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AN IDENTIFICATION OF A SACRED REPERTOIRE FOR WIND BAND
AND RATIONALE FOR ITS PERFORMANCE
IN WORSHIP CONTEXTS BY WIND BANDS IN THE
COUNCIL FOR CHRISTIAN COLLEGES AND UNIVERSITIES

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

by

PHILIP ARNOLD MOORE

Norman, Oklahoma

2001

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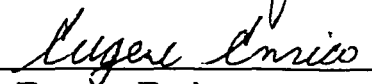
AN IDENTIFICATION OF A SACRED REPERTOIRE FOR WIND BAND
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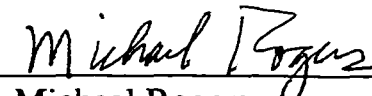
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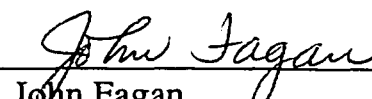
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ABSTRACT

Moore, Philip A. "An Identification of a Sacred Repertoire for Wind Band and Rationale for its Performance in Worship Contexts by Wind Bands in the Council for Christian Colleges and Universities." D. M. A. document, University of Oklahoma, 2001.

The purpose of the study was to identify a sacred repertoire for wind band and the rationale for the use of that repertoire in worship contexts by band programs in the Council for Christian Colleges and Universities (CCCU). A survey was developed and mailed to ninety-four institutions in the CCCU. Sixty surveys were returned. The survey was divided into five sections: 1) institutional information, 2) director information, 3) band program information, 4) bands in worship contexts - rationale, and 5) sacred repertoire survey.

A list of seventy-five pieces was compiled for the repertoire portion of the survey, and an additional seventy-two were added by respondents. A repertoire of fifty selections emerged that had been performed by at least one-fifth of the respondents, twenty-four had been performed by at least one-third, and nine had been performed by at least half. Twenty-seven selections were cited by half of the respondents as having been performed or may be performed. The composers whose works were most frequently cited were James Curnow, David Holsinger, Claude Smith, Alfred Reed and Frank Ticheli.

A total of 121 pieces were identified as having been performed in a worship context, with the primary rationale for their performance being the aesthetic of the music, followed by the selections' tie to a hymn text. Other important rationale included the piece's ability to convey the drama of the subject, its connections with the mood of worship, and the elicitation of a significant congregational response.

Recommendations for further study included an exploration of the philosophical bases for the incorporation of non-sacred wind band literature into the worship context, a study examining the role of multi-media in correlation with wind band performance, especially in regard to worship venues, and an examination of the characteristics making the music of Curnow, Holsinger, Reed, Smith and Ticheli desirable options for those seeking appropriate literature for use in worship contexts.

**AN IDENTIFICATION OF A SACRED REPERTOIRE FOR
WIND BAND AND RATIONALE FOR ITS PERFORMANCE
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COUNCIL FOR CHRISTIAN COLLEGES AND UNIVERSITIES**

CHAPTER 1

INTRODUCTION

Directors of college and university wind bands have a growing pool of literature from which to construct a repertoire. Decisions refining the literature (what is available) into a repertoire (what will be performed) may be affected by the size and experience of the wind band, the performance goals of the group, and the experience and knowledge of the director. The task of deciding what to perform is aided by the dissemination of information, including professional journals and periodicals, program-sharing coalitions, and pertinent graduate research projects which provide a broad database of compositions in current usage. Regional and national conferences provide yet another avenue for directors to expand their knowledge of literature and also refine their rationale for inclusion or exclusion of certain pieces in their own programming.

Most directors of wind bands in institutions with a denominational affiliation carry the added responsibility of selecting literature for performance in constituent churches. Music performed in this venue must reflect a sensitivity for the culture of the church, assist the listener's

comprehension of the transcendent, and maintain the integrity of the wind band's aesthetic and academic goals. Selecting music that reflects these three criteria is assisted by an expanding list of sacred literature for wind band provided by a growing pool of composers. The Christian Instrumentalist and Director's Association (CIDA) annually compiles available titles of sacred literature for wind band that is a significant reference for directors at Christian institutions and ministers of music in churches. The CIDA listing, however, provides only the choices of "literature" and does not attempt to construct a "repertoire."

Programming sacred music in the church also incorporates a rationale or a philosophical basis for choosing certain selections that function effectively in a worship setting. Each director's rationale involves:

- a) a determination of the intended audience at both a micro and macro level; i.e., an understanding of the cultural expectations of an individual congregation as well as the historical and global worship culture of the denomination
- b) a recognition of the impact of the liturgical calendar on worship, with the attendant implications regarding literature selection
- c) an understanding of the function of the wind band in a particular worship event, i.e., in the worship drama, will the music's role be preparation, response, an instrument of exaltation, meditation, or a combination of several elements?

Cognizance of the historical roots of instruments in worship and the challenges instrumentalists have encountered in the church's history may also inform decisions regarding the use of instruments and the propriety of the repertoire.

Background

Overview of Instrumental Music in the Christian Church.

The arts have historically been an integral part of Christian worship. From the two-dimensional drawings of the Greek Orthodox to the multitude of exuberant artistic media employed by the Roman Catholic church, the splendid Gothic architecture of the Middle Ages to the simple "steeped box" of rural New England, and from the immaculately blended male choirs of Europe to the full-throated, spontaneous singing of the Melanesians, man has incorporated the visual and aural senses as a response to his need for praise and for symbolic representations of the divine.

The first musician to be named in the scriptures (Genesis 4:21) is Jubal, the "father of all who play lyre and flute," who was but eight generations from Adam. Although music is mentioned in the earliest scriptures as a celebrative response to deliverance or battle victories, it was not until the Davidic period (1010 - 970 B.C.) of the Old Testament that instrumental music was mentioned in regard to its function in worship. First Chronicles 23:5 lists 4,000 of the 38,000 Levites as being musicians chosen for temple service. David also ordered the chiefs of the Levites "to appoint their kindred as the singers to play on musical instruments, on harps and lyres and cymbals, to raise loud sounds of joy." (I Chron. 15:16 NRS). A description of the function of these instrumentalists is given on the occasion of the placing of the Ark of the Covenant into the inner sanctuary of the temple:

The priests then withdrew from the Holy Place. All the priests who were there had consecrated themselves regardless of their divisions. All the Levites who were musicians . . . stood on the east side of the

altar, dressed in fine linen and playing cymbals, harps and lyres. They were accompanied by 120 priests sounding trumpets. The trumpeters and singers joined in unison, as with one voice, to give praise and thanks to the Lord. Accompanied by trumpets, cymbals and other instruments, they raised their voices in praise to the Lord and sang: "He is good; his love endures forever." Then the temple of the Lord was filled with a cloud, and the priests could not perform their service because of the cloud, for the glory of the Lord filled the temple of God. (2 Chron. 5:11-14 NIV)

Psalms 150 is perhaps the most well-known and concise record of the variety of instruments used in the era of the Old Testament, listing trumpets, lute, harp, timbrel, strings, pipe and cymbals.

In the New Testament, two passages in the gospels mention instrumental music: the funeral of a child with attendant minstrels and flutists (Matt 9:23) and the celebration of the Prodigal Son's return (Luke 15:25). The book of Revelation contains a rich eschatological drama with numerous references to the use of instruments, particularly the sounding of the trumpet (Rev. 8:2 - 11:15).

Not much detail is known concerning the use of instruments in worship in Christianity's first fifteen centuries. There existed the common sacraments of Baptism and the Eucharist, as well as an emerging liturgy which eventually was divided into the Eastern (Orthodox) and Western (Catholic) branches of Christendom.

Instrumental music of any kind in the church has often had to battle prejudice and doctrine. Don Hustad summarizes the situation as follows:

Eastern Orthodox worship for the most part continues to use only vocal music. In the Western church as well, the use of instruments has been opposed from time to time, both before and since the 16th century Reformation. Until recently, a fairly large number of evangelical groups in America (e.g., the Free Methodist Church, primitive Baptists, old

Mennonites, and certain Presbyterian bodies) perpetuated the "no instrument" practice, but the antagonism is waning. At the present time, the prohibition is most conspicuously continued and defended by certain Churches of Christ, whose leaders argue that they must adhere strictly to what the New Testament authorizes.¹

The majority position was summarized in a 1964 publication by Rev. Joseph Gelineau: "Vocal praise is essential to Christian worship. Instruments are only accessory."²

For centuries, instrumental music was associated with pagan rites, cultic activities, degenerate practices and other actions repugnant to Christian teaching, and was therefore excluded from worship because of those connotations. The early church in particular was also logocentric, placing primary emphasis upon the spoken and sung word. Therefore, the fathers of the early church, even down to John Calvin, refused to permit instrumentalists to participate in public worship.

Instrumental music was not completely absent, however. The organ played a primary role in the music of the Lutheran churches in Germany, the Catholic church in France, and the Anglican church in England. Its influence on the music of the church was profound, and the organ continues to have prominence as the accompaniment and solo instrument of choice in many denominational traditions. Also, the works of Orazio Benevoli (1605-1672) for choir and instruments in Rome's St. Peter's Basilica and Giovanni Gabrieli (ca. 1557-1612) in Venice's St. Mark's Cathedral are notable.

¹Donald P. Hustad, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, Ill.: Hope Publishing, 1981), 42.

²Joseph Gelineau, *Voices and Instruments in Christian Worship: Principles, Laws, and Applications*, trans. Clifford Howell (Collegeville, Minn.: The Liturgical Press, 1964), 155.

St. Augustine recognized that at times the transcendent cannot be adequately expressed in words, and gave the classic description of the *jubilus*, the outpouring of joy beyond words.

One who jubilates (*iubilat*) does not speak words, but it is rather a sort of sound of joy without words, since it is the voice of a soul poured out in joy and expressing, as best it can, the feeling, though not grasping the sense. A man delighting in his joy, from some words which cannot be spoken or understood, bursts forth in a certain voice of exultation without words, so that it seems he does indeed rejoice with his own voice, but as if, because filled with too much joy, he cannot explain in words what it is in which he delights.³

The premise of Augustine's statement implies a broader definition of "acceptable" musical responses to the divine initiative, and helps form a philosophical foundation for the use of instruments in worship contexts.

The Contextual Implications of Liturgical Music

Through the ages, instrumental music in the church was not divorced from its function. Rather than art to be enjoyed for itself alone, the presentation of instrumental music existed in the context of dialogue between man and God, prompting the imagination of the listener, serving as a vehicle of praise for the performer, and hopefully blessing the ear of God Himself.

This study will, in part, identify a sacred repertoire for wind band and the rationale for its incorporation into worship contexts, couched within the premise that music is morally neutral, yet capable of carrying strong or shifting moral messages. According to Harold Best:

³Augustine, quote from *Music in the Early Christian Literature*, trans. McKinnon (New York: Cambridge University Press, 1987), 66.

Music has no interior beacon that guarantees permanent meaning. Unlike truth, which is transcultural, absolute, and unchangeable, music can shift in meaning from place to place and time to time.⁴

There have been countless instances of tunes used through the ages which, because of changing contexts, elicit completely different reactions from the listener. The tune many Americans would sing in church as *Glorious Things of Thee Are Spoken* was written by Haydn as the Austrian imperial national anthem, then used as the principal theme in the slow movement of the Emperor Quartet. Later, it became the German national anthem *Deutschland über Alles* which for the Jewish people carried memories of the horror of the holocaust. Therefore, the context of its usage and the perception of the listener based upon historical experience imbued the simple tune with a wide variety of responses. Again, as stated by Best:

Even though music is wordless and deedless, the people making it and the contexts in which it is made are not. The more a piece of music is repeated in the same context, the more it will begin to "mean" that context.⁵

Consequently, it will be noted that frequent use of some sacred repertoire in worship settings may be due to a meaning inherited from repeated use in a particular worship context; e.g., the tune "Old Hundredth" is associated with a call to worship in many denominational traditions, as the text normally set to the tune is an exhortation of praise.

⁴Harold Best, *Music Through the Eyes of Faith* (San Francisco: Harper Publications, 1993), 54.

⁵Ibid.

Another item to consider may or may not be related to a particular context or environment, but nonetheless could carry strong perceptual implications. The text normally associated with a melody may evoke a significant response within the listener, even though that text may be heard only in the mind of the perceiver. Further, arrangements which incorporate tone painting and other musically dramatic devices can flavor the perceived text and deepen the impact upon the listener. For example, David Holsinger's *On An American Spiritual* incorporates slashing trombone glissandi and percussive wind playing to convey Christ's crucifixion. Consequently, the extent to which the listener knows the associated text impacts the effect of the music.

Purpose of the Study

The purpose of the study is to identify a sacred repertoire for wind band and the rationale for the use of that repertoire in worship contexts by band programs in the Council For Christian Colleges and Universities (CCCCU). The document seeks to:

- a) identify a repertoire from sacred wind band literature performed in and out of the context of worship
- b) identify the performance frequency of the selections and composers on the repertoire list
- c) identify the rationale for the non-performance of selections on the repertoire list
- d) examine the rationale for and function of performance in a worship context

e) examine the rationale for the sacred repertoire used in worship contexts.

f) establish a profile of the survey respondents, based upon their number of years in the profession, types of ensembles they conduct at their institution, experience in music ministry in a church, and educational background

g) establish a profile of each respondent's band program, based upon the size of the wind band(s), frequency of the incorporation of sacred literature into performances, and frequency of performances in a worship context.

The term "worship context" is defined in the proposed study as a Christian event based around the following venues: Sabbath Day services, college chapels/convocations, and concerts given with primary emphasis upon the sacred.

The Council For Christian Colleges and Universities, hereafter referred to as the CCCU, is comprised of 95 institutions in 29 states and Canada. The members represent 33 different denominations and affiliations, each offering professional degrees and over half offering graduate degrees.⁶ Band programs from the CCCU were chosen as the database for this study because their directors select a greater percentage of music with a religious

⁶ Council for Christian Colleges and Universities, "CCCU Directory and Resource Guide for Christian Higher Education: 1999-2000" (Washington: CCCU, 1999), 2.

reference compared to college band directors in general.⁷ Also, Dan Nelson's study found that bands from this coalition performed approximately ten events per year which fall within the definition of worship as given above, with 95 percent of respondents incorporating sacred literature into their tour concerts.⁸

Limitations

The ninety-five institutions within the CCCU form the database for the study. Previous research involving the CCCU, using surveys similar in scope and complexity to the proposed study, have yielded an average response rate of eighty percent.

The repertoire included in the study is limited to that used in accordance with the purpose as stated above. Sacred literature is defined as hymn tunes, gospel songs, spirituals and chorales, and pieces with title or textual reference that denotes or implies religious subject matter. To incorporate every known title of sacred wind band literature into this survey would require an inordinate amount of time for respondents to address the questions in the study. Therefore, the list has been limited to repertoire of particular merit as suggested by seven band directors in the CCCU, whose average tenure as directors in the coalition is 18 years. The study recognizes that significant

⁷Neal Edward McMullian, "Music Selection and Concert Programming of Concert Bands and Wind Ensembles in the Coalition of Christian Colleges and Universities" (D.M.A. document, University of Georgia, 1997), abstract.

⁸ Daniel Craig Nelson, "The Purpose, Design and Function of Wind Band Programs of the Schools in the Coalition for Christian Colleges and Universities" (D.M.A. document, University of Minnesota, 1999), 56-59.

omissions may have been made, and provides an opportunity for respondents to suggest additional repertoire deemed worthy.

Excluded from the repertoire is the significant amount of sacred music scored for brass band, generated particularly for and by Salvation Army musicians. However, if brass band arrangements have been transcribed for the type of wind band defined below, they would then be considered in the study.

The term "wind band" is limited to those ensembles composed of brass, woodwind and percussion players, notwithstanding that some wind bands also incorporate keyboard, harp, cello and string bass parts. A minimum of 30 players would normally constitute such a group in order to cover the number of parts regularly scored for wind band. Nomenclature used to classify this type of ensemble includes band, concert band, symphony band, symphonic band, wind ensemble, symphonic wind ensemble, wind symphony, and symphonic winds.

Need For the Study

Two previous studies examined wind band programs in the CCCU. Daniel Nelson's study (1999) examined the relationship between the design of the wind band program and its purpose or mission. Neal McMullian's research (1997) examined the relationship between concert programming and the goals of the wind band program. Neither study was designed to determine a sacred wind band repertoire, nor the rationale behind its usage in a worship context.

The identification of a body of sacred literature by a significant sample of college and university directors will help establish a core repertoire, albeit an expanding one, that will not only help guide instrumental programs in the realm of Christian higher education, but also the increasing number of instrumental programs in Christian high schools. In addition, the study will address the rationale for selections used in order to further a discussion of the aesthetic of instrumental music in worship.

Procedures

Data was gathered via a questionnaire sent to all wind band directors of the CCCU. A draft of the cover letter and questionnaire is included in the appendix of this document, as well as a listing of all institutions currently in the CCCU.

Chapter 1 of the study provides an introduction, states the purpose, identifies the limitations, and denotes the need for the research and procedures for gathering the data. Chapter 2 is a review of related literature. Chapter 3 explains the method for analyzing the data and Chapter 4 presents the data. Chapter 5 summarizes and interprets the survey information and makes recommendations for further study.

The data gathered includes the following:

- 1) A comprehensive listing of sacred (as defined under "limitations") wind band pieces deemed worthy by the directors of the CCCU
- 2) A compilation from the above list of pieces that have been used in the context of a worship setting, as defined under "purpose"

3) The performance frequency of the selections on the comprehensive list

4) The rationale for the inclusion or exclusion of bands in the worship setting

5) The frequency of performance in a worship venue by bands in the OCU.

.

CHAPTER 2

RELATED LITERATURE

Several studies have attempted to discern a standard repertoire for the college band. Fiese (1987) questioned 930 institutions to identify repertoire performed from 1980 to 1985. The results identified 546 composers and 1389 compositions performed during this time. Hornyak (1985) completed a similar study covering the years 1975 to 1982. D. L. Peterson's study (1986) identified a core of band repertoire which the prospective band director should experience during his college years. Woike's study (1990) surveyed 38 directors affiliated with the College Band Directors National Association, resulting in a list of 1131 compositions performed over the prior four years. S. G. Peterson's research (1991) dealt not only with the repertoire of college directors but also their programming techniques.

