



St Andrews Music Participation Brass Year 2 Report

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Executive Summary

St Andrews Music Participation (StAMP) Brass is a five-year music education project based in Fife, that aims to support and reinvigorate the cultural heritage of brass playing in schools, communities and around the world.

StAMP Brass went into its second year with the same set of goals it set out in Year One:

- *to raise aspiration, attainment and improve health and wellbeing by providing opportunities for children to participate in joyful music-making;*
- *to build strong, sustainable and supportive partnerships with schools and community groups across Fife that can nurture future music-makers;*
- *to energise and re-invigorate brass bands across Fife;*
- *to develop innovative methods of delivery and resources for supporting brass performance;*
- *to provide inspirational performance opportunities to young brass players across Fife;*
- *to research and disseminate the project's impacts both socially and artistically, as well as to create opportunities for others to learn about delivering community music projects.*

The project is a collaboration between The University of St Andrews Laidlaw Music Centre, Fife Music Service, Fife Brass Bands and The Wallace Collection. StAMP has now been in operation for two years, with its core component being 'Discovering Brass', an innovative and free music education program aimed at school pupils in Fife. Over the course of sixteen weeks, students are introduced to brass playing through the natural trumpet. Each provided with their own polycarbonate trumpet, students engage with a series of interdisciplinary lessons, with the focus being on musicality and creativity. After completing their block of lessons, students have the option to continue playing with a local brass band where they can progress onto a chromatic brass instrument.

These brass bands constitute an invaluable part of the StAMP project, providing local hubs of learning where newly graduated Discovering Brass students can continue to grow as musicians. This influx of young players, provided by StAMP, offers participating brass bands a source of new players, boosting their current and future membership. With StAMP aiming to both "re-invigorate brass bands across Fife" and "nurture future music-makers", it is important to conduct an in-depth investigation on the effect the project is having on the bands and their members. By analysing case studies carried out on the bands, a series of recommendations can be formed as to how StAMP can best evolve and continue to support these organisations. Additionally, this report explores how Discovering Brass has affected

its young participants, some of whom were selected to be interviewed about their experience. Overall, this report aims to summarise the Year Two activity of StAMP and assess to what extent the project continues to achieve its initial aims.

This year the project welcomed two new intakes of Discovering Brass students, with 60 beginning lessons in November 2021 (DB3) and an additional group of 17 students beginning a month later (DB3.5). DB3 and DB3.5 had attendance rates of 79% and 65% respectively. Including students from the Year One intakes of Discovering Brass (DB1 with 56 students and DB2 with 84 students), StAMP has now delivered free online brass lessons to a total of 217 students.

From Discovering Brass intakes 3 and 3.5 a total of 37 out of 77 students progressed to playing in brass bands (32 from DB3 and 5 from DB3.5), giving an overall Year Two progression rate of 48%. Combined with the 71 students who progressed from intakes 1 and 2, StAMP has now successfully entered 108 young musicians into brass bands in and around Fife, giving an overall progression rate, so far, of approximately 50%. This suggests that one in every two Discovering Brass students will choose to progress to a brass band.

Another key aspect of the StAMP brass project is the provision of events, concerts, and workshops, aimed at StAMP participants and musicians of all abilities from all over the world. Year Two hosted seven main events, including a Virtual Conservatoire, live-streamed and in-person performances and workshops, all of which featured approximately 100 Discovering Brass pupils and welcomed over 400 attendees (including both in-person and online viewers).

Feedback for both the Discovering Brass programme and other StAMP Brass events was incredibly positive. Students who chose not to progress to a brass band rated the lessons a high 4.7/5, and similarly students who did progress gave an overall rating of 4.6/5. Both continuing and non-continuing students reported musical growth, learning to produce more than one note on their instruments and reading some musical notation. For those who progressed to a brass band, the overwhelming majority, 94%, reported enjoying the experience. Many of the students enjoyed getting to perform with their bands in-person as this gave them an opportunity to show the pieces they had been working on and meet new friends. Parents and tutors alike noted students developing in confidence, both musically and socially.

