

<b>Institution:</b> The Open University		
<b>Unit of Assessment:</b> D33 Music, Drama, Dance, Performing Arts, Film and Screen Studies		
<b>Title of case study:</b> Transforming performances, teaching and curatorial practices concerning brass instruments		
<b>Period when the underpinning research was undertaken:</b> 2000-2011		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Trevor Herbert	Professor of Music	1976 to 31st December 2013 (retirement; subsequently Professor Emeritus)
<b>Period when the claimed impact occurred:</b> August 2013 - December 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> No. Many of the outputs listed below are different from those cited in <b>Herbert's</b> REF 2014 case study and the impact described is also of a different nature.		
<b>1. Summary of the impact</b>  Trevor <b>Herbert's</b> research on the history of brass instruments has had a direct impact on the work of performers as well as professionals in the heritage and education sectors. The main impact of his research has been as follows: <ul style="list-style-type: none"> <li>(i) Transforming the performances and teaching of professional brass instrumentalists in the UK and USA.</li> <li>(ii) Shaping the design and delivery of music education programmes for schools.</li> <li>(iii) Enhancing the work of museum professionals in Europe, in their curation and reconstruction of historic brass instruments.</li> </ul>		
<b>2. Underpinning research</b>  <p><b>Herbert's</b> research on the history of brass instruments ranges across a uniquely broad spectrum that encompasses early music, orchestral and art music, jazz and musical sub-cultures such as military and brass bands. It is characterised by the application of social and cultural history, not merely to provide socio-historical context, but rather to analyse the impact of social and cultural factors on brass instruments in terms of the music played on them and how this was performed and heard. As such, it offers a distinctive approach to the study of both performance practices and instruments. His research derives authority from his career as a professional trombonist with early music groups and major orchestras and opera companies.</p> <p><b>Herbert's</b> monographs are the main resources on their subjects. <i>The British Brass Band</i> (2000 [O1]), edited by <b>Herbert</b>, covers the origins and growth of bands, their musical practices, repertoire and instrumentation, and their place in British music culture. He wrote three chapters, on the development of bands in the 19th century, Salvation Army bands, and (co-authored with John Wallace) brass band performance practices and their influence on other brass playing styles.</p> <p>The main output of an AHRB grant of GBP53,635 (2002-04), <i>The Trombone</i> (2006 [O2]) is the most authoritative and comprehensive history of the instrument. It provides unique insights into historical performance practice issues such as pitch, articulation and instrument design. In particular, it emphasises that the instrument has had multiple histories which have been shaped by the people who played and listened to it, and the social, economic and cultural circumstances in which they lived.</p> <p>The publications cited demonstrate the scope and rigour of <b>Herbert's</b> research. 'Music for the multitude' (2010 [O3]) analyses the surviving application forms for the Crystal Palace brass bands contests in the 1860s, revealing the social make-up of the bandsmen, the instrumentation, and the sophistication of 19th-century band repertoire.</p>		

'Trombone glissando' (2010 [O4]), which considers the origins of the device as a comic effect in circuses and black-face minstrel shows, its place in early jazz and its assimilation into art music, also raises issues about the interrelation of performance practices and race. Both this article and [O3] were among the outputs of a 2005-08 AHRC grant of GBP77,514.

His article "[...] *men of great perfection in their science*" (2011 [O5]) examines the trumpet-playing profession in the 15th century, showing how it divided in this period, maintaining a declamatory, ceremonial tradition, and gaining a new function in sacred and secular instrumental music through the invention of the slide trumpet.

### 3. References to the research

All outputs listed here have been subject to rigorous peer review and published by academic publishers or journals.

- O1. Herbert, T.** (2000) *The British Brass Band*. Oxford University Press. ISBN 0-19-816698-2. [Paper copy available on request.]
- O2. Herbert, T.** (2006) *The Trombone* (Yale Musical Instrument Series). Yale University Press. ISBN 10: 0300235755 ISBN 13: 9780300235753. [Paper copy available on request.]
- O3. Herbert, T. and Myers, A.** (2010) Music for the multitude: accounts of bands entering Enderby Jackson's Crystal Palace contests in the 1860s. *Early Music*, 38(4) pp. 571–584. ISSN 0306-1078 (print) 1741-7260 (online). [Paper copy available on request.]
- O4. Herbert, T.** (2010) Trombone glissando: a case study in continuity and change in brass instrument performance idioms. *Historic Brass Society Journal*, 22, pp. 1–18.
- O5. Herbert, T.** (2011) "...*men of great perfection in their science*...": the trumpeter as musician and diplomat in England in the later fifteenth and sixteenth centuries. *Historic Brass Society Journal*, 23 pp. 1–23.