A study of seven, small, private liberal arts colleges, similar in size and program to those being questioned in this study, was done by Tacke (1992). The goal of his study was to compare levels of difficulty of the repertoire used by each school in their programming from 1983-1987.

There have been three studies to date utilizing data gathered from the Council for Christian Colleges and Universities. Giger's (1991) study asked the following questions: 1) What are the criteria for music selection and programming practices in CCCU choirs? 2) What is the relationship between

the music performed and the criteria for music selection and programming?

3) What are the relationships between a) the purposes to educate the choir, represent the institution's mission and philosophy, and meet the educative and philosophical interest of the constituent audience, and (b) the criteria for music selection and programming? The study revealed that the worship concert was a concept highly important to CCCU directors; further, the worship concert format was chosen for its strong representation of the institution's mission to the constituency.¹

Nelson's research (1999) also involved the CCCU. The survey attempted to determine whether or not: 1) the music department at each school had a formal mission statement or a statement of purpose, 2) the band program in each music department had a formal mission statement or a statement of purpose, and 3) the band director could articulate his/her purpose for the program if there was nothing formal. Nelson questioned the design of the programs, including the types of performing groups and enrollment in the groups, and director opinions about the relationship between the design and purpose. This study concluded that the directors found congruence between their mission statements and their programs.²

¹ Jerry Eugene Giger, "Music Selection and Concert Programming Practices of the Christian College Coalition Touring Choirs" (D.M.A. document, Arizona State University, 1991).

² Daniel Craig Nelson, "The Purpose, Design and Function of Wind Band Programs of the Schools in the Coalition for Christian Colleges and Universities" (D.M.A. document, University of Minnesota, 1999).

The third study, by McMullian (1997), examined the music selection process and concert programming of bands in the CCCU to determine program goals implied by these two activities. The survey covered the demographics of the band programs, music selection criteria, concert programming criteria, and goals of and Christian influences on the band program. Findings yielded: 1) a general repertoire list of 478 pieces by 239 composers, 2) director concerns for selecting quality music to serve an educational purpose, 3) a desire for a variety of music, with the Christian commitment of the institution important to music selection, and that 4) band directors in the CCCU selected a greater percentage of music with a religious reference compared to college band directors in general.³

The Nelson and McMullian studies form a broad view of the band programs in the CCCU. This author's document identifies only the sacred band repertoire performed by CCCU institutions and examines the rationale for its use in a worship context. The survey did not attempt to find congruence between mission statements and actual practice, as did the Nelson and McMullian studies.

³ Neal Edward McMullian, "Music Selection and Concert Programming of Concert Bands and Wind Ensembles in the Coalition of Christian Colleges and Universities" (D.M.A. document, University of Georgia, 1997).

CHAPTER 3

METHODOLOGY

A survey instrument was created to assess the performance frequency of sacred repertoire for wind band and the rationale for its use in worship contexts by wind bands in the Council for Christian Colleges and Universities. The scope of the instrument was broadened to determine the respondent's familiarity with the seventy-five listed compositions and rationale for the omission of a given piece from performance consideration in any context.

The instrument also solicited responses concerning the rationale for use or non-use of each composition in a worship context. The survey contained a list of rationales and also provided an opportunity for directors to indicate a rationale outside the prescribed list. Opportunity was also provided for conductors to add compositions worthy of performance consideration, how often they were included in the repertoire, whether or not they were performed in the context of worship and why.

In order to establish a context of response, the instrument requested information on school enrollment, the tenure of the respondent as a wind band director and as a director in a CCCU institution, the highest degree earned by the director, whether the respondent had been involved in a music ministry position at a church, the size the top wind band and the number of years it had been in existence (and second wind band, if applicable), the rationale for the use or non-use of the wind band in worship, the frequency

of wind band performances in worship, the time spent in preparation of music for use in worship, and the rationale for the use or non-use of non-sacred selections in the context of worship.

The survey was mailed in early October of 2000 to each institution in the CCCU, with an attached note indicating the preferred response date of November 1, 2000. Each survey packet included a self-addressed, postage paid return envelope and a cover letter with an explanation of the term "sacred" as it relates to band literature, the term "worship" as it relates to performance venues, and the term "band." (Appendix A)

"Sacred" repertoire was defined as pieces which, through their title or allusion to hymn tunes, contained a reference to a religious subject. Eliminated was the broader argument that all music is a celebration of divine gifts and therefore sacred. "Worship" was defined as a Christian event wherein the primary goal was the exaltation of God, based principally on the following venues; Sabbath day services, college chapels/convocations, and "tour" concerts that focused at least in part on God, His personality and His work.

The repertoire list in the survey was compiled initially from literature conducted by the author over the past twenty years of instruction at a CCCU institution. Numerous selections were then added to the list by seven CCCU directors with an average tenure of 18 years experience who also represented several different denominations and geographical locations. The same seven directors reviewed the entire survey instrument making several suggestions to revise and clarify questions. The survey instrument was then reviewed by two of the original seven and final changes were made before the questionnaire was mailed. (Appendix C)

Included in the mailing was an informed consent form indicating protection of the respondent's anonymity. (Appendix B) Responses that would identify the respondent (Email address, ordering information for CD's) were listed as optional.

CHAPTER 4

PRESENTATION OF DATA

The survey instrument was mailed to ninety-two American and two Canadian institutions in the Council for Christian Colleges and Universities. Sixty responses (64 percent) were returned.

Of the sixty respondents, thirty-four (57 percent, N=60) completed the survey in its entirety; i.e., all the profile information, the frequency of sacred repertoire performance, and rationale for the literature used in a worship setting. Twelve respondents (20 percent) completed the profile information and the repertoire portion pertaining to the frequency of performance, but did not respond to the request for information on performance in a worship context. Twelve respondents (20 percent) completed only the profile information. Two respondents (3 percent) provided no data.

Six of the sixty respondents (10 percent) had no band program at their institution. Of those, four (67 percent) responded to at least part of the profile information section. In summary, fifty-eight responses (97 percent of those returned, or 62 percent of all CCCU institutions) were received that contained data requested in the study. Table 1 illustrates all four categories of response and the corresponding percentages.

Table 1. Profile of returned surveys and percentages

Portion of survey completed	Number	Percentage
Background profile, frequency of performance, and worship context rationale	34	57
Background profile and frequency of performance only	12	20
Background profile only	12	20
No data given	2	3
Total	60	100

Institutional Information

The initial portion of the survey requested information concerning the size of the institution and degree offerings in the music unit, particularly pertaining to a church music or sacred music degree. Table 2 illustrates the size of the institution, the presence of a music major degree, and the presence of a church music or sacred music degree. For the purpose of this study, the terms "church" and "sacred" as applied to music degrees are treated synonymously. (Note: although fifty-eight institutions responded to the survey, not all columns in data tables add up to that number since some respondents omitted certain items of requested data).

In addition to church music and sacred music designations for bachelor degrees, three respondents indicated a degree entitled "Christian Contemporary Music Ministries," one indicated "Fine Arts Ministry," one

indicated "Church Ministries," one indicated a Bachelor of Arts in Sacred Music, and one a Bachelor of Arts in Church Music Ministry. For the purpose of this study, all of the above designations were considered in the category of a church music degree.

Table 2. Institutional size and degrees offered

Undergraduate students	<u>Music degree</u>		<u>Church Music degree</u>	
	yes	no	yes	no
Less than 500	3	0	2	1
500 to 1000	14	1	11	4
1000 to 1500	15	0	14	1
1500 to 2000	10	0	7	4
2000 to 2500	4	1	3	2
2500 and over	8	0	6	2
Total	54	2	43	14

Director Information

One purpose of the study was to establish a respondent profile to provide a context for data examination. Several questions built this profile.

To determine the extent to which directors have responsibilities for multiple ensembles, the survey requested information regarding the total

number and type of ensembles that each respondent directed. The results are shown in Table 3.

Thirteen respondents (24 percent) indicated responsibility solely for the wind band or one of the similar designations for a large mixed ensemble, including symphonic band, concert band, and wind ensemble. Twenty respondents (36 percent) direct the wind band plus one other ensemble.

Table 3. Ensemble responsibilities of CCCU directors

Ensemble designation	Responses	Ensemble designation	Responses
Wind Ensemble	25	Marching Band	3
Concert Band	21	Flute Choir	3
Symphonic Band	9	Orchestra	2
Symphonic Winds	4	Chamber Winds	1
Symphonic Wind Ens.	1	Woodwind Ensemble	1
Jazz Ensemble	22	Trombone Choir	1
Brass Ensemble	9	Trumpet Ensemble	1
Pep Band	6	Percussion Ensemble	1
Chamber Orchestra	4	Instrumental Ensemble	1
Handbell Choir	4	Civic Orchestra	1

Nineteen respondents (35 percent) direct the wind band plus two other ensembles, and three (5 percent) reported directing four or more ensembles,

including the wind band. Therefore, forty-two (76 percent) of the fifty-five responses indicated directorial responsibilities beyond the wind band.

Directors indicated their familiarity with the list of sacred pieces for wind band. Part of the profile information provided data to examine a possible correlation between the respondent's career length and familiarity with sacred literature. Therefore, respondents were asked to indicate length of service as a wind band director, including any work done at the secondary school level, and also their tenure as a director of a wind band in the CCCU. Table 4 lists responses concerning the tenure of each respondent at a CCCU institution. Fifty-five responses revealed an average tenure of 9.69 years.

Table 4. Respondents' tenure at a CCCU institution (N=55)

Years of service	Respondents	Years of service	Respondents	Years of service	Respondents
34	1	16	1	7	3
28	1	15	2	6	3
25	1	12	3	5	4
23	2	11	1	4	3
22	1	10	6	3	4
20	2	9	4	2	3
18	2	8	2	1	6

Table 5, which lists the length of career data that includes time at secondary schools, reveals an average tenure of 19.31 years, or 9.62 years

longer than the average from a CCCU institution. From this sampling it is noted that on average CCCU directors spent half their conducting careers outside a CCCU institution.

Table 5. Respondents' career tenure as a wind band conductor (N=55)

Years of service	Respondents	Years of service	Respondents	Years of service	Respondents
40	1	25	3	12	4
38	1	24	1	11	1
35	2	23	1	10	2
34	2	22	2	9	1
33	2	20	5	7	5
30	1	18	2	6	1
29	1	17	1	5	1
28	2	16	1	4	1
27	1	15	1	3	1
26	4	14	3	1	1

Of the fifty-six respondents to Question Four concerning the highest academic degree earned, three (5 percent) indicated the bachelors degree, sixteen (29 percent) indicated the masters degree, and thirty-seven (66 percent) indicated the doctors degree.

Profile information on wind band directors in the CCCU included professional or volunteer worship context responsibilities that fell outside the primary institutional responsibilities. Of the fifty-six responses, forty-six (82 percent) indicated involvement in some type of active musical role, and ten (18 percent) responding in the negative. Table 6 enumerates the responses to the question.

Table 6. Church responsibilities of CCCU directors

Type of responsibility	Number of responses
Instrumental director	26
Music minister	24
Choir director	23
Worship leader	15
Handbell Choir director	5
Organist	1
Orchestra participant	1
Soloist	1

Thirty-one of the forty-six (67 percent) indicated multiple responsibilities at a church.

The final director's information question concerned whether their undergraduate background was connected with a religiously-based institution, and if so, the frequency with which their undergraduate band

experience incorporated sacred repertoire. The responses options were "always, frequently, sometimes, or seldom/never."

A later question, under the band program information category, requested data concerning the respondents' current program and the frequency with which sacred literature was incorporated into the ongoing repertoire. The response options were "always, usually, sometimes and never." Table 7 illustrates the correlation between these two responses. To clarify the data in Table 7, note that the left column (Respondents' undergraduate program) refers to the frequency with which the respondents' undergraduate wind band program incorporated sacred literature into its body of repertoire. Those who indicated "always," for example, also responded to the current frequency of sacred repertoire in their own program. The table is then followed horizontally to determine how frequently those who responded "always" in their undergraduate program are using sacred literature in their own bands. (One of them responded "always," one responded "usually," four responded "sometimes," and one responded "never" for a total of seven, or 13 percent).

The highest percentage (20 percent) of those who attended a denominationally affiliated institution for their undergraduate work reported their undergraduate bands performed sacred literature "frequently," with the lowest (9 percent) reporting "never". Concerning the current use of sacred literature in the respondents' CCCU band program, the highest percentage (43 percent) reported "sometimes" and the lowest percentage (6 percent) reporting "never."

Table 7. The frequency of sacred literature in the respondents' undergraduate band program and the current frequency of sacred literature in the respondents' CCCU wind band program

Directors' undergraduate program frequency response	<u>Directors' current CCCU band program</u>				Total	Percentage (N=54)
	Always	Usually	Sometimes	Never		
Always	1	1	4	1	7	13
Frequently	3	5	3	0	11	20
Sometimes	0	1	7	1	9	17
Seldom/never	1	0	3	1	5	9
Did not attend de- nominationally affiliated school as undergraduate	2	7	6	0	22	41
Total	14	14	23	3	54	
Percentage (N=54)	26	26	43	6		100

Band Program Information

The survey included the following questions concerning the respondents' band programs; how long a band program has existed, the nomenclature used for the wind band, the size of the band(s), the minutes of weekly rehearsal for the band(s), the frequency of band performance in the context of worship, and the percentage of time spent preparing music for use in worship. Also requested was information concerning the production of recordings, the use of multimedia in worship, and how repertoire is chosen for use in worship.

Of the fifty-four responses to: "How many years has a band program been in existence at your institution? (total years, not necessarily consecutive)," fourteen (26 percent) answered that the band program had been in existence at their institution for a total of 0 to 9 years. Two (4 percent) indicated existence for 10 to 19 years. Four (7 percent) responded 20 to 29 years, thirteen (24 percent) responded 30 to 39 years, and twenty-one (39 percent) responded 40 or more years.

Table 8 shows a profile of the bands from fifty-three respondents to the questions concerning band size, rehearsal time, the use of sacred literature in on-campus concerts, and the frequency of performance in worship contexts. The range was from five to seventy in response to "How many students are in your top band?" In response to "How many minutes per week does your top band rehearse?" the range was from thirty-five to three hundred (five hours).

Nine respondents (17 percent) indicated a second band, ranging in size from forty-five to ninety. The range in rehearsal time of second bands was from eighty to 240 minutes per week.

Table 8. A profile of top bands; size, rehearsal time, use of sacred repertoire and performance in worship events

Band size	Rehearsal time (weekly in minutes)	Incorporation of sacred repertoire into typical, on-campus concerts				Frequency of performance in a worship event (per semester)					
		Always	Usually	Sometimes	Never	6 +	4-5	2-3	1	Once per year	Never
70	180	x							x		
70	180			x				x			
65	160			x					x		
62	200		x					x			
62	240			x					x		
60	180		x			x					
60	270				x			x			
55	150			x			x				
58	150	x				x					
55	195			x					x		
55	240		x							x	
54	150	x						x			
50	240			x					x		
50	230			x			x				
50	150	x						x			
50	300		x			x					
50	130		x					x			

Table 8 - Continued

Band Size	Rehearsal time (weekly in minutes)	Incorporation of sacred repertoire into a typical on-campus concert				Frequency of performance in a worship event (per semester)					
		Always	Usually	Sometimes	Never	6 +	4-5	2-3	1	Once per year	Never
50	260			x					x		
49	240			x					x		
46	35	x						x			
45	120		x						x		
45	150		x					x			
45	120	x							x		
45	180			x						x	
45	225			x					x		
45	240			x				x			
45	150				x						x
45	195			x					x		
43	200	x									
42	120			x							x
40	180			x				x			
40	240		x						x		
40	90			x					x		
38	90			x						x	
37	150		x						x		

Table 8 - Continued

Band Size	Rehearsal time (weekly in minutes)	Incorporation of sacred repertoire into a typical on-campus concert				Frequency of performance in a worship event (per semester)					
		Always	Usually	Sometimes	Never	6+	4-5	2-3	1	Once per year	Never
37	195			x					x		
37	220		x						x		
36	120	x							x		
36	150	x						x			
35	120			x							x
32	240		x						x		
30	150			x					x		
30	150			x					x		
30	80			x							x
30	90		x								x
29	150			x				x			
20	180	x						x			
20	60			x							x
18	180	x							x		
14	150		x					x			
12	50	x					x				
5	90							x			

Table 8 - continued: Totals and percentages

Band size - average N = 52	Rehearsal time - average (weekly in minutes) N = 52
42.54	169.35

Incorporation of sacred repertoire into standard, on-campus concerts					Frequency of performance in a worship event (per semester)					
Always	Usually	Some- times	Never		6+	4-5	2-3	1	Once per year	Never
Total	12	13	24	2	3	3	15	21	3	6
Percentage N = 51	24	25	47	4	6	6	29	41	6	12

Table 9 lists the nomenclature of the wind bands at the respondents' institutions. Several directors listed names of more than one ensemble.

Table 9. Nomenclature and corresponding size of bands at CCCU institutions

Name of Ensemble	Number	Range in size	Average size
Wind Ensemble	21	30 - 60	40.00
Concert Band	19	14 - 70	44.84
Symphonic Band	9	18 - 80	53.89
Symphonic Winds	5	5 - 90	53.00
Instrumental Ensemble	2	12 - 20	16.00
Campus Band	1	55	55.00

Nineteen of fifty-three (36 percent) responded affirmatively to: "Has your band, in the last five years, produced a recording (or shared a recording with other ensembles) in which a part or whole, contains sacred repertoire?"

Thirteen (68 percent) of the affirmative responses indicated the recording is available for purchase. Several voluntarily listed ordering information, which was an optional response to protect anonymity. Two sent copies of CD's in their return packet.

Forty-six respondents spent a least some time preparing music for use in a worship event. Table 10 compares the percentage of rehearsal time spent to the frequency of performance in a worship event.