Band leaders praised the project for providing them with young players at a time when many were struggling with recruitment. They also applauded the listening skills of the students who were coming to them from Discovering Brass, who after learning on the natural trumpet had a good sense of rhythm and pitching. Moreover, they noted how the students brought new energy to their organisations, introducing the bands to new families and boosting their presence in their local communities.

Another way in which StAMP helped support the brass bands was through their events programme. This year StAMP Brass held three concert events showcasing the talents of the participating brass bands and their Discovering Brass students. All concerts were well attended, both online and in-person by members of the local community and allowed the students to demonstrate their brass playing. Other events included a StAMP Brass Weekend, a Virtual Conservatoire, the launch of Fife Youth Brass and *Thunderplump* at the East Neuk Festival. Through this varied programme, StAMP was able to engage musicians of all abilities from all over the world. However, some events were aimed specifically at Discovering Brass pupils and incorporated StAMP's creative and interdisciplinary pedagogy. Due to the loosening of post-Covid social distancing restrictions, the majority of Year Two events were delivered in-person, something which has been very well received by participants. That said, the Virtual Conservatoire and the Discovering Brass lessons were delivered online, and both received a positive response overall, with some people noting they would not have been able to attend had they been held in-person.

After reviewing all Year Two activity of StAMP Brass, as well as the evaluation surveys, case studies and interviews, this report concludes that all project aims continue to be met. One aim which the project has excelled at in particular is enhancing student wellbeing through providing joyful music-making opportunities. As explained above, the feedback provided by students was incredibly positive, with quotes from parents illustrating the transformative effect the programme has had on their children. The most common word students used to describe the project was 'fun' and this is reflected in the high number of children who chose to continue in a local brass band. StAMP has not only had a positive effect on young people in Fife but also for multiple brass bands in and around the region. By providing them with new players, the project has helped to secure the futures of these organisations. StAMP has also continued to develop a relationship with Fife Instrumental Music Service, which will be further strengthened next year when lessons are delivered in schools. Despite lessons continuing to be delivered online during Year Two, participation remained high and multiple parents noted how this made the program more accessible.

Overall, Year Two of StAMP Brass has seen the project successfully use its innovative programme of activities to promote and support the tradition of brass banding, both in Scotland and worldwide.



About the Author:

Zoe is the StAMP Summer Intern (2022) and has just finished the second year of her Spanish undergraduate degree at the University of St Andrews. Starting brass lessons in primary school, Zoe has now been playing the cornet for over 10 years. Having benefitted musically and personally from playing in various ensembles, including the West Lothian County Brass Band, she was inspired to get involved with the StAMP project. She most recently played with The University of St Andrews Wind Band and plans to be actively involved with the Music Centre throughout the rest of her time in St Andrews.

ACKNOWLEDGEMENTS

StAMP Brass would like to acknowledge the continued hard work of the tutors, bands, band leaders and our musical collaborators who have appeared in our concerts and events this past year. We are also grateful for the constant support and advice offered by the Fife Music Service. Finally, thank you to all our participants and their families.

The author would like to acknowledge all the help provided by StAMP staff, particularly research supervisors Bede Williams and Ellen Thomson for their unwavering support and expertise. Additionally, she would like to show her sincere appreciation to all students, parents and band leaders who so generously gave up their time to be interviewed. Finally, a massive thank you to all music instructors for the innumerable ways in which they positively affect the lives of young musicians – this includes the author's own brass instructor, Barbara Poynter, without whom this report would not have been possible.

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Front cover image: Participants of Discovering Brass playing at the East Neuk Festival on June 29, 2022.

Photo credit: Neil Hanna Photography

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1. Introduction

As it did in its first year, StAMP has set about fulfilling its project aims with a varied programme, including lessons, workshops and events. Through its various initiatives, StAMP has involved school pupils from around Fife, staff and students from the University of St Andrews, and many talented musicians from all over the world.