### 4. Details of the impact

#### Transforming the performances, teaching and learning of current and future professional musicians

Since August 2013, **Herbert's** publications [O1-O5] have informed the performances and teaching of professional musicians in both the UK and US. For example, *The Trombone* [O2] has had demonstrable impact on the practices of professional musicians who specialise in historical approaches and instruments. The current Professor of Bass Sackbut at the Guildhall School of Music and Drama (since 2018; also Head of Brass at Newcastle University since 2011) has described how **Herbert's** publications continue to shape his performances and teaching as a specialist historical trombonist. He notes that *The Trombone* [O2] inspires him "to research, source and perform rare repertoire for trombone as well as to include this material in syllabuses for my students" [C1]. He also describes how, based on **Herbert's** 'Trombone glissando' [O4], his Concert Trombone Quartette (of which he is Director) is currently exploring the use of glissandi in French repertoire for trombone: he notes that [O4] is "vital to understanding the origins of these [glissando] effects". The current Professor of Sackbut at the Guildhall School of Music and Drama (also teacher of trombone and sackbut at the Royal Welsh College of Music and Drama) describes how *The Trombone* [O2] continues to inform her teaching and performances: "I have used the slide position charts in it as evidence when discussing [the] use of a465 as a pitch for performances with my group *The English Cornett and Sackbut Ensemble*" [C2]. She also notes that *The Trombone* informed her recent talk on 18<sup>th</sup>-century trombone playing in England, filmed for the public digital concert series 'Musical Culture and Empire in Eighteenth-Century Britain' (August 2020, accessed through YouTube), a collaborative initiative between Warwick University and the Instruments of Time and Truth ensemble, in which she is a trombonist.

**Herbert's** *The Trombone* [O2] has had extensive impact on the teaching practices of professional musicians in US conservatoires and colleges and has thereby transformed the learning experiences of future generations of performers in these institutions. The Lecturer of

Trombone at Wheaton College Conservatory of Music, Illinois (since 2019; formerly Bass Trombonist of Boston Symphony Orchestra, 1985-2012, and Professor of Trombone, Arizona State University, 2012-2016) describes how **Herbert's** *The Trombone* [O2] has been required reading for all his students (at Wheaton, Arizona and previously), noting that *"it appears on the reading list for countless trombone professors in colleges, universities, and conservatories of music in the United States and, I do not doubt, around the world"* [C3]. The worldwide influence of *The Trombone*, and its extensive use in the US, is indicated by Worldcat records: of 620 library holdings, around 80% are in the US, with the remaining 20% in libraries across Europe, the Americas, Africa, Asia and Australasia [C4]. The Professor of Trombone at Eastman School of Music, University of Rochester (since 2014; formerly principal trombonist of Utah Symphony Orchestra) describes the importance of *The Trombone* for his supervision of students' lecture-recitals, noting that *"while I have utilized many forms of reference to supervise my student's research, Trevor's book has been a main component of all that. Honestly it has been indispensable to me and I am so glad to have had it here at Eastman"* [C5]. **Herbert's** other publications have also made a significant contribution to conservatoire teaching. For example, the Professor of Trumpet at the Yale School of Music (until 2019) made the article *"...men of great perfection in their science..."* [O5] mandatory reading for his weekly trumpet seminar at Yale, enabling students whose primary interest was the modern trumpet to engage with historical practices and instruments [C6].