Table 10. Comparison between time in preparation for and frequency of performance in a worship setting (those responding to Question 8)

Number of responses/ percentage	Percentage of rehearsal pre-paring for wor-ship performance	<u>Frequency of worship performances</u> (per semester)				
		6+	4-5	2-3	1	1/yr
19 / 41	less than 10	1	0	3	14	1
15 / 33	10 to 30	0	2	5	7	1
10 / 22	30 to 50	2	1	7	0	0
<u>2 / 4</u>	more than 50	<u>0</u>	<u>0</u>	<u>2</u>	<u>0</u>	<u>0</u>
46 /100		3	3	17	21	2 = 46

The environment of the worship setting is often enriched by the inclusion of art objects, which may function symbolically or aesthetically.

Contemporary worship may utilize the additional option of technology to visually generate artistic images, or used in a more utilitarian manner to help explain and clarify the events in the worship sequence.

Forty-eight (83 percent) responded to the question, "Have you ever used multi-media (video, slides, power point, etc.) as a part of your band's involvement in a worship service?" Thirty-nine (81 percent) responded negatively. Nine respondents (19 percent) answered affirmatively and indicated below in Table 11 how multi-media was incorporated into their performance in the worship setting. Two respondents indicated multiple uses

of multi-media.

Table 11. The function of multi-media (video, slides, power point, etc.) in the band's performance in a worship context

Function of multi-media	Number of responses
To show the text (if the music had a textual allusion)	5
To graphically enhance programmatic content in the music	3
To visually augment a recruitment presentation	3
Other	0

Completing the Band Program Profile Information section of the survey were three questions regarding the impact of student involvement in the choices made in preparation for the band's performance in a worship setting. Forty-six (79 percent) responded to the question: "Do student requests for particular pieces have an impact on your selection of repertoire for use in a worship context?" One (2 percent) responded "often," twenty-nine (63 percent) responded "sometimes," thirteen (28 percent) responded "seldom," and three (7 percent) responded "never."

Forty-seven (81 percent) responded to the question: "Do students have an opportunity to give a statement of faith/testimony during the band's involvement in a worship setting?" Nine (19 percent) responded "often,"

twenty-four (51 percent) responded "sometimes," five (11 percent) responded "seldom," and nine (19 percent) responded "never."

Thirty-eight (66 percent) responded "often, sometimes or seldom" to the previous question and were asked to then respond to the question: "Does it (the opportunity for a student to offer a statement of faith) have an effect on your choice of repertoire?" No (0 percent) respondents indicated "often," eighteen (47 percent) indicated "sometimes," nine (24 percent) responded "seldom," and eleven (29 percent) responded "never."

Bands in a Worship Context - Rationale

The final section of the survey regarding the band profile concerned the philosophical foundations for the use or non-use of the wind band in the context of a worship setting. Forty-two respondents (72 percent) replied to the question: "What is the rationale for your band's performance in the context of worship (check all that apply)?" thereby implying that their bands do perform in the context of worship. The survey provided five responses from which to choose (see Table 12). Of those forty-two, eleven (26 percent) marked one response, five (12 percent) marked two responses, seven (17 percent) marked three responses, eleven (26 percent) marked four responses, and eight (19 percent) marked five responses. Four responses fell under the category "other."

Table 12. Rationale for performance in the context of worship

Rationale	Number of responses (could choose more than one)
To provide an opportunity for public ministry for the students	34
To fulfill the stated mission of the band or institution	29
To function as a recruiting tool	24
To assume a more subordinate and supplemental role in worship	24
To assume the role of collectively leading worship	21
Other	
To give the band more opportunities to perform	1
To participate, display, and encourage excellence	1
Celebrate God's virtues through art	1
Programming purposes only	1

Nine respondents (18 percent) indicated they do not utilize the band in the context of worship. Of those, eight (89 percent) indicated one of the available responses and one (11 percent) indicated three of the available responses. (see Table 13)

Table 13. Rationale for non-use of the band in the context of worship

Rationale	Number of responses (could choose more than one)
There is insufficient time to prepare for that kind of event.	1
There are no congregations willing to host the band.	2
There are no congregations able to host the band.	1
I have no interest in having the band perform in a worship setting.	1
Other	6
Evening band (with local adults) so weekend events are not practical.	
My first year here. I don't think it has been done, but I want to do it.	
My church, family and professional obligations preclude my involvement in Sunday activities at the college.	
Not enough good repertoire	
It hasn't been done very often, but we are looking to change that.	
Against our beliefs - Church of Christ (a capella music only)	

Within the context of a worship setting, there is the further consideration of the type of repertoire to be used. For the purpose of this study, there is a delineation between "sacred" and "secular" repertoire. As noted earlier, sacred denotes those pieces which, through their title or allusion to hymn tunes, contain a reference to a religious subject. The broader argument that all music is a celebration of divine gifts and therefore "sacred" was eliminated.

Working within that delineation, forty-nine respondents, including several who indicated they do not utilize their band in the context of worship, replied to, "Have you, or would you, perform 'non-sacred' selections in the context of a worship setting?" Thirty-six (73 percent) of the forty-nine responded affirmatively, while thirteen (27 percent) responded negatively. The rationales for the affirmative and negative responses are listed respectively in Tables 14 and 15.

Table 14. Rationale for the inclusion of "non-sacred" selections in the context of worship

Rationale

1. Many musical works classified as secular are uplifting and might have been divinely inspired.
2. If a particular type of music, such as a processional, is called for
3. I have done this after considerable pressure from the pastor, but this is not standard practice for me and I am not comfortable doing it.
4. A fanfare was used at the beginning of a program.
5. I feel that a conductor can incorporate secular selections into a worship service if it is handled correctly.
6. All music is to God's glory and our audiences are not averse to hearing "classical" or "absolute" selections, particularly as preludes or postludes.
7. "Sacred" is too narrow a category for the broad opportunities of worship. The better music is often "non-sacred."
8. Sonic beauty reflects God's beauty.
9. I have used pieces inspired or influenced by sacred hymn tunes without emphasizing text; i.e., Gillingham's *Waking Angels*, Welcher's *Zion*, Grantham's *Southern Harmony*, etc.
10. Education of students. Enlighten audience members to purpose of band at Baptist Institutions.
11. Worthiness of (its) use outside sacred
12. Very rarely but sometimes a "secular" piece can add to a worship service. Example - we have used Zdechlik's *Chorale and Shaker Dance*.
13. Many pieces may relate aesthetically or expressively to a spiritual or

Table 14. Continued

Rationale

biblical concept. Any music (provided there are no immoral associations) can be done as a "sacrifice of praise." Examples: A medley I've done - *Symphony #1, In Memoriam, Dresden, 1945/When Jesus Wept/O For A Thousand Tongues* - to make a point about a biblical response to war and human sin and suffering. *Toccata Marziale*: - think in terms of different "touches" of God. Movements from *The Lord of the Rings* (de Meij) - focus on Tolkien and allegorical spiritual principles.

14. Occasionally, (I use non-sacred) as an opening fanfare or as postlude music. Maybe use a work in that "gray" area between sacred and secular (*Alleluia:Laudamus Te* - A. Reed).

15. Tour "concert." It is not actually a worship service, although some of the music may be used as worship during the concert.

16. Any music can be an expression of faith or can be used within the context of worship.

17. The "broader argument" that you refer to in your cover letter

18. All music belongs to God. What about J. P. Sousa's marches? Many are "Christian." Classical era pieces also.

19. Instrumental music IS of God. The Creator endowed us with our abilities. Playing instruments in itself IS an act of worship.

20. For the benefit of music education for the band participants and the audience

21. Beauty, creativity, part of God's creative order, thus worthy of praise and use

22. God is the divine inspiration behind all music. Any music appropriate to worship context and theme may be used.

Table 14. Continued

Rationale

23. Depends on the piece. What function will it have?
 24. With instrumental music the term "sacred" is an attitude of the heart and mind. All instrumental music can be sacred. See J. S. Bach statements.
 25. A band should program quality music, regardless of the setting.
 26. Not to sound snide, but much of the "sacred" repertoire does not have the artistic quality. In a real sense, great instrumental music is sacred music.
 27. God is the creator of all beauty. He has endowed both believer and unbeliever with musical abilities. The eye/ear of the beholder of all art either honors God for the art, or, as the pagan, arrogates to himself that honor.
 28. Great (or at least very good) music deserves to be heard. There's only a limited amount of excellent "sacred" music.
 29. High art compositions, i.e. Bach transcriptions that are not sacred but fit the general flavor of other sacred works
 30. Art music presented as an offering of praise to the Lord. Some pieces are somewhat sacred sounding, but not exactly religiously based.
 31. If their character lends to a worship atmosphere, I would not hesitate to incorporate a "non-sacred" selection.
 32. To demonstrate music credibility for recruitment purposes
 33. Final sentence of fourth paragraph of letter (cover letter) - "...all music is a celebration of divine..."
-

Table 15. Rationale for the exclusive use of "sacred" repertoire in the context of worship

Rationale

1. Worship should be solely addressed to our relationship with God and to one another as brothers in Christ.
 2. I prefer not (to use secular literature). I have enough sacred (literature) now to avoid (using secular literature).
 3. In a worship setting, sacred music plays an important role in fulfilling the purpose of the service.
 4. There are plenty of sacred wind band works to provide a full concert.
 5. I answer no, but then think about some classical work that might be appropriate. Basically, I would use sacred music.
 6. All music in a worship setting should be focused on God. "Non-sacred" literature doesn't do that.
 7. I would only use sacred music in a worship service, but I would play non-sacred during a concert in a church or our college chapel.
 8. Non-sacred selections would be reserved for concert settings.
 9. I have plenty of opportunity to play non-sacred literature without doing it in church.
-

Sacred Repertoire Information

The second portion of the survey determined the sacred repertoire and its frequency of use by wind bands in the CCCU. A five-step process was required to complete the repertoire section. First, the respondent was to indicate via letters "A, B, C, D, and E," the frequency of performance of each piece (A - performed at least once every four years; B - performed every five or more years), whether or not they were familiar with the piece if they had not performed it (C - familiar with piece and may perform; E - not familiar with piece), and whether the piece might possibly be omitted from performance consideration (D - familiar with piece but probably will not perform).

Table 16 illustrates the responses from step one, with the number of responses for "A, B, C, D, and E" and the corresponding percentages. Not all respondents completed step one for every piece, so the totals for each selection vary from forty-one responses to forty-five responses. Table 16 lists only those selections which were a part of the original survey and does not list the titles submitted by respondents, which will be shown later.

The second step was to indicate beside those selections with response "D" (probably will not perform) the rationale for the response. The respondent indicated the rationale by marking numerals "1, 2, 3, or 4," (1 - the piece is too difficult for my band; 2 - it does not fit the intended audience; 3 - it does not fit my repertoire goals; 4 - other). Table 17 illustrates the responses for each piece in category "D." The respondent had the option of choosing multiple rationale and also the option of adding their own.

Table 16. Frequency of performance, familiarity with, and probability of non-performance of survey repertoire (listed alphabetically by composer)

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Fantasia in G Major	Bach, J. S./ Goldman-Leist	1 2.27	7 15.91	18 40.91	4 9.76	14 34.15	44
My Jesus O What Anguish	Bach, J. S./ Grainger	4 9.30	12 27.91	12 27.91	3 6.98	12 27.91	43
O Mensch Bewein Dein Sunde Gross	Bach, J. S./ Grainger	2 4.54	6 13.64	12 27.27	4 9.76	20 45.45	44
Sheep May Safely Graze	Bach, J. S./ Richardson	5 11.36	11 25.00	14 31.82	5 11.36	9 20.45	44
Sing a New Song	Bencriscutto, Frank	1 2.27	2 4.54	4 9.76	2 4.54	35 79.54	44

A - Perform at least once every four years

B - Five or more years between performances

C - Familiar with piece: have not performed but may

D - Familiar with piece, but probably
will not perform

E - Unfamiliar with the piece

Table 16. Continued

Title	Composer/ arranger	Number or responses per category (with percentage)					Total
		A	B	C	D	E	
Fanfare and Hymn: A Mighty Fortress	Bocook, Jay	4 9.76	6 13.64	4 9.76	4 9.76	26 59.09	44
Geneva Variations	Bulla, Stephen	2 4.54	3 6.82	8 18.18	1 2.27	30 68.18	44
Mighty Fortress, A	Cailliet, Lucien	2 4.54	3 6.82	9 20.45	3 6.82	27 61.36	44
Dublin Sketches (Be Thou My Vision)	Curnow, James	3 6.67	6 13.33	9 20.00	2 4.44	25 55.56	45
Exaltation	Curnow, James	5 11.36	6 13.64	10 22.73	5 11.36	18 40.91	44
Fanfare Prelude on "God of Our Fathers"	Curnow, James	10 22.73	12 27.27	8 18.18	3 6.82	11 25.00	44
A - Perform at least once every four years			D - Familiar with piece, but probably will not perform				
B - Five or more years between performances			E - Unfamiliar with the piece				
C - Familiar with piece: have not performed but may							

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Fanfare Prelude on "Hanover"	Curnow, James	5 11.36	6 13.64	6 13.64	4 9.76	23 52.27	44
Fanfare Prelude on "Italian Hymn"	Curnow, James	7 15.91	6 13.64	6 13.64	3 6.82	22 50.00	44
Fanfare Prelude on "Lancashire"	Curnow, James	8 18.18	9 20.45	4 9.76	4 9.76	19 43.18	44
Fanfare Prelude on "Lobe Den Herren"	Curnow, James	8 18.18	9 20.45	5 11.36	4 9.76	18 40.91	44
Fanfare Prelude on "O God Our Help in Ages Past"	Curnow, James	6 13.64	7 15.91	7 15.91	3 6.82	21 47.73	44

A - Perform at least once every four years

B - Five or more years between performances

C - Familiar with piece: have not performed but may

D - Familiar with piece, but probably
will not perform

E - Unfamiliar with the piece

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Holy, Holy, Holy	Curnow, James	5 11.11	7 15.56	9 20.00	4 8.89	20 44.44	45
Prelude on a Hymn of Praise	Curnow, James	6 13.64	7 15.91	6 13.64	1 2.27	24 54.54	44
Psalm 100	Curnow, James	1 2.27	2 4.54	9 20.45	2 4.54	30 68.18	44
Rejouissance	Curnow, James	14 31.82	5 11.36	9 20.45	1 2.27	15 34.09	44
To God Be the Glory	Curnow, James	2 4.44	7 15.56	7 15.56	3 6.67	26 57.78	45
Trilogy for Concert Band	Curnow, James	1 2.22	2 4.44	6 13.33	2 4.44	34 75.56	45
A - Perform at least once every four years			D - Familiar with piece, but probably will not perform				
B - Five or more years between performances			E - Unfamiliar with the piece				
C - Familiar with piece: have not performed but may							

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Variants on an Early American Hymn Tune	Curnow, James	7 16.28	7 16.28	5 11.63	2 4.65	22 51.16	43
Be Thou My Vision	Gillingham, David	8 18.18	6 13.64	7 15.91	2 4.54	21 47.73	44
Revelation	Gillingham, David	0 0	0 0	5 11.36	2 4.54	37 84.09	44
Jericho Rhapsody	Gould, Morton	2 4.54	10 22.73	11 25.00	8 18.18	13 29.55	44
Chorale and Alleluia	Hanson, Howard	13 29.55	12 27.27	7 15.91	6 13.64	6 13.64	44
Doxology	Himes, William	7 15.91	3 6.82	8 18.18	3 6.82	23 52.27	44
A - Perform at least once every four years		D - Familiar with piece, but probably will not perform					
B - Five or more years between performances		E - Unfamiliar with the piece					
C - Familiar with piece: have not performed but may							

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Jericho Revisited	Himes, William	2 4.44	3 6.67	5 11.11	5 11.11	30 66.67	45
A Childhood Hymn	Holsinger, David	8 18.60	6 13.95	7 16.28	3 6.98	19 44.19	43
On a Hymnsong of Lowell Mason	Holsinger, David	16 36.36	8 18.18	6 13.64	4 9.76	10 22.73	44
On a Hymnsong of Robert Lowery	Holsinger, David	11 25.00	7 15.91	6 13.64	5 11.36	15 34.09	44
On a Southern Hymnsong	Holsinger, David	11 25.00	7 15.91	7 15.91	5 11.36	14 34.15	44
On an American Spiritual	Holsinger, David	13 29.55	6 13.64	7 15.91	5 11.36	13 29.55	44

A - Perform at least once every four years
 B - Five or more years between performances
 C - Familiar with piece: have not performed but may

D - Familiar with piece, but probably
 will not perform
 E - Unfamiliar with the piece

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
From Whom All Blessings Flow	Huckeby, Ed	5 11.36	3 6.82	5 11.36	1 2.27	30 68.18	44
Tribute to Canter- bury	Jacob, Gordon	3 6.82	6 13.64	4 9.76	5 11.36	26 59.09	44
...and Grace Will Lead Me Home	Knox, Thomas	2 4.54	5 11.36	2 4.54	2 4.54	33 75.00	44
Meditations on an Old Scottish Hymn	Jager, Robert	1 2.27	5 11.36	2 4.54	1 2.27	35 79.54	44
Three Chorale Preludes	Latham, William	5 11.36	12 27.27	6 13.64	5 11.36	16 36.36	44
Liturgical Music for Band	Mailman, Martin	1 2.33	8 18.60	12 27.91	6 13.95	16 37.21	43
A - Perform at least once every four years		D - Familiar with piece, but probably will not perform					
B - Five or more years between performances		E - Unfamiliar with the piece					
C - Familiar with piece: have not performed but may							