At its core StAMP has its 'Discovering Brass' programme, which aims to introduce brass playing to young people through the natural trumpet. Although initially intended to be carried out in Fife schools, in July 2020 StAMP adapted the project to an online format due to the COVID-19 pandemic. All participating students were home-delivered a polycarbonate valveless trumpet and taught via the online video platform Zoom.

Year Two saw the continuation of online delivery, but with the easing of restrictions there were more opportunities for in-person performances. Many of these live music-making opportunities involved the second stage of Discovering Brass – brass band progression. Having finished their online tuition, StAMP students could continue their musical journey by joining a local brass band and progressing onto valved, chromatic instruments. As a result of the Discovering Brass progressive structure (lessons to bands), approximately 100 StAMP students from both Year One and Year Two of the project continue to play in brass bands in and around Fife today, a testament to the project's sustainable impact.

StAMP (St Andrews Music Participation)

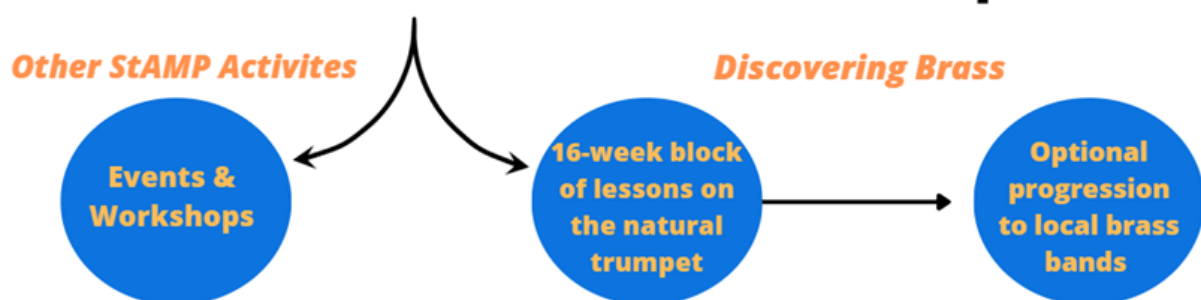


Figure 1: The setup of StAMP

1.1 Year One report summary: focus on bands

The Year One activities of the StAMP Brass project were outlined and evaluated by Iona Baillie (2021) in the first project report. In this report, Baillie explored the pedagogy and scientific basis of StAMP, as well as the history of brass band culture in Scotland. The pedagogical, scientific and historical basis of the project will be summarised in the following section (1.2), but for a more comprehensive overview, Baillie's [Year One report](#) is recommended.

The main focus of the Year One report was reviewing the project's activities from July 2020 to September 2021 and evaluating whether they were successful in attributing to the initial project aims. Baillie concludes that the project was very successful, with project aims being met and guiding principles being followed. The Year Two report will follow a similar format of exploration and evaluation; looking at all of the activities that StAMP has been involved with over the past year, analysing their impact on students, staff and wider communities, and ultimately concluding whether the project aims continue to be met.

One of the most notable conclusions drawn by Baillie in the Year One report concerns the link, or lack thereof, between socioeconomic background and success in the Discovering Brass program. Based on rank categories provided by the Scottish Index of Multiple Deprivation (SIMD), Baillie found that, despite past studies concluding otherwise, postcode did not influence students' attendance or progression in the first year of the programme.

This report will focus more heavily on the effect StAMP has had on the various participating brass bands – that is those who have received students from Discovering Brass. These brass bands play a key part in the StAMP project, providing students with a place of progression where they can continue to grow as young musicians. This influx of young people, provided by StAMP, offers participating brass bands a source of new players, boosting their membership. This report investigates the effect that the project is having on these bands, in order to see how StAMP can best evolve and continue to support these important organisations.

There will be frequent allusions to data from the Year One report with the aim of comparison, particularly contrasting attendance and progression rates.

1.2 Historical background and scientific basis of the StAMP pedagogical approach

Historical background

Brass bands have existed in Scotland since the early nineteenth century, yet really began to proliferate with the boom of the Industrial Revolution (Herbert, 2000), which brought a large influx of workers into towns and cities across the country. Employers saw creating a workplace brass band as a good opportunity to improve the lives of their workers by providing them with a place in which to socialise (ibid.).