**Herbert's** article 'Trombone glissando' [O4] has also resulted in current and future professional musicians now recognising racist elements of particular trombone repertoire. Based on **Herbert's** research on the racist advertising that accompanied the release of Henry Fillmore's ragtime trombone solos, the Lecturer of Trombone at Wheaton College (see above) led discussions with his students there (and previously when teaching at Arizona University) about Fillmore's racial stereotyping, which included conversations about recital programming and a re-evaluation of Fillmore's pieces for trombone [C3]. In spring 2020, during the period of cultural upheaval about race in the US, the same lecturer revisited **Herbert's** article [O4] and consequently wrote two articles of his own on Fillmore's music, published on his blog in June and July 2020. The first of these, which makes specific reference to **Herbert's** 'Trombone glissando' [O4], was read 65,000 times in the first three days after publication. The articles resulted in vigorous conversations among trombonists, teachers, and conductors, and the decision that many musicians no longer play Fillmore's racially stereotyped works. As the Lecturer of Trombone explains, *"I look back to Trevor Herbert's article about trombone glissando as the spark that initiated my own deep-dive exploration of race and music, and informed the consequential subsequent conversations that have unfolded"* [C3].

### Shaping the design and delivery of music education programmes for schools

**Herbert's** research has also shaped children's music education in the US by inspiring the development of the country's first school brass band [C8]. This is at St. Hilda's & St. Hugh's School, New York, an independent primary and middle school, which represents the diversity of the population of New York City. Now comprising three ensembles ranging from beginner to intermediate for pupils aged 9-14, the brass band programme is one of three options for students in the school's core music curriculum. The school's Director of Brass Bands (until 2018) advises that every year, around 75 students join the programme, which lasts for five years, until graduation: approximately 115 students graduated between August 2013 and 2020. The Director describes how the programme, in its combination of general musicianship, history, performance practice and practical skills, has been shaped by **Herbert's** publications. She cites her use of 'Music for the multitude' [O3] to explain the origins of brass band competitions and their repertoire to students, [C7] noting that *"many of the students who have gone through the St. Hilda's & St. Hugh's brass band cite it as an important influence in their academic and career success. Trevor's influence has deeply shaped their educations"* [C8(i)].

**Herbert's** research on the brass tradition of group learning through imitation, co-operation and musical discipline, and the place and function of bands within their communities [O1, O3], has also inspired music education programmes involving schoolchildren in the UK. Based on **Herbert's** research (and related conversations), the former Principal of the Royal Scottish

Conservatoire has developed two initiatives for schools that apply the novel concept of brass pedagogy set out in [O1, O3], to young people learning brass instruments today. The first of these, 'Discovering Brass', delivered a 12-week programme to 90 students in three London-based primary schools (Brent, Haringey and Dagenham) in 2017/18, enabling children to learn the fundamentals of brass playing and repertoire from professional musicians [C8(ii)]. Following the success of 'Discovering Brass', a five-year music education project, StAMP (St Andrews Music Participation, 2020-25), was created, which brings together the Laidlaw Music Centre at St Andrews University in Fife, The Wallace Collection professional brass ensemble, the seven remaining brass bands in Fife and 12 local primary schools. The project aims both to enhance the musical skills and overall well-being of those involved, and to regenerate a sense of community in post-industrial Fife. As the leader of the initiative explains, *"This would never have happened without that initial series of phone calls and face-to-face discussions with Trevor planting the ideas in my head five years ago"* [C8(i)]. The impact of StAMP has been much broader than anticipated. In July and November 2020, as planned workshops had to be cancelled owing to the COVID-19 outbreak, StAMP ran two online events, **Herbert** playing a key role in both their design and presentation. During the online events, brass players of all ages and abilities (including schoolchildren) played music together in groups and learned about brass instruments from professional musicians and academics. 231 people attended the July event from various locations worldwide, including the USA, Brazil, Russia and China [C8(iii)]. Further StAMP events are planned for 2021 and **Herbert** will likewise be central to their design and presentation [C8(ii)].