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Prelude on a Gregorian Tune	Maslanka, David	1 2.22	4 8.89	3 6.67	3 6.67	34 75.56	45
Grace Praeludium	McBeth, Francis	2 4.54	10 22.73	10 22.73	3 6.82	19 43.18	44
Seventh Seal	McBeth, Francis	1 2.27	8 18.18	10 22.73	12 27.27	13 29.55	44
If Thou Be Near	Moehlmann, R.L.	6 13.64	10 22.73	11 25.00	2 4.54	15 34.09	44
Great is Thy Faithfulness	Nelhybel, Vaclav	1 2.27	3 6.82	9 20.45	3 6.82	28 63.64	44
Praise to the Lord	Nelhybel, Vaclav	3 6.82	10 22.73	10 22.73	0 0	21 47.73	44

A - Perform at least once every four years

B - Five or more years between performances

C - Familiar with piece: have not performed but may

D - Familiar with piece, but probably
will not perform

E - Unfamiliar with the piece

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Songs of Praise	Nelhybel, Vaclav	1 2.27	3 6.82	10 22.73	0 22.73	30 68.18	44
Overture on a Southern Hymn	Palmer, Robert	0 0	4 9.76	4 9.76	3 6.82	33 75.00	44
Symphony No. 6, Mvt. II	Persichetti, Vincent	2 4.54	9 20.45	10 22.73	8 18.18	15 34.09	44
Turn Not Thy Face	Persichetti, Vincent	1 2.27	5 11.36	9 20.45	5 11.36	24 54.55	44
Alleluia, Laudamus Te	Reed, Alfred	9 20.45	16 36.36	6 13.64	3 6.82	10 22.73	44
Hymn Variants	Reed, Alfred	3 6.67	10 22.22	11 24.44	2 4.44	19 42.22	45

A - Perform at least once every four years

B - Five or more years between performances

C - Familiar with piece: have not performed but may

D - Familiar with piece, but probably
will not perform

E - Unfamiliar with the piece

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
If Thou Be Near	Reed, Alfred	8 18.18	9 20.45	9 20.45	2 4.54	16 36.36	44
Jesu, Joy of Man's Desiring	Reed, Alfred	9 20.93	16 37.21	8 18.60	2 4.65	8 18.60	43
A Sacred Suite	Reed, Alfred	2 4.54	11 25.00	9 20.45	7 15.91	15 34.09	44
Let Us Break Bread Together	Root, Thomas	5 11.63	1 2.33	2 4.65	2 4.65	33 76.74	43
Canticle: All Crea- tures of Our God and King	Smith, Claude	3 6.82	13 29.55	9 20.45	3 6.82	16 36.36	44
Chorale Prelude: Rejoice Ye Pure in Heart	Smith, Claude	2 4.65	10 23.26	6 13.95	4 9.30	21 48.84	43
A - Perform at least once every four years			D - Familiar with piece, but probably will not perform				
B - Five or more years between performances							
C - Familiar with piece: have not performed but may			E - Unfamiliar with the piece				

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Eternal father Strong to Save	Smith, Claude	7 16.28	16 37.21	10 23.26	1 2.33	9 20.93	43
Flourish and Hymn of Praise	Smith, Claude	2 4.88	7 17.07	4 9.76	2 4.88	26 63.41	41
God of Our Fathers	Smith, Claude	14 32.56	11 25.58	7 16.28	2 4.65	9 20.93	43
Intrada: Adoration and Praise	Smith, Claude	9 20.93	8 18.60	5 11.63	3 6.98	18 41.86	43
Rejoice in Glorious Hope	Smith, Claude	3 6.98	8 18.60	6 13.95	5 11.63	21 48.84	43
Symphonic Varia- tions on Amazing Grace	Smith, Claude	2 4.65	8 18.60	12 27.91	6 13.95	15 34.88	43
A - Perform at least once every four years		D - Familiar with piece, but probably will not perform					
B - Five or more years between performances		E - Unfamiliar with the piece					
C - Familiar with piece: have not performed but may							

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Precious Lord Lead Me Home	Smith, Robert	3 6.98	5 11.63	2 4.65	1 2.33	32 74.42	43
Alleluias	Spears, Jared	1 2.33	9 20.93	7 16.28	3 6.98	23 53.49	43
Be Thou My Vision (Chorale Prelude)	Stamp, Jack	6 13.95	7 16.28	11 25.58	1 2.33	18 41.86	43
The Light Eternal (God of our Fathers)	Swearingen, James	6 13.95	6 13.95	8 18.60	7 16.28	16 37.21	43
Amazing Grace	Ticheli, Frank	24 54.55	8 18.18	3 6.82	2 4.54	7 15.91	44
Salvation is Created	Tschesnokoff, Paul	16 37.21	16 37.21	4 9.30	1 2.33	6 13.95	43

A - Perform at least once every four years

B - Five or more years between performances

C - Familiar with piece: have not performed but may

D - Familiar with piece, but probably
will not perform

E - Unfamiliar with the piece

Table 16. Continued

Title	Composer/ arranger	<u>Number or responses per category</u> (with percentage)					Total
		A	B	C	D	E	
Old Hundredth Psalm Tune	Vaughan Williams, Ralph	7 16.28	9 20.93	10 23.26	4 9.30	13 30.23	43
Prelude on Three Welsh Hymn Tunes	Vaughan Williams, Ralph	6 13.95	8 18.60	10 23.26	4 9.30	15 34.88	43
Chorale and Shaker Dance	Zdechlik, John	10 23.26	14 32.56	9 20.93	3 6.98	7 16.28	43
Grace Variants	Zdechlik, John	2 4.65	11 25.58	8 18.60	5 11.63	17 38.53	43
Psalm 46 (A Mighty Fortress)	Zdechlik, John	4 9.30	8 18.60	11 25.58	5 11.63	15 34.88	43
A - Perform at least once every four years		D - Familiar with piece, but probably will not perform					
B - Five or more years between performances		E - Unfamiliar with the piece					
C - Familiar with piece: have not performed but may							

Table 17. Rationale for response "D" - familiar with the piece but probably will not perform (listed alphabetically by composer)

Title	Composer/ arranger	Number of responses per category				Total
		1	2	3	4	
Fantasia in G Major	Bach, J. S./ Goldman-Leist	1	1	2	0	4
My Jesus O What Anguish	Bach, J. S./ Grainger	0	1	2	0	3
O Mensch Bewein Dein Sunde Gross	Bach, J. S./ Grainger	0	0	3	1 have enough works by that arranger	4
Sheep May Safely Graze	Bach, J. S./ Richardson	0	0	4	1 just doesn't "work"	5
Sing a New Song	Bencriscutto, Frank	0	0	1	0	1
Fanfare and Hymn: A Mighty Fortress	Bocook, Jay	1	0	3	0	4
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	Number of responses per category				Total
		1	2	3	4	
Geneva Variations	Bulla, Stephen	0	0	1	0	1
Mighty Fortress, A	Cailliet, Lucien	0	1	2	0	3
Dublin Sketches (Be Thou My Vision)	Curnow, James	0	0	2	0	2
Exaltation	Curnow, James	0	0	5	0	5
Fanfare Prelude on "God of Our Fathers"	Curnow, James	0	0	2	1 prefer another arrangement	3
Fanfare Prelude on "Hanover"	Curnow, James	0	0	4	0	4
Fanfare Prelude on "Italian Hymn"	Curnow, James	0	0	3	0	3
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
Fanfare Prelude on "Lancashire"	Curnow, James	0	0	3	0	3
Fanfare Prelude on "Lobe Den Herren"	Curnow, James	0	0	3	0	3
Fanfare Prelude on "O God Our Help in Ages Past"	Curnow, James	0	0	2	0	2
Holy, Holy, Holy	Curnow, James	1	0	2	0	3
Prelude on a Hymn of Praise	Curnow, James	0	0	1	0	1
Psalm 100	Curnow, James	0	0	2	0	2
Rejouissance	Curnow, James	0	0	1	0	1
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
To God Be the Glory	Curnow, James	0	0	1	0	1
Trilogy for Concert Band	Curnow, James	0	0	1	0	1
Variants on an Early American Hymn Tune	Curnow, James	0	0	1	0	1
Be Thou My Vision	Gillingham, David	0	0	1	0	1
Revelation	Gillingham, David	0	0	1	0	1
Jericho Rhapsody	Gould, Morton	3	1	2	2 prefer another arrangement/ don't like	8
Chorale and Alleluia	Hanson, Howard	5	0	1	0	6
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
Doxology	Himes, William	0	0	1	2 prefer another arrangement/ too easy	3
Jericho Revisited	Himes, William	1	0	2	1 prefer another arrangement	4
A Childhood Hymn	Holsinger, David	0	0	1	1 too easy	2
On a Hymnsong of Lowell Mason	Holsinger, David	0	0	3	0	3
On a Hymnsong of Robert Lowery	Holsinger, David	0	0	3	0	3
On a Southern Hymnsong	Holsinger, David	0	0	2	1 do not like tune	3
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
On an American Spiritual	Holsinger, David	0	0	2	1 predictable and manipulative	3
From Whom All Blessings Flow	Huckeby, Ed	0	1	1	0	2
Tribute to Canter- bury	Jacob, Gordon	0	1	4	0	5
...and Grace Will Lead Me Home	Knox, Thomas	0	0	1	0	1
Meditations on an Old Scottish Hymn	Jager, Robert	0	0	0	0	0
Three Chorale Preludes	Latham, William	1	0	3	0	4
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	Number of responses per category				Total
		1	2	3	4	
Liturgical Music for Band	Mailman, Martin	0	1	2	2 too easy/ do not like	5
Prelude on a Gregorian Tune	Maslanka, David	0	0	3	0	3
Grace Praeludium	McBeth, Francis	0	1	1	1 too easy	3
Seventh Seal	McBeth, Francis	4	1	6	1 do not like	12
If Thou Be Near	Moehlmann, R.L.	0	1	1	0	2
Great is Thy Faithfulness	Nelhybel, Vaclav	0	0	3	0	3
Praise to the Lord	Nelhybel, Vaclav	0	0	0	0	0
Songs of Praise	Nelhybel, Vaclav	0	0	0	0	0
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
Overture on a Southern Hymn	Palmer, Robert	0	0	1	1 too easy	2
Symphony No. 6, Mvt. II	Persichetti, Vincent	3	0	4	0	7
Turn Not Thy Face	Persichetti, Vincent	1	0	3	0	4
Alleluia, Laudamus Te	Reed, Alfred	1	0	1	0	2
Hymn Variants	Reed, Alfred	0	0	1	1 weak piece	2
If Thou Be Near	Reed, Alfred	0	0	1	0	1
Jesu, Joy of Man's Desiring	Reed, Alfred	0	0	1	0	1
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
A Sacred Suite	Reed, Alfred	0	0	6	0	6
Let Us Break Bread Together	Root, Thomas	0	0	1	0	1
Canticle: All Crea- tures of Our God and King	Smith, Claude	0	0	1	1 have enough works by that composer	2
Chorale Prelude: Rejoice Ye Pure in Heart	Smith, Claude	0	0	1	2 prefer another arrangement/ have enough works by that composer	3
Eternal father Strong to Save	Smith, Claude	1	0	0	0	1
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
Flourish and Hymn of Praise	Smith, Claude	0	0	1	0	1
God of Our Fathers	Smith, Claude	0	0	1	0	1
Intrada: Adoration and Praise	Smith, Claude	0	1	2	0	3
Rejoice in Glorious Hope	Smith, Claude	0	0	2	1 prefer another arrangement	3
Symphonic Varia- tions on Amazing Grace	Smith, Claude	0	0	2	0	2
Precious Lord Lead Me Home	Smith, Robert	0	0	0	0	0
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
Alleluias	Spears, Jared	0	0	0	1 do not like	1
Be Thou My Vision (Chorale Prelude)	Stamp, Jack	0	0	0	0	0
The Light Eternal (God of our Fathers)	Swearingen, James	0	0	3	2 too easy/ composer	5
Amazing Grace	Ticheli, Frank	0	0	1	0	1
Salvation is Created	Tschesnokoff, Paul	0	0	1	0	1
Old Hundredth Psalm Tune	Vaughan Williams, Ralph	0	0	2	1 too easy	3
Prelude on Three Welsh Hymn Tunes	Vaughan Williams, Ralph	1	0	2	0	3
1 - The piece is too difficult for my band		3 - It does not fit my repertoire goals				
2 - It does not fit the intended audience		4 - Other				

Table 17. Continued

Title	Composer/ arranger	<u>Number of responses per category</u>				Total
		1	2	3	4	
Chorale and Shaker Dance	Zdechlik, John	0	0	0	1 too easy	1
Grace Variants	Zdechlik, John	0	0	1	1 too easy	2
Psalm 46 (A Mighty Fortress)	Zdechlik, John	0	0	3	0	3
1 - The piece is too difficult for my band 2 - It does not fit the intended audience		3 - It does not fit my repertoire goals 4 - Other				

The third step was to indicate the selections performed in worship, then to place a letter or letters to indicate the rationale:

- a - the tune carries a strong tie to a hymn text;
- b - the aesthetic of the music warrants its use;
- c - it fits the mood of the event;
- d - it elicits a significant congregational response;
- e - it effectively conveys the drama of the subject;
- f - the band members request the piece;
- g - there is a scriptural connection; and
- h - other.

The respondent had the option to list as many rationale as were pertinent to each piece. Table 18 presents the data.

Table 18. Number of respondents indicating repertoire use in worship contexts and rationale (listed alphabetically by composer)

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>							h
				b	c	d	e	f	g		
Fantasia in G Major	Bach, J. S./ Goldman-Leist	4	0	3	0	0	1	0	0	0	
My Jesus O What Anguish	Bach, J. S./ Grainger	10	1	7	4	0	6	0	2	2	it is a clas- sic work/ has peda- gogical value
O Mensch Bewein Dein Sunde Gross	Bach, J. S./ Grainger	4	0	3	2	0	4	0	1	0	
Sheep May Safely Graze	Bach, J. S./ Richardson	6	1	5	1	2	3	1	3	0	
N - Number of respondents				e - It effectively conveys the drama of the subject							
a - The tune carries a strong tie to a hymn text				f - The band members request the piece							
b - The aesthetic of the music warrants its use				g - There is a scriptural connection							
c - It fits the mood of the event				h - Other							
d - It elicits a significant congregational response											

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Table 18. Continued

Title	Composer/ arranger	N	a	Rationale for use in worship contexts						
				b	c	d	e	f	g	h
Sing a New Song	Bencriscutto, Frank	1	0	0	0	0	1	0	0	0
Fanfare and Hymn: A Mighty Fortress	Bocook, Jay	6	4	2	3	3	3	1	2	0
Geneva Variations	Bulla, Stephen	2	1	0	0	0	2	0	0	0
Mighty Fortress, A	Cailliet, Lucien	7	4	2	1	3	3	0	0	0
Dublin Sketches (Be Thou My Vision)	Curnow, James	4	2	2	0	2	3	1	0	0
Exaltation	Curnow, James	5	1	1	3	2	3	1	2	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Fanfare Prelude on "God of Our Fathers"	Curnow, James	17	14	10	10	9	9	3	4	0
Fanfare Prelude on "Hanover"	Curnow, James	7	4	3	4	4	6	2	1	0
Fanfare Prelude on "Italian Hymn"	Curnow, James	10	9	6	7	6	5	2	2	0
Fanfare Prelude on "Lancashire"	Curnow, James	12	10	5	7	8	6	2	1	0
Fanfare Prelude on "Lobe Den Herren"	Curnow, James	10	9	4	6	7	5	2	1	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Fanfare Prelude on "O God Our Help in Ages Past"	Curnow, James	9	7	3	4	3	5	2	2	0
Holy, Holy, Holy	Curnow, James	10	8	6	3	4	1	0	2	0
Prelude on a Hymn of Praise	Curnow, James	9	6	5	2	2	3	0	1	0
Psalms 100	Curnow, James	2	0	0	0	0	1	0	1	0
Rejouissance	Curnow, James	12	10	7	8	7	6	2	3	0
To God Be the Glory	Curnow, James	8	7	4	4	4	3	0	3	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Trilogy for Concert Band	Curnow, James	2	1	0	1	1	1	0	0	0
Variants on an Early American Hymn Tune	Curnow, James	8	5	4	2	3	2	1	0	0
Be Thou My Vision	Gillingham, David	11	10	9	4	4	5	4	5	0
Revelation	Gillingham, David	1	0	0	0	0	0	0	0	0
Jericho Rhapsody	Gould, Morton	7	2	5	4	3	4	2	2	0
Chorale and Alleluia	Hanson, Howard	13	2	10	5	2	5	1	2	0
Doxology	Himes, William	7	6	1	2	3	4	0	1	0

N - Number of respondents

a - The tune carries a strong tie to a hymn text

b - The aesthetic of the music warrants its use

c - It fits the mood of the event

d - It elicits a significant congregational response

e - It effectively conveys the drama of the subject

f - The band members request the piece

g - There is a scriptural connection

h - Other

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Jericho Revisited	Himes, William	2	0	0	1	0	2	0	0	0
A Childhood Hymn	Holsinger, David	9	7	6	5	5	4	3	2	0
On a Hymnsong of Lowell Mason	Holsinger, David	15	13	13	5	6	6	1	2	0
On a Hymnsong of Robert Lowery	Holsinger, David	9	8	6	3	5	4	1	2	0
On a Southern Hymnsong	Holsinger, David	8	7	5	3	4	5	2	1	0
On an American Spiritual	Holsinger, David	11	9	9	5	7	4	2	2	1 it is a clas- sic work
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
From Whom All Blessings Flow	Huckeby, Ed	5	5	1	2	1	1	0	0	0
Tribute to Canterbury	Jacob, Gordon	3	2	2	1	1	2	1	1	0
...and Grace Will Lead Me Home	Knox, Thomas	5	3	4	1	1	2	0	0	0
Meditations on an Old Scottish Hymn	Jager, Robert	4	1	3	2	2	2	1	1	0
Three Chorale Preludes	Latham, William	6	2	5	1	0	2	0	0	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	<u>Rationale for use in worship contexts</u>							
			a	b	c	d	e	f	g	h
Liturgical Music for Band	Mailman, Martin	5	2	4	1	2	2	1	1	2
Prelude on a Gregorian Tune	Maslanka, David	4	0	2	1	0	3	0	0	0
Grace Praeludium	McBeth, Francis	8	5	6	4	3	3	1	2	0
Seventh Seal	McBeth, Francis	4	1	2	2	2	3	2	3	0
If Thou Be Near	Moehlmann, R.L.	7	3	6	2	1	3	1	2	0