Following the Second World War, the number of brass bands in Scotland began to decrease. Nevertheless, brass banding remains an important tradition throughout the country; as of 2019, 95 remain active, with 8 of these located in Fife (Holman, 2019). As in the past, brass bands continue to function as a source of pride and entertainment for many local communities, providing members with a space in which to enjoy making music, competing in band contests and socialising.

In an introductory article to StAMP titled ‘Can music change lives?’ Wallace et al. (2019) explore the reasons why brass bands are unique in their approach to music education. Unlike in more formal music settings, brass band members learn mainly through aural transmission, with theory and music notation being learned more incidentally. With the key focus being on group playing and creating a cohesive sound, brass bands constitute the ideal environment for students to learn through listening and working with others.

Scientific basis

The benefits of music participation for young people are well-documented in evidence-based research, with Hallam (2010) outlining many of these studies in her book *The Power of Music* (also referenced by Bailie in the Year One report). Hallam (ibid.) presents multiple findings suggesting the positive effects of engaging in music on student attainment, including how rhythmic training (a key focus of Discovering Brass) is important for the development of temporal cognition and mathematical performance. She also presents evidence that music participation has a similarly beneficial effect on perceptual and language skills, with long-term engagement linked to improved listening, literacy and auditory memory.

However, Hallam (ibid.), as well as other music researchers (Williamson & Bonshor, 2019; Rabinowitch et al., 2012; Burnard & Dragovic, 2014) recognises that in many cases it is impossible to directly link music-making to improved attainment or wellbeing due to the number of uncontrollable variables at play. This includes

underlying neurological and psychological factors as well as other non-musical influences, such as a supportive home environment.

That being said, a consensus across the literature reviewed by Hallam and in this report is the strong link between music participation and increased motivation and self-esteem, both of which have been shown to attribute to higher attainment.

Hallam (2010) explains how the creative and child-led aspects of music-making are main contributors to heightened self-esteem and self-awareness. This conclusion is supported in Burnard & Dragovic's (2014) research on how collaborative creativity can be used in group music-making to enhance student wellbeing. Both studies found creative exercises were key to the enhancement of self-image and self-efficacy as students were empowered to participate in their own learning process, actively producing music rather than passively reproducing it.

Burnard & Dragovic (ibid.) focused particularly on creativity used in ensembles, concluding that in actively contributing to a group outcome, students develop a strong sense of belonging. The collaborative and supportive group setting of both the Discovering Brass lessons and the brass band rehearsals are model environments in which this exchange of creative ideas can take place.