#### Enhancing museum professionals' curation and reconstruction of historic brass instruments

**Herbert's** research has also influenced the practices and outputs of museum professionals in Europe. The Head of Musical Instrument Research, Bern University, and Director of the Klingendes Museum Bern has described how **Herbert's** research on the trombone [O2] informed the project 'The Sound of Brass' (November 2015-October 2018). He notes that **Herbert's** research *"stood at the basis for our research into the German trombone. Thanks to its broad scientific view it provided us with a perfect point of departure"* [C9(i)]. The project explored the materials and techniques used to make the 19<sup>th</sup>- and 20<sup>th</sup>-century trombones that are now held in museum collections. Based on the results of this project, the firm Blechblasinstrumentenbau Egger in Basel, well-known for its production of historical instruments, reconstructed alto, tenor and bass trombones [C9(ii)]. The results of the project were discussed at the Fifth International Romantic Brass Symposium (20-22 November 2018, Biel), which was attended by musicians and instrument makers as well as academics, and at which **Herbert** presented a keynote. At the symposium, an exhibition that included the trombones constructed as part of the project was presented by the Egger firm. The instruments were also used in a concert, on 21st November 2018, of the Symphony Orchestra Biel-Solothurn, during which Ian Bousfield (formerly Principal Trombone of the Vienna Philharmonic) played Ferdinand David's Concertino for Trombone on one of the reconstructed instruments [C9(iii)].

The Curator of Western wind and percussion instruments at the Museum of Musical Instruments in Brussels (136,667 visitors in 2019) has confirmed his use of **Herbert's** publications in the curation of the museum's collections. He describes how, between 2016 and 2020, *The Trombone* [O2] informed the reorganisation of showcases in the museum's permanent exhibition rooms, which presents a circuit through Western music history: *"The content and illustrations of Trevor's book have been particularly useful in the following themes: 'Polyphony for musical instruments', 'The origin of the Opera', 'Baroque instrumentarium', 'Adolphe Sax 1814-1894' and 'Experiments & Inventions. [...] [Trevor's research] helped us to be sure of our choices"* [C10]. Furthermore, he explains that in 2019, **Herbert's** *The British Brass Band* [O1] enabled the museum's acquisition of a collection of scores and individual parts formerly belonging to a Belgian brass band of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, by assuring curators of the significance of the collection [C10].



**5. Sources to corroborate the impact**

- C1.** Testimonial. December 2020. Professor of Bass Sackbut, Guildhall School of Music & Drama (since 2018); Head of Brass Studies & trombone tutor, Newcastle University (since 2011); Co-director, The English Cornett & Sackbut Ensemble; Director, The Concert Trombone Quartette.
- C2.** Correspondence. November 2020. Professor of Sackbut, Guildhall School of Music and Drama; trombone and sackbut teacher, Royal Welsh College of Music and Drama.
- C3.** Testimonial. October 2020. Lecturer of Trombone, Wheaton College Conservatory of Music, Illinois (2019-present); formerly Professor of Trombone, Arizona State University, 2012-2016.
- C4.** Worldcat record for *The Trombone* [O2]:  
[https://www.worldcat.org/title/trombone/oclc/1007305405&referer=brief\\_results](https://www.worldcat.org/title/trombone/oclc/1007305405&referer=brief_results)
- C5.** Testimonial. May 2020. Professor of Trombone, Eastman School of Music (since 2014).
- C6.** Testimonial. January 2020. Professor of Trumpet, Yale School of Music (until 2019).
- C7.** Testimonial. November 2020. Director of the Brass Band programme, St. Hilda's & St. Hugh's School, New York (until 2018).
- C8.** Information about the St. Hilda's & St. Hugh's brass band programme, and the 'Discovering Brass' and StAMP initiatives:
- (i) Testimonials and e-mails. February and November 2020. Former Principal of the Royal Scottish Conservatoire and the Director of the Brass Band programme, St. Hilda's & St. Hugh's (see C7 for a further testimonial).
  - (ii) 'Discovering Brass' webpage: <https://thewallacecollection.world/education/discovering-brass/>
  - (iii) Report on StAMP events. September 2020. Head of Instrumental Studies, University of St. Andrews.
- C9.** Information about 'The Sound of Brass' Project, Bern:
- (i) E-mails. January, February and October 2020. Head of Musical Instrument Research and Director of the Klingendes Museum, Bern.
  - (ii) Website for 'The Sound of Brass' project: <https://www.hkb-interpretation.ch/projekte/the-sound-of-brass/article-326>
  - (iii) Website for Fifth International Romantic Brass Symposium: <https://www.hkb-interpretation.ch/romanticbrass5>
- C10.** Testimonial and e-mail. January, November 2020 and January 2021 Curator of Western wind and percussion instruments, Museum of Musical Instruments.