N - Number of respondents

a - The tune carries a strong tie to a hymn text

b - The aesthetic of the music warrants its use

c - It fits the mood of the event

d - It elicits a significant congregational response

e - It effectively conveys the drama of the subject

f - The band members request the piece

g - There is a scriptural connection

h - Other

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>							h
				b	c	d	e	f	g		
Great is Thy Faithfulness	Nelhybel, Vaclav	4	3	2	2	2	2	1	1	0	
Praise to the Lord	Nelhybel, Vaclav	8	8	7	5	5	4	1	4	1 has pedagogical value	
Songs of Praise	Nelhybel, Vaclav	3	2	2	2	2	3	1	1	0	
Overture on a Southern Hymn	Palmer, Robert	3	1	2	2	1	2	1	1	0	
Symphony No. 6, Mvt. II	Persichetti, Vincent	4	1	3	1	0	1	0	0	1 has pedagogical value	
Turn Not Thy Face	Persichetti, Vincent	1	0	0	0	0	1	0	0	0	

N - Number of respondents

a - The tune carries a strong tie to a hymn text

b - The aesthetic of the music warrants its use

c - It fits the mood of the event

d - It elicits a significant congregational response

e - It effectively conveys the drama of the subject

f - The band members request the piece

g - There is a scriptural connection

h - Other

Table 18. Continued

Title	Composer/ arranger	N	a	Rationale for use in worship contexts							h
				b	c	d	e	f	g		
Alleluia, Laudamus Te	Reed, Alfred	11	2	10	8	5	4	3	2	1	has peda- gogical value
Hymn Variants	Reed, Alfred	6	5	4	3	1	3	1	2	1	has peda- gogical value
If Thou Be Near	Reed, Alfred	7	2	4	2	1	3	1	1	0	81
Jesu, Joy of Man's Desiring	Reed, Alfred	13	4	10	7	5	5	1	2	0	
A Sacred Suite	Reed, Alfred	13	10	5	6	6	3	1	3	0	
Let Us Break Bread Together	Root, Thomas	4	4	2	2	1	4	1	1	0	

N - Number of respondents

a - The tune carries a strong tie to a hymn text

b - The aesthetic of the music warrants its use

c - It fits the mood of the event

d - It elicits a significant congregational response

e - It effectively conveys the drama of the subject

f - The band members request the piece

g - There is a scriptural connection

h - Other

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Canticle: All Creatures of Our God and King	Smith, Claude	8	7	5	4	3	4	1	1	0
Chorale Prelude: Rejoice Ye Pure in Heart	Smith, Claude	5	5	3	5	2	4	1	1	0
Eternal father Strong to Save	Smith, Claude	14	9	10	5	5	7	3	2	0
Flourish and Hymn of Praise	Smith, Claude	3	1	2	1	0	1	0	0	0
God of Our Fathers	Smith, Claude	17	13	13	9	10	5	2	1	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Intrada: Adoration and Praise	Smith, Claude	10	8	7	4	5	2	0	0	0
Rejoice in Glorious Hope	Smith, Claude	6	4	3	4	3	3	0	0	0
Symphonic Varia- tions on Amazing Grace	Smith, Claude	8	7	4	1	2	2	0	0	0
Precious Lord Lead Me Home	Smith, Robert	6	3	3	2	3	3	1	1	0
Alleluias	Spears, Jared	5	2	3	2	2	2	1	1	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Be Thou My Vision (Chorale Prelude)	Stamp, Jack	9	7	6	4	3	3	0	2	0
The Light Eternal (God of our Fathers)	Swearingen, James	9	5	6	5	4	5	1	2	0
Amazing Grace	Ticheli, Frank	23	20	18	16	13	14	5	4	1 has peda- gogical value
Salvation is Created	Tschesnokoff, Paul	15	3	13	8	4	7	1	2	2 it is a classic work/has pedagogical value
Old Hundredth Psalm Tune	Vaughan Williams, Ralph	4	2	3	2	0	1	0	0	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

Table 18. Continued

Title	Composer/ arranger	N	a	<u>Rationale for use in worship contexts</u>						
				b	c	d	e	f	g	h
Prelude on Three Welsh Hymn Tunes	Vaughan Williams, Ralph	8	6	6	3	4	5	2	2	0
Chorale and Shaker Dance	Zdechlik, John	10	2	10	3	2	5	1	1	0
Grace Variants	Zdechlik, John	5	3	2	1	1	3	1	2	0
Psalm 46 (A Mighty Fortress)	Zdechlik, John	7	5	3	1	1	4	1	2	0
N - Number of respondents				e - It effectively conveys the drama of the subject						
a - The tune carries a strong tie to a hymn text				f - The band members request the piece						
b - The aesthetic of the music warrants its use				g - There is a scriptural connection						
c - It fits the mood of the event				h - Other						
d - It elicits a significant congregational response										

The final step in the survey augmented the original repertoire list with additional titles provided by the respondents. The frequency of performance, the use of the piece in worship, and the indication of the rationale in support of that usage was also given. In the category "frequency of performance," only options "a, b, and c" were available, as the respondent would not have indicated "d - will not perform" or "e - unfamiliar with piece." Also, under the category of rationale for use in worship contexts, option "h - other" was omitted, as no respondents used that category.

Eleven of the additional selections listed by the respondents were suggested by more than one respondent, with William Schumann's *When Jesus Wept* added by the most (four) respondents. James Ployhar's arrangement of *O Worship the King* was added by one respondent but no data was given for it. Table 19 lists all of the data from the respondents in regard to additional titles.

Table 19. Respondents' additions to repertoire list, with frequency of performance and rationale for use in a worship context (listed alphabetically by composer)

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
All My Heart This Night Rejoices	Allen, William	a b-1 c	0	a b c d e f g
Jesu Joy of Man's Desiring	Bach, J.S./ Calliet	a b-1 c	1	a b-1 c-1 d e f g
Who Puts His Trust in God Most Just	Bach, J. S./Croft	a b-2 c	2	a-1 b-2 c-2 d-2 e-2 f g
Glory to God	Bach, J.S./ Lang	a b-1 c	1	a b-1 c-1 d e f g
Come Sweet Death	Bach, J. S./Reed	a b-1 c	1	a b-1 c-1 d-1 e-1 f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Forget Me Not, O Dearest Lord	Bach, J. S./Reed	a b-1 c	1	a b-1 c-1 d e f g
God Still Lives	Bach, J. S./Reed	a-1 b c	1	a b-1 c-1 d e f g
Almighty Father	Bernstein/ Hunsberger	a b-1 c	1	a b-1 c-1 d e f g
Blessed Are They	Brahms/ Buehlman	a-1 b-1 c	1	a b-1 c-1 d-1 e-1 f-1 g-1
O God, Thou Holy God from Two Chorale Preludes	Brahms/ Guenther	a b-1 c	0	a b c d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arrange	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Sinfonia V-Symphonia Sacra Et Profana	Broege, Timothy	a b-1 c	0	a b c d e f g
Hymn of Praise	Bruckner	a b-1 c	1	a b-1 c d e f g
Hymn of St. Francis	Bukvich, Daniel	a b-1 c	0	a b c d e f g
Songs of Praises	Bulla, Stephen	a-1 b c	0	a b c d e f g
Now Thank We All Our God	Calliet, Lucien	a b-1 c	1	a b-1 c-1 d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Hymn of St. James	Clark, Reber	a b-1 c	0	a b c d e f g
Variations on a Shaker Melody (from Appalachian Spring)	Copland, Aaron	a b-1 c	1	a b-1 c-1 d-1 e f g
Canticle of the Creatures	Curnow, James	a b-1 c	0	a b c d e f g
Celestial Celebration	Curnow, James	a-1 b c	1	a-1 b-1 c-1 d-1 e f g
Fanfare Prelude on "Ode to Joy"	Curnow, James	a b-1 c	1	a-1 b-1 c-1 d-1 e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Marching to Zion	Curnow, James	a-1 b c	0	a b c d e f g
O Worship the King	Curnow, James	a b-1 c	0	a b c d e f g
Rhapsody on American Shaped-Note Melodies	Curnow, James	a b-1 c	1	a b-1 c-1 d-1 e-1 f g
Amazing Grace	Dawson, Jay - arr.	a b-1 c	1	a-1 b-1 c-1 d-1 e-1 f-1 g
Sursam Corda	Elgar/ Houseknect	a b-1 c	1	a b-1 c d e-1 f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Chorale for Band	Erickson, Frank	a b-1 c	0	a b c d e f g
Panis Angelicus	Franck/Reed	a-1 b c	1	a b-1 c-1 d e-1 f g
With Brightness Round About It	Galbraith, Nancy	a b-1 c	0	a b c d e f g
Prophecy of the Earth	Gillingham, David	a b-1 c	0	a b c d e f g
Waking Angels	Gillingham, David	a b-1 c	0	a b c d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Crown of Thorns	Giroux	a-1 b-1 c	2	a b-2 c-2 d-1 e-1 f-1 g
They Led My Lord Away	Gordon/Allen	a-1 b c	1	a b-1 c-1 d-1 e-1 f g
Harvest Hymn	Grainger, Percy	a-1 b c	1	a b-1 c-1 d e f g
The Power of Rome and the Christian Heart	Grainger, Percy	a b-1 c	0	a b c d e f g
Hallelujah Fantasy	Hartley	a b-1 c	1	a b-1 c-1 d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
O Worship the King	Haydn, M./ Ployhar	a b c	0	a b c d e f g
Amazing Grace	Himes, Wm./ Maldonado	a-1 b c	1	a-1 b-1 c-1 d-1 e-1 f g
Ballet Sacra	Holsinger, David	a b-1 c	1	a b-1 c-1 d e f g
On A Hymnsong of Philip Bliss	Holsinger, David	a-2 b c	2	a-2 b-2 c-2 d-2 e-1 f-1 g
Sinfonia Voci	Holsinger, David	a b-2 c	1	a-1 b-1 c-1 d-1 e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Abram's Pursuit	Holsinger, David	a b-1 c	1	a b-1 c-1 d-1 e-1 f-1 g-1
In the Bleak Midwinter	Holst, Gustav/ Smith	a-1 b c	1	a-1 b-1 c-1 d-1 e-1 f-1 g
Hymn to Yerevan	Hovhanness	a b-1 c	0	a b c d e f g
Fantasy-Variations on a Southern Hymn Tune	Hutchison	a b-1 c	1	a b c d e f g
Gloriosa: Symphonic Poem for Band	Ito, Yashido	a b-1 c	1	a b-1 c-1 d-1 e-1 f-1 g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Fanfare Prelude: And Can it Be	Johnson, Timothy	a-1 b c	1	a-1 b-1 c-1 d-1 e f g
Melita	Knox, Thomas	a-1 b-1 c	2	a-2 b-2 c-1 d-2 e-1 f g
Prospect	LaPlante, Pierre	a b-1 c	1	a b-1 c-1 d e f g
Chant and Jubilo	McBeth, Francis	a b-1 c-1	0	a b c d e f g
David	Melillo, Stephen	a b-1 c	0	a b c d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
I Love to Tell the Story	Moody, David	a-1 b c	1	a-1 b-1 c-1 d-1 e f g
All the Way My Savior Leads Me	Moody, David - arr.	a-1 b c	1	a-1 b-1 c-1 d-1 e f g
Lauds (High Praise Day)	Nelson, Ron	a b-1 c	0	a b c d e f g
Fantasia on an Irish Hymn (Be Thou My Vision)	O'Reilly, John	a b-1 c	0	a b c d e f g
O Cool is the Valley	Persichetti, Vincent	a b-1 c	0	a b c d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Psalm for Band	Persichetti, Vincent	a b-1 c	0	a b c d e f g
So Pure the Star	Persichetti, Vincent	a b-1 c	0	a b c d e f g
A Mighty Fortress	Ployhar, James	a b-1 c	1	a b-1 c-1 d e f g
Glorious Things of Thee Are Spoken	Ployhar, James	a-1 b c	0	a b c d e f g
Great Coronation Hymn	Ployhar, James	a b-1 c	1	a-1 b-1 c-1 d-1 e f g

Frequency of performance

- a - Perform at least once every four years
- b - Five or more years between performances
- c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
- b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
- d - It elicits a significant congregational response
- e - It effectively conveys the musical drama
- f - The band members request the piece
- g - There is a scriptural connection

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Hymn Fantasy for Band	Ployhar, James	a b-1 c	1	a b-1 c-1 d e f g
Swing Low, Sweet Chariot	Ployhar, James	a b c	0	a b c d e f g
A Christmas Intrada	Reed, Alfred	a b-1 c	1	a b-1 c-1 d-1 e-1 f g
Russian Christmas Music	Reed, Alfred	a b-2 c	1	a b-1 c-1 d-1 e-1 f-1 g
The King of Love My Shepherd Is	Reed, Alfred	a b-2 c	1	a-1 b-1 c-1 d-1 e-1 f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Table 19. Continued

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
When Jesus Wept	Schumann, William	a-1 b-3 c	2	a b-2 c-1 d-1 e-2 f g-2
King David's Dance	Shewan, Stephen	a b c	0	a b c d e f g
Finlandia	Sibelius/Calliet	a b-2 c	2	a-2 b-2 c-1 d-1 e f g
O For a Thousand Tongues	Taylor, Gaylord arr.	a b-1 c	1	a-1 b-1 c-1 d-1 e f g
Two Chorales	Tschesnokoff/ Gilbert	a b-1 c	1	a b-1 c-1 d e f g

Frequency of performance

- a - Perform at least once every four years
b - Five or more years between performances
c - Have not performed

Rationale for use in worship contexts

- a - The tune carries a strong tie to a hymn text
b - The aesthetic of the music warrants its use

- c - It fits the mood of the event
d - It elicits a significant congregational response
e - It effectively conveys the musical drama
f - The band members request the piece
g - There is a scriptural connection

Title	Composer/ arranger	Frequency of perfor- mance	Used in worship contexts	If so, why? List all that apply
Sketches on a Tudor Psalm	Tull, Fisher	a b c	1	a-1 b-1 c-1 d-1 e-1 f g
The Final Covenant	Tull, Fisher	a b-1 c	1	a b-1 c-1 d-1 e-1 f g

Frequency of performance

a - Perform at least once every four years

b - Five or more years between performances

c - Have not performed

Rationale for use in worship contexts

a - The tune carries a strong tie to a hymn text

b - The aesthetic of the music warrants its use

c - It fits the mood of the event

d - It elicits a significant congregational response

e - It effectively conveys the musical drama

f - The band members request the piece

g - There is a scriptural connection

The previous tables present the repertoire listed alphabetically by composer, with no prioritization of titles based upon the frequency of responses in each category. The purposes of this study are the identification of a sacred repertoire by wind bands in the CCCU, the frequency of performance of that repertoire, and the rationale for use of that repertoire in worship. Therefore, a listing of the most frequently used repertoire is significant to the study. The following tables prioritize the repertoire in each category, listing only those selections receiving a significant number of responses. The significant number was chosen with the purpose of eliminating those selections with few respondents.

In the category "Frequency of Performance: response 'A' - perform at least once every four years," the significant number chosen was five. In the category "Frequency of Performance: responses 'A and B' " (indicating the total number of respondents who had performed the selections at least once) the significant number chosen was ten. In the category "Used in Worship Contexts" the significant number chosen was five. In the category "Rationale for Use in Worship Contexts: responses 'a through e,'" the significant number of responses was four. In the category "Rationale for Use in Worship Contexts: responses 'f and g,'" the significant number chosen was three. In the category "Reasons for Non-Performance," the significant number chosen for each response was three.

Table 20 is a prioritized listing of the sacred repertoire performed most frequently (at least once every four years) by wind bands in the CCCU. Of the seventy-five titles in the survey, Table 20 contains the thirty-seven (49 percent) with a significant number (five) of responses.

Table 20. Repertoire listed by five or more respondents in category "A - perform frequently" (at least once every four years)

Title - Composer	Number of respondents
Amazing Grace - Ticheli	24
Salvation is Created - Tschesnokoff	16
On a Hymnsong of Lowell Mason - Holsinger	16
God of Our Fathers - Smith	14
Rejouissance - Curnow	14
On An American Spiritual - Holsinger	13
Chorale and Alleluia - Hanson	13
On A Hymnsong of Robert Lowery - Holsinger	11
On A Southern Hymnsong - Holsinger	11
Fanfare Prelude on "God of Our Fathers" - Curnow	10
Chorale and Shaker Dance - Zdechlik	10
Intrada: Adoration and Praise - Smith	9
Alleluia, Laudamus Te - Reed	9
Jesu, Joy of Man's Desiring - Bach/Reed	9
If Thou Be Near - Bach/Reed	8
Fanfare Prelude on "Lancashire" - Curnow	8
Fanfare Prelude on "Lobe den Herren" - Curnow	8
Be Thou My Vision - Gillingham	8
A Childhood Hymn - Holsinger	8
Old Hundredth Psalm Tune - Vaughan Williams	7
Doxology - Himes	7

Table 20. Continued

Title - Composer	Number of respondents
Variants On An Early American Hymn Tune - Curnow	7
Fanfare on the "Italian Hymn"- Curnow	7
Eternal Father Strong to Save - Smith	7
Prelude on Three Welsh Hymn Tunes -Vaughan Williams	6
Be Thou My Vision - Stamp	6
The Light Eternal - Swearingen	6
Fanfare Prelude on "O God Our Help in Ages Past" - Curnow	6
Prelude On a Hymn of Praise - Curnow	6
If Thou Be Near- Bach/Moehlmann	6
Let Us Break Bread Together - Root	5
Holy, Holy, Holy - Curnow	5
Fanfare Prelude on "Hanover" - Curnow	5
Sheep May Safely Graze - Bach/Richardson	5
Exaltation - Curnow	5
From Whom All Blessings Flow - Huckleby	5
Three Chorale Preludes - Latham	5

Table 21 is a composite list of responses "A" and "B" in the category "Frequency of Performance," i.e., all the sacred repertoire that has been performed by the respondents, listed in the order of frequency of response.