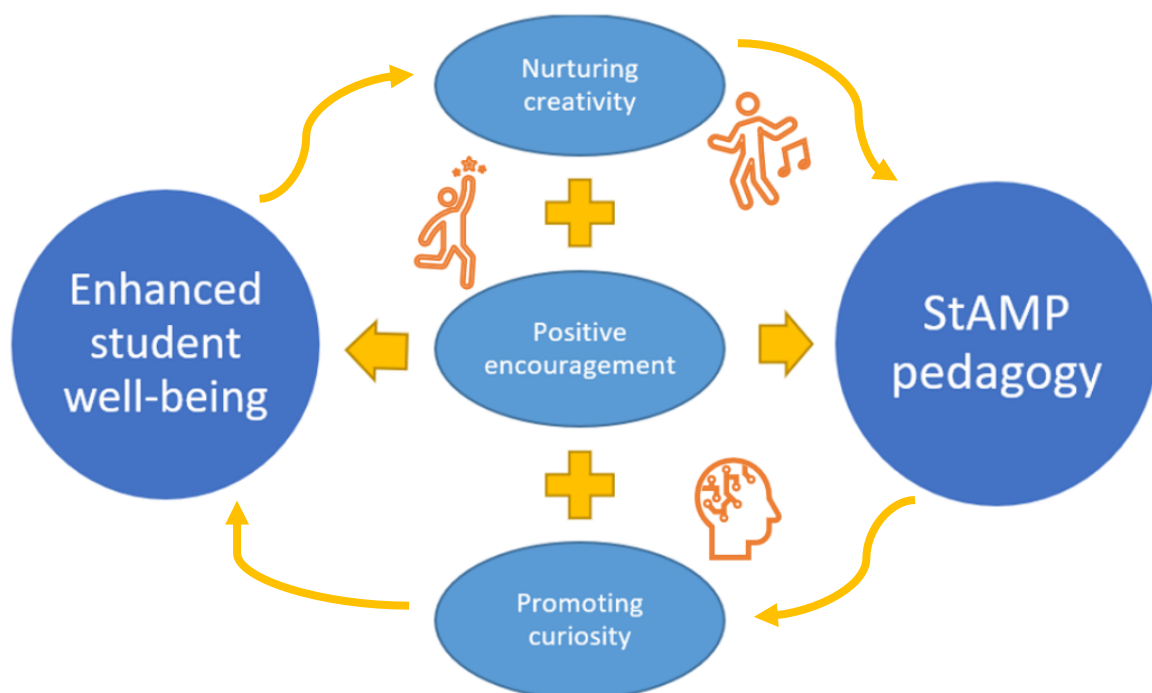


Figure 2: Diagram illustrating the link between StAMP's guiding principles and enhanced student wellbeing

The StAMP pedagogical approach

It is this foundation of student-led learning which Discovering Brass is based upon, providing the ideal framework to enhance students' wellbeing (see Figure 2). The Discovering Brass method is based on nurturing curiosity, fun and creativity in participants, all while providing them with continuous positive encouragement. The focus is on developing the musicianship of each student by balancing creative and traditional approaches to teaching. This opens up space for interdisciplinary learning, where other subjects are linked to learning music. In practice, this means that students are encouraged to think for themselves and create their own unique sounds, promoting creativity, critical listening and decision-making skills.

In Year Two of Discovering Brass, lessons continued to be delivered online via the Zoom platform. Students were taught in groups of 1-8 and each was provided with a polycarbonate natural trumpet (a valveless instrument where no fingering is required). A main benefit of the instrument choice is that the focus can be solely on sound, breathing and embouchure, allowing students to hone these skills before moving onto chromatic, valved brass instruments in their bands. In this way the instrument itself is part of the StAMP pedagogy.

2. StAMP brass activity to date

With the easing of social-distancing restrictions put in place as a result of the COVID-19 pandemic, Year Two of the StAMP Brass project has included many in-person activities. This has involved a Brass Weekend, two 'Brass Spectaculars' featuring live performances from Discovering Brass students and their bands, a full-day workshop with Fife Youth Brass. In total, events throughout Year Two of the project, including all concerts, workshops and Virtual Conservatoire events:

