next page). If you have performed film music please continue...</b>				
10. Why do you program particular film music arrangements?				
1.1. You liked the film.				
1.2. You like the music in the film.				
1.3. The students like the film.				
1.4. The students like the music in the film.				
1.5. The music has strong musical value.				



APPENDIX C: Questionnaire (Page 4 of 4)

**SECTION E: THE INFLUENCE OF FILM MUSIC AND FILM COMPOSERS ON NEW MUSIC BEING COMPOSED FOR THE WIND BAND**

Please place an X in the box that best reflects your opinion.

	Strongly Disagree	Disagree	Agree	Strongly Agree
1. There are wind band composers who are influenced by film composers.				
2. There are wind band composers who have arranged or transcribed film scores.				
3. There are wind band composers who are currently arranging or transcribing film scores.				
4. There are wind band pieces that were influenced by film music.				
5. In what musical style would you consider most film music? (Please check only ONE)				

- 5.1.  Medieval
- 5.2.  Renaissance
- 5.3.  Classical
- 5.4.  Romantic
- 5.5.  Modern
- 5.6.  Rock/Pop
- 5.7.  Jazz
- 5.8.  Other \_\_\_\_\_

**SECTION F: GENERAL OPINIONS**

Please write in your answers and/or comments in the spaces provided or attach a separate piece of paper if necessary.

1. What is your overall impression of the role and value of film music in selecting and programming repertoire of your wind bands?

2. If you have views and opinions that were not addressed in the previous questions, please add any comments you feel would be important to this study.

Thank you very much for completing this questionnaire.  
Please return the questionnaire in the supplied stamped envelope.