Of the seventy-five titles in the survey, fifty (67 percent) received a significant (ten) number of responses.

Table 21. Frequency of performance: Category "A" - perform at least once every four years, plus category "B" - perform every five or more years. Ten or more responses

Title - Composer	Number of respondents
Amazing Grace - Ticheli	32
Salvation is Created - Tschesnokoff	32
Chorale and Alleluia - Hanson	25
Alleluia, Laudamus Te - Reed	25
Jesu Joy of Man's Desiring - Bach/Reed	25
God of Our Fathers - Smith	25
On A Hymnsong of Lowell Mason - Holsinger	24
Chorale and Shaker Dance - Zdechlik	24
Eternal Father Strong to Save - Smith	23
Fanfare Prelude on "God of Our Fathers" - Curnow	22
Rejouissance - Curnow	19
On An American Spiritual - Holsinger	19
On A Hymnsong of Robert Lowery - Holsinger	18
On A Southern Hymnsong - Holsinger	18
Three Chorale Preludes - Latham	17
Fanfare Prelude on "Lancashire" - Curnow	17
Fanfare Prelude on "Lobe Den Herren" - Curnow	17

Table 21. Continued

Title - Composer	Number of respondents
If Thou Be Near - Bach/Reed	17
Intrada: Adoration and Praise - Smith	17
Old Hundredth Psalm Tune - Vaughan Williams	16
My Jesus O What Anguish - Bach/Grainger	16
Sheep May Safely Graze - Bach/Richardson	16
If Thou Be Near- Bach/Moehlmann	16
Canticle: All Creatures of Our God and King - Smith	16
Prelude on Three Welsh Hymn Tunes - Vaughan Williams	14
Variants On An Early American Hymn Tune - Curnow	14
Be Thou My Vision - Gillingham	14
A Childhood Hymn - Holsinger	14
Grace Variants - Zdechlik	13
A Sacred Suite - Reed	13
Hymn Variants - Reed	13
Fanfare Prelude on "O God Our Help In Ages Past" - Curnow	13
Fanfare Prelude on the "Italian Hymn" - Curnow	13
Prelude On A Hymn of Praise - Curnow	13
Praise To the Lord - Nelhybel	13
Be Thou My Vision - Stamp	13
Psalm 46 - Zdechlik	12
The Light Eternal - Swearingen	12
Chorale Prelude: Rejoice Ye Pure in Heart - Smith	12

Table 21. Continued

Title - Composer	Number of respondents
Grace Praeludium - McBeth	12
Jericho Rhapsody - Gould	12
Holy, Holy, Holy - Curnow	12
Rejoice In Glorious Hope - Smith	11
Symphony No. 6, Mvt. II - Persichetti	11
Fanfare Prelude on "Hanover" - Curnow	11
Exaltation - Curnow	11
Symphonic Variations On Amazing Grace - Smith	10
Alleluias - Spears	10
Fanfare and Hymn: A Mighty Fortress - Bocook	10
Doxology - Himes	10

In addition to the identification of a sacred repertoire for wind band, further goals of this study were the identification of the sacred repertoire used in the context of worship and the rationale for that usage. Table 22 presents the titles used in worship settings by the respondents, listed according to the frequency of response. Of the seventy-five titles in the survey, fifty-four (72 percent) were listed by at least five respondents.

Table 22. Repertoire used in the context of worship (five or more responses)

Title - Composer	Number of respondents
Amazing Grace - Ticheli	23
Fanfare Prelude on "God of Our Fathers" - Curnow	17
God Of Our Fathers - Smith	17
Salvation Is Created - Tschesnokoff	15
On A Hymnsong of Lowell Mason - Holsinger	15
Eternal Father Strong to Save - Smith	14
Chorale and Alleluia - Hanson	13
Jesu Joy of Man's Desiring - Bach/Reed	13
A Sacred Suite - Reed	13
Fanfare Prelude on "Lancashire" - Curnow	12
Rejouissance - Curnow	12
Be Thou My Vision - Gillingham	11
On An American Spiritual - Holsinger	11
Alleluia, Laudamus Te - Reed	11
Intrada: Adoration and Praise - Smith	10
Fanfare Prelude on "Lobe Den Herren" - Curnow	10
My Jesus O What Anguish - Bach/Grainger	10
Fanfare Prelude on the "Italian Hymn" - Curnow	10
Holy, Holy, Holy - Curnow	10
Chorale and Shaker Dance - Zdechlik	10
On A Hymnsong of Robert Lowery - Holsinger	9

Table 22. Continued

Title - Composer	Number of respondents
Prelude On A Hymn of Praise - Curnow	9
A Childhood Hymn - Holsinger	9
Be Thou My Vision - Stamp	9
The Light Eternal - Swearingen	9
Fanfare Prelude on "O God Our Help in Ages Past" - Curnow	9
Canticle: All Creatures of Our God and King - Smith	8
Prelude on Three Welsh Hymn Tunes - Vaughan Williams	8
On A Southern Hymnsong - Holsinger	8
To God Be the Glory - Curnow	8
Variants On An Early American Hymn Tune - Curnow	8
Grace Praeludium - McBeth	8
Symphonic Variations on Amazing Grace - Smith	8
Praise to The Lord - Nelhybel	8
If Thou Be Near - Bach/Moehlmann	7
Psalm 46 - Zdechlik	7
Doxology - Himes	7
Jericho Rhapsody - Gould	7
Fanfare Prelude on "Hanover" - Curnow	7
A Mighty Fortress - Calliet	7
If Thou Be Near - Bach/Reed	7
Precious Lord Lead Me Home - Smith, R.	6
Rejoice in Glorious Hope - Smith, C.	6

Table 22. Continued

Title - Composer	Number of respondents
Hymn Variants - Reed	6
Sheep May Safely Graze - Bach/Richardson	6
Fanfare and Hymn: A Mighty Fortress - Bocook	6
Three Chorale Preludes - Latham	6
Alleluias - Spears	5
Grace Variants - Zdechlik	5
Chorale Prelude: Rejoice Ye Pure in Heart - Smith	5
Liturgical Music for Band - Mailman	5
Exaltation - Curnow	5
From Whom All Blessings Flow - Huckleby	5
..and Grace Will Lead Me Home - Knox	5

The rationale for use of selected sacred repertoire in the context of worship was surveyed in eight categories. Tables 23 to 29 prioritize the titles according to the frequency of response in each category. Table 23 contains thirty-nine of the seventy-five titles (52 percent) gaining four or more responses each. Table 24 contains forty-one of the seventy-five titles (55 percent) gaining four or more responses. Table 25 contains twenty-nine of the seventy-five titles (39 percent) gaining four or more responses. Table 26 contains twenty-five of the seventy-five titles (33 percent) gaining four or

more responses. Table 27 contains thirty-two of the seventy-five titles (43 percent) gaining four or more responses. Table 28 contains six of the seventy-five titles (8 percent) gaining three or more responses. Table 29 contains nine of the seventy-five titles (12 percent) gaining three or more responses.

Table 23. Rationale for use in worship contexts: response "A" - the tune carries a strong tie to a hymn text

Title - Composer	Number of respondents
Amazing Grace - Ticheli	20
Fanfare Prelude on "God of Our Fathers" - Curnow	14
God of Our Fathers - Smith	13
On A Hymnsong of Lowell Mason - Holsinger	13
Be Thou My Vision - Gillingham	10
Rejouissance - Curnow	10
Fanfare Prelude on "Lancashire" - Curnow	10
A Sacred Suite - Reed	10
Fanfare Prelude on "Lobe Den Herren" - Curnow	9
Fanfare Prelude on the "Italian Hymn" - Curnow	9
Eternal Father Strong to Save - Smith	9
On An American Spiritual - Holsinger	9
Intrada: Adoration and Praise - Smith	8
On A Hymnsong of Robert Lowery - Holsinger	8
Holy, Holy, Holy - Curnow	8

Table 23. Continued

Title - Composer	Number of respondents
Praise to the Lord - Nelhybel	8
On A Southern Hymnsong - Holsinger	7
To God Be the Glory - Curnow	7
Canticle: All Creatures of Our God and King - Smith	7
Symphonic Variations on Amazing Grace - Smith	7
Be Thou My Vision - Stamp	7
Fanfare Prelude on "O God Our Help in Ages Past" - Curnow	7
A Childhood Hymn - Holsinger	7
Doxology - Himes	6
Prelude on Three Welsh Hymn Tunes - Vaughan Williams	6
Prelude On A Hymn of Praise - Curnow	6
Psalm 46 - Zdechlik	5
The Light Eternal - Swearingen	5
Hymn Variants - Reed	5
Chorale Prelude: Rejoice Ye Pure in Heart - Smith	5
Variants On An Early American Hymn Tune - Curnow	5
From Whom All Blessings Flow - Huckleby	5
Grace Praeludium - McBeth	5
Fanfare Prelude on "Hanover" - Curnow	4
Rejoice In Glorious Hope - Smith	4
Let Us Break Bread Together - Root	4
Jesu, Joy of Man's Desiring - Bach/Reed	4

Table 23. Continued

Title - Composer	Number of respondents
Fanfare and Hymn: A Mighty Fortress - Bocook	4
A Mighty Fortress - Calliet	4

Table 24. Rationale for use in worship contexts: response "B" - the aesthetic of the music warrants its use

Title - Composer	Number of respondents
Amazing Grace - Ticheli	18
On A Hymnsong of Lowell Mason - Holsinger	13
God of Our Fathers - Smith	13
Salvation is Created - Tschesnokoff	13
Fanfare Prelude on "God of Our Fathers" - Curnow	10
Chorale and Alleluia - Hanson	10
Alleluia, Laudamus Te - Reed	10
Jesu, Joy of Man's Desiring - Bach/Reed	10
Eternal Father Strong to Save - Smith	10
Chorale and Shaker Dance - Zdechlik	10
Be Thou My Vision - Gillingham	9
On An American Spiritual - Holsinger	9
My Jesus, O What Anguish - Bach/Grainger	7

Table 24. Continued

Title - Composer	Number of respondents
Rejouissance - Curnow	7
Praise to the Lord - Nelhybel	7
Intrada: Adorations and Praise - Smith	7
Fanfare Prelude on the "Italian Hymn" - Curnow	6
Holy, Holy, Holy - Curnow	6
A Childhood Hymn - Holsinger	6
On A Hymnsong of Robert Lowery - Holsinger	6
Grace Praeludium - McBeth	6
If Thou Be Near - Bach/Moehlmann	6
Be Thou My Vision - Stamp	6
The Light Eternal - Swearingen	6
Prelude on Three Welsh Hymn Tunes - V. Williams	6
Sheep May Safely Graze - Bach/Richardson	5
Prelude on a Hymn of Praise - Curnow	5
Fanfare Prelude on "Lancashire" - Curnow	5
Jericho Rhapsody - Gould	5
On A Southern Hymnsong - Holsinger	5
Three Chorale Preludes - Latham	5
A Sacred Suite - Reed	5
Canticle: All Creatures of Our God and King - Smith	5
Fanfare Prelude on "Lobe Den Herren" - Curnow	4
To God Be the Glory - Curnow	4

Table 24. Continued

Title - Composer	Number of respondents
Variants on an Early American Hymn Tune - Curnow	4
...and Grace Will Lead Me Home - Knox	4
Liturgical Music for Band - Mailman	4
Hymn Variants - Reed	4
If Thou Be Near - Bach/Reed	4
Symphonic Variations on Amazing Grace - Smith	4

Table 25. Rationale for use in worship contexts: response "C" - it fits the mood of the event

Title - Composer	Number of respondents
Amazing Grace - Ticheli	16
Fanfare Prelude on "God of Our Fathers" - Curnow	10
God of Our Fathers - Smith	9
Rejouissance - Curnow	8
Alleluia, Laudamus Te - Reed	8
Salvation is Created - Tschesnokoff	8
Fanfare Prelude on the "Italian Hymn" - Curnow	7
Jesu, Joy of Man's Desiring - Reed	7
Fanfare Prelude on "Lobe Den Herren" - Curnow	6

Table 25. Continued

Title - Composer	Number of respondents
A Sacred Suite - Reed	6
Fanfare Prelude on "Lancashire" - Curnow	5
Chorale and Alleluia - Hanson	5
A Childhood Hymn - Holsinger	5
On A Hymnsong of Lowell Mason - Holsinger	5
On An American Spiritual - Holsinger	5
Praise to the Lord - Nelhybel	5
Chorale Prelude: Rejoice Ye Pure in Heart - Smith	5
Eternal Father Strong to Save - Smith	5
The Light Eternal - Swearingen	5
My Jesus, O What Anguish - Bach/Grainger	4
Fanfare Prelude on "Hanover" - Curnow	4
To God Be the Glory - Curnow	4
Be Thou My Vision - Gillingham	4
Jericho Rhapsody - Gould	4
Grace Praeludium - McBeth	4
Canticle: All Creatures of Our God and King - Smith	4
Intrada: Adoration and Praise - Smith	4
Rejoice in Glorious Hope - Smith	4
Be Thou My Vision - Stamp	4

Table 26. Rationale for use in worship contexts: response "D" - it elicits a significant congregational response

Title - Composer	Number of respondents
Amazing Grace - Ticheli	13
God of Our Fathers - Smith	10
Fanfare Prelude on "God of Our Fathers" - Curnow	9
Fanfare Prelude on "Lancashire" - Curnow	8
Fanfare Prelude on "Lobe Den Herren" - Curnow	7
Rejouissance - Curnow	7
On An American Spiritual - Holsinger	7
Fanfare Prelude on the "Italian Hymn" - Curnow	6
On A Hymnsong of Lowell Mason - Holsinger	6
A Sacred Suite - Reed	6
A Childhood Hymn - Holsinger	5
On A Hymnsong of Robert Lowery - Holsinger	5
Praise to the Lord - Nelhybel	5
Alleluia, Laudamus Te - Reed	5
Jesu, Joy of Man's Desiring - Reed	5
Eternal Father, Strong to Save - Smith	5
Intrada: Adoration and Praise - Smith	5
Fanfare Prelude on "Hanover" - Curnow	4
Holy, Holy, Holy - Curnow	4
To God Be the Glory - Curnow	4
Be Thou My Vision - Gillingham	4

Table 26. Continued

Title - Composer	Number of respondents
On A Southern Hymnsong - Holsinger	4
The Light Eternal - Swearingen	4
Salvation is Created - Tschesnokoff	4
Prelude on Three Welsh Hymn Tunes - Vaughan Williams	4

Table 27. Rationale for use in worship contexts: response "E" - it effectively conveys the musical drama

Title - Composer	Number of respondents
Amazing Grace - Ticheli	14
Fanfare Prelude on "God of Our Fathers" - Curnow	9
Eternal Father Strong to Save - Smith	7
Salvation is Created - Tschesnokoff	7
Fanfare Prelude on "Hanover" - Curnow	6
My Jesus, O What Anguish - Bach/Grainger	6
Fanfare Prelude on "Lancashire" - Curnow	6
Rejouissance - Curnow	6
On A Hymnsong of Lowell Mason - Holsinger	6
Fanfare Prelude on "Lobe den Herren" - Curnow	5
Fanfare Prelude on "O God Our Help in Ages Past" - Curnow	5
Fanfare Prelude on the "Italian Hymn" - Curnow	5

Table 27. Continued

Title - Composer	Number of respondents
Be Thou My Vision - Gillingham	5
Chorale and Alleluia - Hanson	5
On A Southern Hymnsong - Holsinger	5
Jesu, Joy of Man's Desiring - Bach/Reed	5
God of Our Fathers - Smith	5
The Light Eternal - Swearingen	5
Prelude on Three Welsh Hymn Tunes - Vaughan Williams	5
Chorale and Shaker Dance - Zdechlik	5
O Mensch Bewein Dein Sunde Gross - Bach/Grainger	4
Jericho Rhapsody - Gould	4
Doxology - Himes	4
A Childhood Hymn - Holsinger	4
On A Hymnsong of Robert Lowery - Holsinger	4
On An American Spiritual - Holsinger	4
Praise to the Lord - Nelhybel	4
Alleluia, Laudamus Te - Reed	4
Let Us Break Bread Together - Root	4
Canticle: All Creatures of Our God and King - Smith	4
Chorale Prelude: Rejoice Ye Pure in Heart - Smith	4
Psalm 46 - Zdechlik	4

Table 28. Rationale for use in worship contexts: response "F" - the band members request the piece

Title - Composer	Number of respondents
Amazing Grace - Ticheli	5
Be Thou My Vision - Gillingham	4
Fanfare Prelude on "God of Our Fathers" - Curnow	3
A Childhood Hymn - Holsinger	3
Alleluia, Laudamus Te - Reed	3
Eternal Father Strong to Save - Smith	3

Table 29. Rationale for use in worship contexts: response "G" - there is a scriptural connection

Title - Composer	Number of respondents
Be Thou My Vision - Gillingham	5
Fanfare Prelude on "God of Our Fathers" - Curnow	4
Praise To the Lord - Nelhybel	4
Amazing Grace - Ticheli	4
Rejouissance - Curnow	3
To God Be the Glory - Curnow	3
Sheep May Safely Graze - Bach/Richardson	3
Seventh Seal - McBeth	3
A Sacred Suite - Reed	3

The eighth category of rationale for use of repertoire in the context of worship was "other." Two responses were given in this category: it is a classic work, and, it has pedagogical value.

In addition to the indications of familiarity with the pieces, the frequency of performance, and the rationale for use of the pieces in worship contexts, the respondents also indicated those works which would not be considered for performance and the rationale for that decision. Tables 30 and 31 prioritize the pieces receiving a significant number (three) of responses to item 1 - "The piece is too difficult," and item 3 - "It does not fit my repertoire goals." There was not a significant number of responses to item 2 - "It does not fit the intended audience."