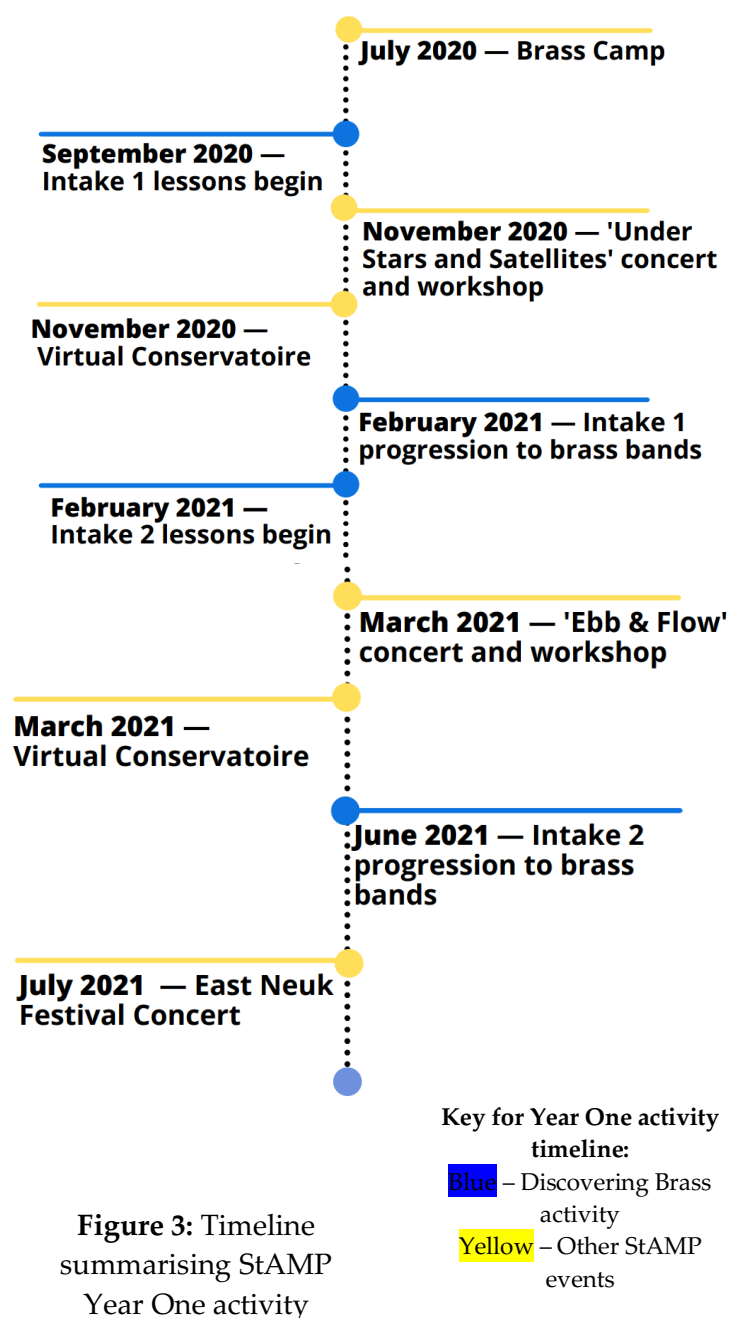
- featured approximately 100 Discovering Brass students and five brass bands from Fife, Clackmannanshire, and Angus;
- received approximately 420 in-person attendances, 80 live online attendances and over 1400 online views on YouTube.

Some of the project's activity has remained online, including the Virtual Conservatoire and the Discovering Brass lessons, of which over 200 were taught to a total of 77 children over the course of sixteen weeks.

2.1 Year One activity summary

The first year of StAMP Brass featured a varied programme of activities, the majority of which were delivered online due to the COVID-19 pandemic. Launching the project was the virtual 'Brass Camp' in July 2020, which finished with an online concert featuring 75 beginner brass players.

From this set of beginners, 56 children decided to continue, making up the first intake of the Discovering Brass programme. Beginning in September 2020, DB1 (Discovering Brass intake 1) engaged in weekly online lessons delivered by Tony George, with support from Denise Crighton-Ward and John Wallace. After a 16-week block of learning, in February 2021, 30 students progressed to playing chromatic instruments in brass bands (54% progression rate). That same month DB2 began with 84 students, with 41 progressing to brass groups in June of that year (49% progression rate). The first year of Discovery Brass activity culminated in the first in-person StAMP concert in July 2021, where 21 students from intakes 1 and 2 performed at Kellie Castle as part of the East Neuk festival.



In Year One, StAMP also delivered an innovative programme of events, including their first Virtual Conservatoire in November 2020. With nearly 100 online attendees, it united people of differing musical abilities from all over the world. It was such a success that a second took place in March 2021, this time with over 100 participants.

A key feature of StAMP, in particular of Discovering Brass, is its interdisciplinary approach to teaching and learning music. This approach was evident through the concert/workshop hybrid initiatives delivered in collaboration with different

faculties from the University of St Andrews. These events included 'Under Stars and Satellites' in November 2020 and 'Ebb & Flow: the pulse of our planet' in March 2021, both of which were enthusiastically attended by 67 and 115 children respectively.