Table 30. Rationale for non-performance: item 1 - the piece is too difficult

Title - Composer	Number of respondents
Chorale and Alleluia - Hanson	5
Seventh Seal - McBeth	4
Jericho Rhapsody - Gould	3
Symphony No. 6, Mvt. II - Persichetti	3

Table 31. Rationale for non-performance: item 3 - it does not fit my repertoire goals

Title - Composer	Number of respondents
Seventh Seal - McBeth	6
A Sacred Suite - Reed	6
Exaltation - Curnow	5
Sheep May Safely Graze - Bach/Richardson	4
Fanfare Prelude on "Hanover" - Curnow	4
Tribute to Canterbury - Jacob	4
Symphony No. 6, Mvt. II - Persichetti	4
O Mensch Bewein Dein Sunde Gross - Bach/Grainger	3
Fanfare and Hymn: A Mighty Fortress - Bocook	3
Fanfare Prelude on the "Italian Hymn" - Curnow	3
Fanfare Prelude on "Lancashire" - Curnow	3
Fanfare Prelude on "Lobe Den Herren" - Curnow	3
On A Hymnsong of Lowell Mason - Holsinger	3
On A Hymnsong of Robert Lowery - Holsinger	3
Three Chorale Preludes - Latham	3
Prelude On A Gregorian Tune - Maslanka	3
Great is Thy Faithfulness - Nelhybel	3
Turn Not Thy Face - Persichetti	3
The Light Eternal - Swearingen	3
Psalm 46 - Zdechlik	3

CHAPTER 5

SUMMARY, OBSERVATIONS, CONCLUSIONS AND RECOMMENDATIONS

Summary

The purpose of the study was the identification of a sacred repertoire for wind band and the rationale for the use of that repertoire in worship contexts by band programs in the Council for Christian Colleges and Universities (CCCCU). A respondent profile was established to provide a context for the data. Based upon statistical averages from the profile information, a composite respondent was developed. That person would teach at an institution of between 1000 and 1500 students, offering a major in church or sacred music. The tenure as a director in the CCCCCU would be just over nine years, with over nineteen years career experience as a band director. They would hold a doctorate and would have spent time on a church staff as instrumental director and/or music minister. They would have attended a denominationally affiliated undergraduate institution whose band program frequently incorporated sacred literature into the repertoire. The band they currently direct would have forty-three members and would rehearse 169 minutes per week. Sacred literature would likely be incorporated into the typical, on-campus concert, and the band would function in the context of worship at least once every semester, primarily to provide an

opportunity for public ministry for the students. About ten percent of rehearsal time would be spent on repertoire to be performed in the context of worship, and they would include non-sacred selections into the worship experience. It is unlikely they would have used multi-media in the band's involvement in worship. The students' requests for particular pieces would have an effect upon the repertoire performed, and the students would also have opportunity to give a statement of faith in the band's performance in worship.

The primary intent of the survey was to generate data concerning a sacred repertoire for wind band. The survey listed seventy-five selections compiled by eight experienced directors of wind bands in the CCCU. The eight directors represented a cross-section of denominations, institutional size and geographic locations. An additional seventy-two titles were added by the respondents, for a total listing of 147 pieces.

A Sacred Repertoire for Wind Band

Chapter Four presented the data each selection generated from the survey. A goal of the study was to identify a sacred repertoire performed by wind bands in the CCCU. Table 21 (p. 105) listed all the titles receiving at least ten responses from response A - "performed at least once every four years," and response B - "perform every five or more years" (fifty of the original seventy-five titles, or 67 percent). *Amazing Grace* (Ticheli) and *Salvation is Created* (Tschesnokoff) each received thirty-two total responses. Four selections received the next most frequent responses: *Chorale and Alleluia* (Hanson), *Alleluia, Laudamus Te* (Reed), *Jesu Joy of Man's Desiring*

(Reed), and *God of Our Fathers* (Smith).

From the survey, a repertoire of fifty selections emerged that had been performed by at least one-fifth of the directors responding. Twenty-four pieces had been performed by at least one-third of the respondents, and nine had been performed by at least half of the respondents. In the establishment of a repertoire, consideration is given to those pieces the practitioners have not performed but for which they maintain the intent to perform.

Twenty-seven selections were indicated by at least half the respondents (twenty-three of the forty-six responding to that part of the survey) as having been performed or may be performed, and therefore signify a core repertoire recognized as worthy of performance by the majority of the respondents. Table 32 presents those titles listed by frequency of response.

Table 32. Selections indicated by at least half of the respondents as having been performed or may be performed

Composer - Arranger	Number of responses
Salvation is Created - Tschesnokoff	36
Amazing Grace - Ticheli	35
Chorale and Shaker Dance - Zdechlik	33
Eternal Father Strong to Save - Smith	33
Jesu Joy of Man's Desiring - Reed	33
Chorale and Alleluia - Hanson	32
God of Our Fathers - Smith	32
On A Hymnsong of Lowell Mason - Holsinger	30

Table 32. Continued

Composer - Arranger	Number of responses
Fanfare Prelude on "God of Our Fathers" - Curnow	30
Sheep May Safely Graze - Bach/Richardson	30
My Jesus O What Anguish - Bach/Grainger	28
Rejouissance - Curnow	28
If Thou Be Near- Moehlmann	27
If Thou Be Near - Reed	26
Old Hundredth Psalm Tune - Vaughan Williams	26
On An American Spiritual - Holsinger	26
Fantasia in G Major - Bach/Goldman	26
Alleluia, Laudamus Te - Reed	25
On A Southern Hymnsong - Holsinger	25
Canticle: All Creatures of Our God and King - Smith	25
Be Thou My Vision - Stamp	24
Prelude on Three Welsh Hymn Tunes - Vaughan Williams	24
On A Hymnsong of Robert Lowery - Holsinger	24
Jericho Rhapsody - Gould	23
Praise To the Lord - Nelhybel	23
Psalm 46 - Zdechlik	23
Three Chorale Preludes - Latham	23

It is within the intent and purpose of this study to additionally summarize the data according to composer. According to the survey, the most frequently performed piece of music was *Amazing Grace* (Ticheli), as twenty-four of the forty-six respondents to the "frequency of performance" section of the survey (52 percent) listed that particular selection. David Holsinger's name appeared four times in the list of selections comprising the top ten most frequently performed pieces. His *On A Hymnsong of Lowell Mason* tied with *Salvation is Created* (Tschesnokoff) as the second-most frequently played piece (cited by sixteen respondents or 35 percent), while *On An American Spiritual* tied with *Chorale and Alleluia* (Hanson) for sixth place with thirteen respondents (28 percent). Holsinger's *On A Southern Hymnsong* and *On A Hymnsong of Robert Lowery* tied for ninth place with eleven respondents (24 percent).

James Curnow was represented on the top ten list of most frequently performed compositions with two selections: *Rejouissance* and *Fanfare Prelude on "God of Our Fathers."* Of the seventy-five titles on the repertoire list, Table 20 (p. 103) lists the top thirty-seven, or 49 percent, of those pieces performed most frequently. James Curnow's compositions and settings are represented a total of ten times. In addition to the aforementioned two pieces, the others are, in the order of their appearance on the list, *Fanfare Prelude on "Lancashire," Fanfare Prelude on "Lobe den Herren," Variants On An Early American Hymn Tune, Fanfare on the "Italian Hymn," Fanfare Prelude on "O God Our Help in Ages Past," Prelude On a Hymn of Praise, Holy Holy Holy, Fanfare Prelude on "Hanover,"* and *Exaltation.*

Table 33 illustrates the frequency with which individual composers were named on the list of most frequently performed repertoire. The data was tabulated by combining the total responses from Table 20 (p. 103) of all titles by a given composer.

Table 33. Total responses by composer from most frequently performed literature

Composer	Number of respondents
James Curnow	81
David Holsinger	55
Claude Smith	30
Alfred Reed	26
Frank Ticheli	24
Paul Tschesnokoff	16
Howard Hanson	13
Ralph Vaughan Williams	13
John Zdechlik	10
David Gillingham	8
William Himes	7
Barbara Moehlmann	6
Thomas Root	5

Table 33. Continued

Composer	Number of respondents
Bach/Richardson	5
Ed Huckeby	5
William Latham	5

Table 34 lists the total responses per composer for the data presented in Table 21 (p. 105).

Table 34. Total responses by composer for most frequently cited repertoire

Composer	Number of respondents
James Curnow	162
Claude Smith	114
David Holsinger	93
Alfred Reed	93
John Zdechlik	49
Frank Ticheli	32
Paul Tschesnokoff	32
Ralph Vaughan Williams	31
Howard Hanson	25

Table 34. Continued

Title - Composer	Number of respondents
William Latham	17
David Gillingham	14
Vaclav Nelhybel	13
Jack Stamp	13
Morton Gould	12
Francis McBeth	12
James Swearingen	12
Vincent Persichetti	11
Jay Bocook	10
William Himes	10
Jared Spears	10

An identification of sacred repertoire performed in worship is also cogent to the study. Each of the initial seventy-five titles on the survey had been incorporated into that venue by at least one respondent, with fifty-four (72 percent) cited by at least five respondents. Forty-six of the seventy-two pieces added by the respondents had also been performed in the context of worship. Therefore, the study identified a total of 121 titles that had been utilized in worship contexts.

Table 22 (p. 107) listed the selections with five or more responses

(fifty-four selections out of seventy-five or 72 percent) regarding the frequency of performance in a worship context. *Amazing Grace* (Ticheli) was cited by the respondents as the piece most frequently utilized in worship. Twenty-three of the thirty-four respondents to this section of the survey (68 percent) cited that piece. *Fanfare Prelude on "God of Our Fathers"* (Curnow) and *God of Our Fathers* (Smith) were cited second most often as pieces used in worship, with seventeen respondents (50 percent). Table 35 summarizes the responses from this portion of the survey (see Table 22, p. 107) grouped by composer.

Table 35. Total responses, grouped according to composer, for most frequently cited repertoire used in the context of worship

Composer	Number of respondents
James Curnow	117
Claude Smith	68
David Holsinger	52
Alfred Reed	50
Frank Ticheli	23
John Zdechlik	22
Paul Tschesnokoff	15
Howard Hanson	13
David Gillingham	11
Bach/Grainger	10
Jack Stamp	9

Table 35. Continued

Composer	Number of respondents
James Swearingen	9
Ralph Vaughan Williams	8
Francis McBeth	8
Vaclav Nelhybel	8
Bach/Moehlmann	7
William Himes	7
Morton Gould	7
Lucien Calliet	7
Robert Smith	6
Bach/Richardson	6
Jay Bocook	6
Jared Spears	5
Martin Mailman	5
Ed Huckleby	5
Thomas Knox	5

Rationale for Repertoire Performance in Worship

The second major purpose of the study was to determine the rationale for the use of sacred repertoire for wind band in the context of worship. Seven possible rationale from which to select were listed in the survey, with the

option of additional rationale provided by the respondents. Table 36 summarizes the data from Table 18 (p. 72) and lists the total number of responses from each category of rationale, derived from the seventy-five pieces cited in the survey.

Table 36. Total responses for each category of rationale concerning the use of repertoire in the context of worship

Rationale	Number of responses
The aesthetic of the music warrants its use	349
The tune carries a strong tie to a hymn text	346
It effectively conveys the drama of the subject	273
It fits the mood of the event	246
It elicits a significant congregational response	217
There is a scriptural connection	102
The band members request the piece	76
Other	12

The "other" category included the following responses: the piece has pedagogical value, and, it is a classic work.

Seventy-two additional titles were submitted by the respondents.

Table 37 summarizes data concerning the rationale for the use of those pieces in the context of worship.

Table 37. Rationale for performance in worship - total from selections added by respondents

Rationale	Number of responses
The aesthetic of the music warrants its use	51
It fits the mood of the event	46
It elicits a significant congregational response	32
It effectively conveys the drama of the subject	23
The tune carries a strong tie to a hymn text	20
There is a scriptural connection	3
The band members request the piece	7
Other	0

The rationale for the use of repertoire in worship contexts was cited in Tables 36 and 37. Table 38 summarizes the total responses concerning worship performance rationale for all 146 titles from the survey (the original seventy-five and the seventy-two added by the respondents).

Table 38. Total responses for each category of rationale concerning the use of repertoire in the context of worship - all pieces

Rationale	Number of responses
The aesthetic of the music warrants its use	400
The tune carries a strong tie to a hymn text	366
It effectively conveys the drama of the subject	296
It fits the mood of the event	292
It elicits a significant congregational response	249
There is a scriptural connection	105
The band members request the piece	83
Other	12

Observations, Conclusions and Recommendations

It is evident that a core repertoire of sacred literature for wind band is in use in CCCU wind band programs. The identification of widely-performed pieces was expected and found. The data presented in Tables 21 (p. 105) and 32 (p. 125) indicate, respectively, the repertoire in widest use and the repertoire with the highest degree of familiarity among respondents. The composers whose names appear at the top of these lists and the most frequently (Ticheli, Tschesnokoff, Hanson, Reed, C. Smith, Holsinger, Curnow,

Zdechlik) are also widely known for compositions normally categorized outside the sacred realm, and therefore it may be concluded that name recognition and reputation are accountable for the appearance of their works as the most frequently performed in the sacred realm. It is also possible, given the limited rehearsal time many directors indicated regarding preparation of repertoire for use in worship, that the programming of many of their pieces on "secular" concerts plays a role in the frequency of their appearance in venues created for a more distinctly sacred purpose.

As music professionals whose craft, for most, intersects the paradigm of worship, CCCU wind band directors embody the dual roles of educator and minister. Repertoire selected to fulfill both functions must therefore reflect the needs of student and parishioner. It may be assumed that the repertoire cited most frequently in this study is part of a core of wind band literature that successfully accomplishes this dual role.

The composers most frequently cited in this study (Curnow, Holsinger, Smith, Reed) are not normally found among those known for works of serious artistic merit (Holst, Grainger, Persichetti, Hindemith, Schumann). The results of this study indicate a strong tie to a hymn text as a primary factor in the selection of repertoire for worship, and may help explain the popularity of Curnow, et al. Many of the denominations represented in the CCCU utilized hymnody as an integral part of worship for much of the twentieth century, and the congregational singing of hymns and choruses may continue to have influence upon the repertoire choices made by those whose role in a service is strictly instrumental. The dominance of hymn tune arrangements performed in worship may also reflect the sensitivity of CCCU directors regarding the

perceived expectations of the parishioner, whose contact with the transcendent may be aided by musical ties to textual matter.

Table 22 (p. 108) illustrated the repertoire cited most frequently regarding performance in worship. It is interesting to note the appearance of several selections that also appear often in more traditional concert settings, namely Tschesnokoff's *Salvation in Created*, Hanson's *Chorale and Alleluia*, Reed's *Jesu Joy of Man's Desiring*, Grainger's *My Jesus O What Anguish*, Vaughan Williams' *Prelude on Three Welsh Hymn Tunes*, and Gould's *Jericho Rhapsody*. The citation of these selections reinforces the data indicating the aesthetic of the repertoire is of primary importance. Other sacred selections that did not appear on Table 22, e.g., the various settings of Bach's *Come Sweet Death*, Franck's *Panis Angelicus*, and Vaughan Williams' *Sine Nomine*, may have been cited frequently had they been listed among the original seventy-five selections on the survey.

In regard to the rationale for the repertoire performed in worship, the quality and aesthetic of the music is of utmost concern, followed closely in priority by the selection's connection to a hymn text. It may be concluded that the pairing of the absolute (i.e., the aesthetic, non-programmatic) and the programmatic (i.e., the extra-musical allusions, namely the tie to a hymn text) creates a tandem priority for programming that is most effective in a setting of worship, which in itself requires the involvement of heart, soul and mind.

The extent to which the music may embody the drama of the subject (i.e., the hymn text, scripture, or biblical story) was the third highest priority among respondents. The spoken word, homily or sermon, has always been an integral part of worship, as the story, or parts of it, is told and retold.

Therefore, music whose purpose is to elevate the story's drama is perhaps seen by the respondents as valid and helpful in the unfolding of the worship dialogue.

A cognizance of the setting and the mood or ambiance of a particular moment in the worship sequence was also recognized as playing a role in the selection of sacred repertoire, cited by respondents as the fourth most frequent rationale. The diversity of selections in the repertoire would lend itself well to the various expressions of exuberance and reflection entailed in many worship experiences.

In the selection of pieces for use in worship, the effect upon the audience received a significant number of responses even though fifth in priority. This item on the survey used the wording - "it elicits a significant congregational response." The term "response" was intentionally not defined, but left to the respondent to interpret in as broad a fashion as desired. A significant response to some may mean applause, to others a spontaneous verbal affirmation, and to others a lack of audible response but significant "post-service" comments. However the term was interpreted, the respondents indicated a recognition of the importance placed upon effective communication with the audience.

Less important was the emphasis upon any scriptural connection the piece may have shown. This aspect was sixth in priority among respondents, and considerably behind the first five in order of importance. As strictly instrumental music, it was perhaps a less applicable option, as vocal music could have a more defined and obvious connection with scripture.

The band members themselves play a comparatively small role in the selection of repertoire for use in worship contexts. However, there were eighty-three responses indicating this aspect impacted the selection process. Another response included statements indicating the pedagogical aspect of a piece was part of the decision to program it in a worship context.

It is interesting to note data from Table 7 (p. 28) regarding the influence of the directors' undergraduate program upon current practice. Respondents who did not attend a denominationally affiliated undergraduate institution are more likely to incorporate sacred literature into their current repertoire than those who did attend a church-based undergraduate institution. Further, nine of the twenty-two (41 percent) whose undergraduate degrees were from institutions with no denominational (or interdenominational) affiliation "always" incorporate sacred literature into their repertoire, the highest percentage of any category of respondents. None of them reported "never" in regard to the incorporation of sacred literature into their repertoire.

The familiarity with sacred literature corresponded with the tenure of the director at a CCCU institution. The ten respondents with the longest CCCU tenure (averaging fifteen years) were familiar with at least 75 percent of the repertoire. The eleven respondents with the least CCCU tenure (averaging six years) were familiar with 25 percent or less of the repertoire.

Table 10 (p. 35) reveals an interesting split in the frequency of wind band involvement in worship events. Forty-six indicated participation in and preparation for performances in worship during the year, with twenty-three (50 percent) participating multiple times during a semester and twenty-three

(50 percent) participating only once per semester or once per year.

A repertoire (what is performed) by definition implies a transient and somewhat elusive character, in that performance preferences are constantly changing. This study contains data based upon preferences captured at a particular moment, with a recognition that the flow of literature coming into the profession may nudge and stretch the repertoire in different directions. A repertoire may also be altered by an increased awareness of available pieces, broadening the options for performance. The results of this study may have an effect on that process.

Conversely, the performance preferences cited in this and similar studies may produce a limiting effect, in that a core repertoire may be observed as "gospel" and subjugate other worthy literature into an undeserved second tier status. Ultimately, music must be judged by inherent qualities perceived by the director and informed by personal and community experience. Research designed to identify a repertoire only assists in that educative process yet helps to establish a landmark for future studies mapping the evolution of musical tastes, performance goals, and the common practice of a particular era.

Only twenty-seven pieces were identified by a slight majority of the respondents as having been or would be performed, which may indicate the repertoire of sacred literature for wind band may still be in its infancy. It will be interesting to note whether a similar future study will discover an expansion of this core repertoire, and how many of the current pieces and composers remain widely performed.

It is recommended that further study be given to the following areas:

- 1) the prospect for commissioning quality works to enhance the sacred repertoire for wind band, especially those in the grade 5 and grade 6 categories
- 2) a further exploration of the philosophical bases for the incorporation of non-sacred literature into the worship context
- 3) a study examining the role of multi-media in correlation with the wind band, especially in regard to worship venues
- 4) a deeper examination of the characteristics making the music of Curnow, Holsinger, Reed, Smith and Ticheli desirable options for those seeking appropriate literature for use in worship contexts
- 5) a study tracking the influences at play regarding the decision of professional music educators to choose private, denominationally-affiliated colleges and universities for their place of employment
- 6) an examination of the sacred repertoire for wind band in use at the secondary school level, primarily those with denominational affiliations

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APPENDIX A
COPY OF COVER LETTER

Dear Band/Wind Ensemble Conductor:

Enclosed is a questionnaire dealing with sacred band literature used by Council for Christian Colleges and Universities band programs that I am using to gather data for a doctoral project. I sincerely request your prompt response so that I may have a sufficient data base with which to work.

The questionnaire should not take longer than 20 - 30 minutes to complete. The published results will guarantee anonymity for all respondents. I ask that all surveys be returned by **November 1**.

Most of the questions are self-explanatory. However, since the thrust of this study deals with sacred band literature used in a worship setting, some terms need to be clarified:

First, the term "sacred" band literature will for the purpose of this document denote those pieces which, through their title or allusion to hymn tunes, contain an obvious reference to a religious subject. Avoided is the broader argument that all music is a celebration of divine gifts and therefore sacred.

Second, the term "worship" is defined as a Christian event wherein the primary goal is the exaltation of God, based primarily, but not exclusively, around the following venues; Sabbath day services, college chapels/convocations, and concerts (primarily "tour" concerts) focused at least in part on God, His personality and His work.

Third, the term "band" will encompass the following types of ensembles; wind ensemble (normally a smaller, select group), symphonic band, and concert band. It does not imply an athletic band (pep band, marching band, et al), jazz band, or specific ensembles such as brass or woodwind choirs.

You represent one of 95 institutions in the CCCU and are very important to this study. If there is no band program at your institution, I would nevertheless request that you complete those items which pertain to you (institutional information) and return by the above date. It is imperative that I receive a 100% response. A stamped return envelope is provided for your convenience.

Thank you.

Phil Moore

APPENDIX B
INFORMED CONSENT FORM

INFORMED CONSENT FORM

For research conducted under the auspices of the
University of Oklahoma - Norman campus

The research survey enclosed as part of the DMA project "An Identification of a Sacred Repertoire for Wind Band and Rationale for its Use in Worship Contexts" is sponsored by Dr. William Wakefield from the OU School of Music with Phil Moore as principal investigator. This document contains information you should know to consent to participate in this research.

The survey will primarily help the investigator determine the current repertoire of sacred literature for wind band and the rationale for its use in worship contexts. Data will be gathered to provide an institutional profile, with the bulk of the survey identifying current sacred repertoire and rationale. The amount of time needed to complete the survey will range from 20 to 30 minutes. There are no risks to the participant and many benefits to be gained from the community of wind bands in the Council for Christian Colleges and Universities.

The respondent's participation is voluntary, with no penalties for refusal to participate. Each respondent must be 18 years of age or older.

This research does not require the identification of any respondent, so the subjects are to be considered anonymous. If any respondent voluntarily chooses to forfeit anonymity, the results will be held strictly confidential and will not be published or disseminated in any form that would identify the responses from an individual or institution.

There will be no compensation for participation in this research. If there are any questions concerning the research, they can be directed to Phil Moore at 405-491-6363. For questions concerning your rights as a participant in this research, please call the University of Oklahoma Office of Research Administration at 405-325-4757.

By completing and returning this survey, I am agreeing to participate and understand that it is voluntary and that I may withdraw at any time without penalty or loss of benefits.

APPENDIX C
SURVEY INSTRUMENT

QUESTIONNAIRE

Institutional Information

1. What is the number of undergraduate students at your institution?

___ less than 500 ___ 500-1000 ___ 1000-1500 ___ 1500-2000 ___ 2000-2500 ___ 2500+

2. Do you offer a major in music? ___ yes ___ no

3. If so, do you offer a major in sacred music? ___ yes ___ no

Or similar degree? (please list) _____

Director Information

1. What ensemble(s) do you direct? _____

2. How long have you conducted a band, full or part time, at a Council for Christian Colleges and Universities (or other denominationally affiliated) institution? _____

3. How many years total have you conducted a band, college or otherwise?

4. What is your highest degree earned?

___ Bachelors ___ Masters ___ Doctorate

5. Do you, or have you, had musical responsibilities (paid or volunteer), which lie outside your college/university obligations, on a regular basis at a church?

___ yes ___ no

6. If so, which category(ies) best describes your responsibilities?

☐ music minister ☐ instrumental director ☐ worship leader
☐ choir director ☐ handbell choir director ☐ other (specify) _____

7. If you attended a denominationally (or interdenominationally) affiliated undergraduate institution(s), was sacred literature incorporated into the band's repertoire on an ongoing basis?

☐ always ☐ frequently ☐ sometimes ☐ seldom ☐ never

Band Program Information

1. How many years has a band program been in existence at your institution?
(total years, not necessarily consecutive)

☐ 0 - 9 ☐ 10 - 19 ☐ 20 - 29 ☐ 30 - 39 ☐ 40 +

2. What is/are the designation(s) of the band(s) at your institution.

☐ Wind Ensemble ☐ Symphonic Band ☐ Concert Band

☐ Other (please list) _____

3. How many students are in your top band? _____

Second band? (if applicable) _____

4. How many minutes per week does your top band rehearse? _____

Second band? (if applicable) _____

5. Do you incorporate sacred literature into your typical, on-campus concerts?

☐ always ☐ usually ☐ sometimes ☐ never

6. Has your band, in the last 5 years, produced a recording (or shared a recording with other ensembles) which, in part or in whole, contains sacred repertoire? _____

Is it available for purchase? _____

(Optional: If so, phone and/or Email for purchasing information:

7. How frequently does your band perform in a venue constructed, in whole or in part, as a worship event? (i.e., Sabbath service, college chapel/convocation, tour concert)

_____ never _____ once per semester _____ 2 or 3 times per semester
 _____ 4 or 5 times per semester _____ 6 or more times per semester

(If the answer to question 7 is "never", omit questions 8 - 13).

8. Annually, what would you estimate to be the portion of your rehearsal time spent on preparing music for specific use in a worship setting?

_____ < 10% _____ 10 - 30% _____ 30 - 50 % _____ > 50%

9. Have you ever used multi-media (video, slides, power point, etc.) as a part of your band's involvement in a worship service?

_____ yes _____ no

10. If so, what was its function?

_____ to show the text (if the music has a textual allusion)

_____ to graphically enhance programmatic content in the music

_____ to visually augment a recruitment presentation

_____ other _____

11. Do students have an opportunity to give a statement of faith/testimony during the band's involvement in a worship setting?

___ often ___ sometimes ___ seldom ___ never

12. If so, does it have an effect upon your choice of repertoire?

___ often ___ sometimes ___ seldom ___ never

13. Do student requests for particular pieces have an impact upon your selection of repertoire for use in a worship context?

___ often ___ sometimes ___ seldom ___ never

Bands in the Context of Worship - Rationale

(If your band does not perform in worship contexts, skip to question 2)

1. What is the rationale for your band's performance in the context of worship? (check all that apply)

- ___ to assume the role of collectively leading worship
- ___ to assume a more subordinate and supplemental role in worship
- ___ to provide an opportunity for public ministry for the students
- ___ to fulfill the stated mission of the band or institution
- ___ other _____

2. If you do not utilize the band in the context of worship, what reasons or philosophical bases can you cite for their non-involvement?

- ___ There is insufficient time to prepare for that kind of event.
- ___ There are no congregations willing to host the band.
- ___ There are no congregations able to host the band.

_____ I have no interest in having the band function in a worship setting.

_____ Other (please explain)

3. Have you, or would you, utilize "non-sacred" selections in the context of a worship setting? ____ yes ____ no

What is the rationale for your answer?

What is your Email address? (opt.) _____

Do you wish to receive the results of this survey? ____ yes ____ no

SACRED REPERTOIRE SURVEY

Listed are selections from the sacred literature for wind band. Please complete a 5-step process:

- 1). In Column One, write A, B, C, D, or E to indicate each selection's frequency of appearance in your yearly repertoire (see key).
- 2). Column Two pertains only to those pieces with response "D" (familiar with piece but probably won't perform). Write the appropriate number(s) to indicate the rationale for your decision not to perform that piece (see key).
- 3). In Column Three, place an "X" for those selections you have performed in a worship context (i.e., Sabbath service, college chapel/convocation, sacred concert).
- 4). Column Four pertains only to those pieces with response "X" (performed in a worship context). Write the appropriate letter(s) to indicate the rationale for your use of that selection in a worship context (see key).
- 5). Please add any additional titles of sacred literature for wind band that you have performed and follow the directions for 1, 3 and 4 above.

COLUMN ONE

Key for "Frequency of Performance"

- A perform frequently (at least once every four years)
- B perform sometimes (five or more years between perf.)
- C familiar with piece, have not performed but may
- D familiar with piece, but probably won't perform
- E unfamiliar with the piece

COLUMN TWO

Key for "D - Reason for Non-Performance"

- 1 The piece is too difficult for my band
- 2 It does not fit the intended audience
- 3 It does not fit my repertoire goals
- 4 Other (specify) _____
- 5 Other (specify) _____

COLUMN FOUR

Key for Rationale

- a The tune carries a strong tie to a hymn text
- b The aesthetic of the music warrants its use
- c It fits the mood of the event
- d It elicits a significant congregational response
- e It effectively conveys the drama of the subject
- f The band members request the piece
- g There is a scriptural connection
- h Other (specify) _____
- i Other (specify) _____

Title	Composer/Arranger	Column 1	Column 2	Column 3	Column 4
		Frequency of Performance A,B,C,D,E	Reason(s) for "D" Non-Performance 1,2,3,4,5	Used in Worship Context? (X)	If So, Why? (List all that apply) a,b,c,d,e,f,g,h,i
Fantasia in G Major	Bach, J.S./Goldman-Leist				
My Jesus O What Anguish	Bach, J.S./Grainger				
O Mensch Bewein Dein Sunde Gross	Bach, J.S./Grainger				
Sheep May Safely Graze	Bach, J.S./Richardson				
Sing a New Song	Bencriscutto, Frank				
Fanfare and Hymn: A Mighty Fortress	Bocook, Jay				
Geneva Variations	Bulla, Stephen				
Mighty Fortress, A	Cailliet, Lucien				
Dublin Sketches (Be Thou My Vision)	Curnow, James				
Exaltation	Curnow, James				
Fanfare Prelude on "God of our Fathers"	Curnow, James				
Fanfare Prelude on "Hanover"	Curnow, James				
Fanfare Prelude on the "Italian Hymn"	Curnow, James				
Fanfare Prelude on "Lancashire"	Curnow, James				
Fanfare Prelude on "Lobe Den Herren"	Curnow, James				
Fanfare Prelude on "O God Our Help in Ages Past"	Curnow, James				
Holy, Holy, Holy	Curnow, James				
Prelude on a Hymn of Praise	Curnow, James				
Psalm 100	Curnow, James				
Rejouissance	Curnow, James				
To God Be the Glory	Curnow, James				
Trilogy for Concert Band	Curnow, James				
Variants on an Early American Hymn Tune	Curnow, James				
Be Thou My Vision	Gillingham, David				
Revelation	Gillingham, David				
Jericho	Gould, Morton				
Chorale and Alleluiah	Hanson, Howard				

Title	Composer/Arranger	Column 1	Column 2	Column 3	Column 4
		Frequency of Performance A,B,C,D,E	Reason(s) for "D" Non-Performance 1,2,3,4,5	Used in Worship Context? (X)	If So, Why? (List all that apply) a,b,c,d,e,f,g,h,i
Doxology	Himes, William				
Jericho Revisited	Himes, William				
Childhood Hymn, A	Holsinger, David				
On a Hymnsong of Lowell Mason	Holsinger, David				
On a Hymnsong of Robert Lowery	Holsinger, David				
On a Southern Hymnsong	Holsinger, David				
On an American Spiritual	Holsinger, David				
From Whom All Blessings Flow	Huckeby, Ed				
Tribute to Canterbury	Jacob, Gordon				
... and Grace Will Lead Me Home	Knox, Thomas				
Meditations on an Old Scottish Hymn	Jager, Robert				
Three Chorale Preludes	Latham, William				
Liturgical Music for Band	Mailman, Martin				
Prelude on a Gregorian Tune	Maslanka, David				
Grace Praeludium	McBeth, Francis				
Seventh Seal	McBeth, Francis				
If Thou Be Near	Moehlmann, R.L.				
Great is Thy Faithfulness	Nelhybel, Vaclav				
Praise to the Lord	Nelhybel, Vaclav				
Songs of Praise	Nelhybel, Vaclav				
Overture on a Southern Hymn	Palmer, Robert				
Symphony No. 6, Mvt. II	Persichetti, Vincent				
Turn Not Thy Face	Persichetti, Vincent				
Alleluia, Laudamus Te	Reed, Alfred				
Hymn Variants	Reed, Alfred				
If Thou Be Near	Reed, Alfred				
Jesu, Joy of Man's Desiring	Reed, Alfred				

Title	Composer/Arranger	Column 1	Column 2	Column 3	Column 4
		Frequency of Performance A,B,C,D,E	Reason(s) for "D" Non-Performance 1,2,3,4,5	Used in Worship Context? (X)	If so, why? (List all that apply) a,b,c,d,e,f,g,h,i
Sacred Suite, A	Reed, Alfred				
Let Us Break Bread Together	Root, Thomas				
Canticle: All Creatures of Our God and King	Smith, Claude				
Chorale Prelude: Rejoice Ye Pure in Heart	Smith, Claude				
Eternal Father Strong to Save	Smith, Claude				
Flourish and Hymn of Praise	Smith, Claude				
God of Our Fathers	Smith, Claude				
Intrada: Adoration and Praise	Smith, Claude				
Rejoice in Glorious Hope	Smith, Claude				
Symphonic Variations on Amazing Grace	Smith, Claude				
Precious Lord Lead Me Home	Smith, Robert				
Alleluias	Spears, Jared				
Be Thou My Vision (Chorale Prelude)	Stamp, Jack				
Light Eternal, The (God of Our Fathers)	Swearingen, James				
Amazing Grace	Ticheli, Frank				
Salvation is Created	Tschesnokoff, Paul				
Old Hundredth Psalm Tune	Vaughan Williams, Ralph				
Prelude on Three Welsh Hymn Tunes	Vaughan Williams, Ralph				
Chorale and Shaker Dance	Zdechlik, John				
Grace Variants	Zdechlik, John				
Psalm 46 (A Mighty Fortress)	Zdechlik, John				

APPENDIX D

THE COUNCIL FOR CHRISTIAN COLLEGES AND UNIVERSITIES

**MEMBER INSTITUTIONS OF THE
COUNCIL FOR CHRISTIAN COLLEGES AND UNIVERSITIES**

Abilene Christian University
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East Texas Baptist University
Eastern College
Eastern Mennonite University
Eastern Nazarene College
Erskine College
Evangel University
Fresno Pacific University
Geneva College
George Fox University
Gordon College
Goshen College
Grace College and Seminary
Grand Canyon University
Greenville College

Hope International University
Houghton College
Huntington College
Indiana Wesleyan University
John Brown University
Judson College
Kentucky Christian College
King College
The King's University College
Lee University
LeTourneau University
Lipscomb University
Malone College
The Master's College and Seminary
Messiah College
MidAmerica Nazarene University
Milligan College
Montreat College
Mount Vernon Nazarene College
North Park University
Northwest Christian College
Northwest College
Northwest Nazarene University
Northwestern College (IA)
Northwestern College (MN)
Nyack College
Oklahoma Baptist University
Oklahoma Christian University
Olivet Nazarene University
Oral Roberts University
Palm Beach Atlantic College
Point Loma Nazarene University
Redeemer College
Roberts Wesleyan College
Seattle Pacific University
Simpson College
Southern Nazarene University
Southern Wesleyan University
Southwest Baptist University
Spring Arbor College
Sterling College

Tabor College
Taylor University
Trevecca Nazarene University
Trinity Christian College
Trinity International University
Trinity Western University
Union University
University of Sioux Falls
Vanguard University of Southern California
Warner Pacific College
Warner Southern College
Western Baptist College
Westmont College
Wheaton College
Whitworth College
William Tyndale College
Williams Baptist College