Despite having to adapt to unforeseen restrictions, StAMP Brass delivered a successful Year One programme which, as explained by Baillie (2021), effectively contributed towards the aims of the project.

2.2 Year Two: Discovering Brass

As in Year One, Discovering Brass remains at the core of the StAMP Brass project, a free programme in which students in Fife and surrounding regions are introduced to brass through the natural trumpet. Students engage in weekly online lessons led by Tony George and Denise Crighton-Ward, following the creative pedagogy outlined in Section 1.2.

In November 2021, 60 children began online lessons, constituting the third intake of Discovering Brass, with each lesson averaging 5.5 students. In April 2022, 32 of these children progressed to playing chromatic instruments in either their local brass bands or StAMP brass groups, making the progression rate 53% (see Figure 4).

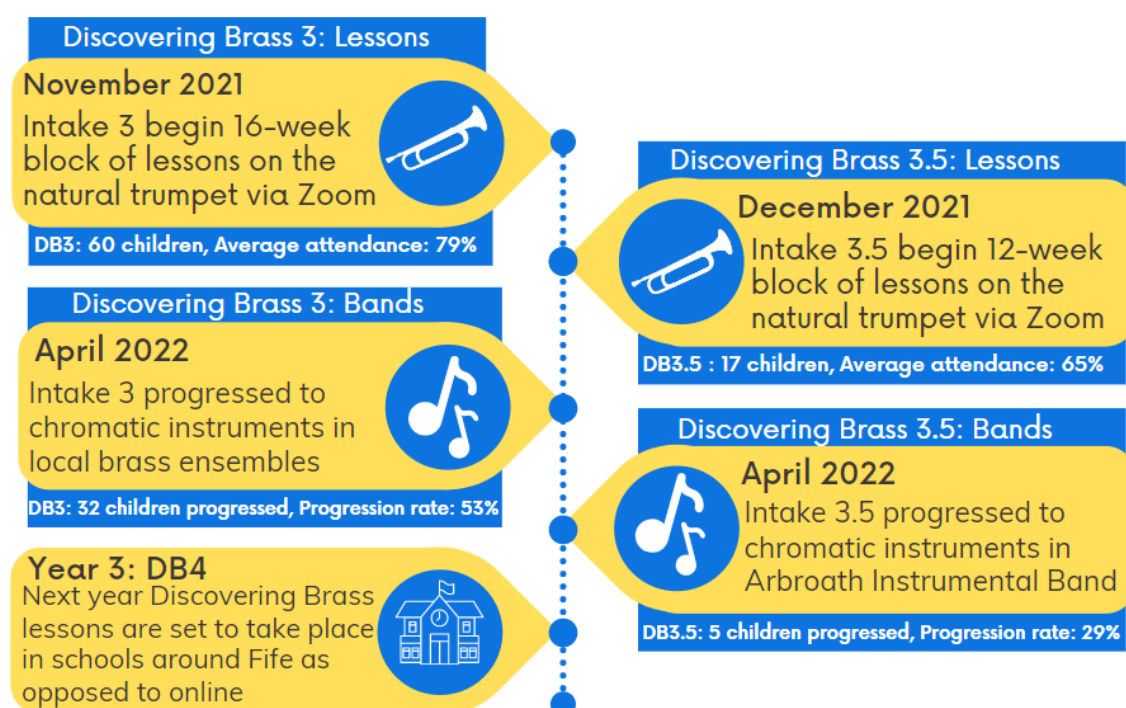


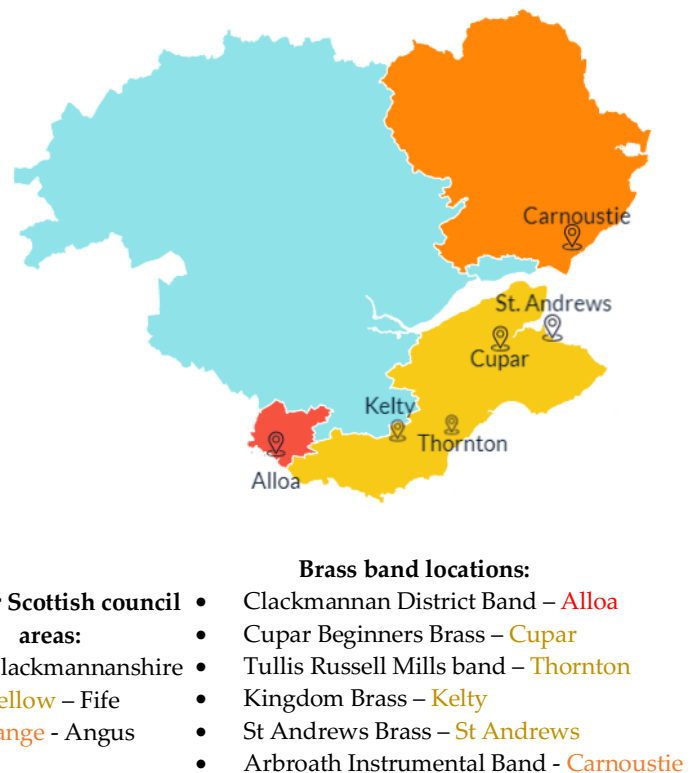
Figure 4: Timeline summarising Discovering Brass Year Two activity

In December 2021, DB3.5 (Discovering Brass 3.5), made up of 17 children, began a shorter block of 12 online lessons (averaging 4 students per class). This intake came about as StAMP learnt of Arbroath Instrumental Band's need for new players. In April 2022, 5 children from DB3.5 progressed to playing in the band (see Figure 4). The flexibility of the online format allowed for music tuition to be delivered to students who may otherwise not have received it, providing new talent for a band in need of players. This demonstrates StAMP's ability to enact positive long-lasting effects, which in this case potentially saved the future of a much-loved community organisation, as is highlighted in [this article](#).

2.3 Year Two: brass bands

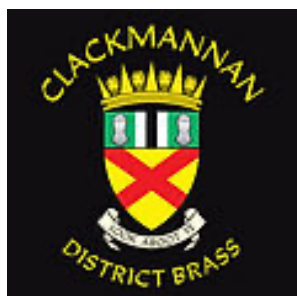
This report aims to shed light on one of the key foundations of StAMP, and in particular the Discovering Brass program – that being the brass bands. Currently, StAMP collaborates with a total of five brass groups in and around Fife, including Clackmannan District Brass Band, Cupar Beginners Brass, Arbroath Instrumental Band, Tullis Russel Mills Band and Kingdom Brass (see Figure 5 for band geographical locations). Each of these groups are entirely unique in their history, composition and functioning, with some composed of multiple 'sections'. This report will however focus on the youth sections of each band, which feature students who progressed from the StAMP lessons.

Figure 5: Map showing the geographical locations of the StAMP participating brass bands in Scotland



As a result of some Discovering Brass students not having access to a local brass band, either for geographical or logistical reasons, StAMP created two alternative groups to which students could progress. The first of these was the 'Virtual Band' which has 16 students and is led weekly on Zoom by StAMP tutor, Tony George. Additionally StAMP created 'St Andrews Brass', a group of 17 students which meets weekly, in-person, at the Laidlaw Music Centre and is led by Christine McGinley. For context, here is a brief insight into the composition and history of each brass group.

Clackmannan District Brass Band



"StAMP has been great, injecting a good number of new players into our organisation, and we very much appreciated the chance to do the live stream concert." – Luci Lamb

Established 1991 – Main organisation,
2021 – Beginners band

Based Alloa, Clackmannanshire

Membership 15 in the Beginners Band, 13 of whom were Discovering Brass students

Origin Story

In 1991 Clackmannan District Brass Band formed as result of a merger between the Alva Town and Alloa Burgh Bands. Currently the band consists of their Senior Contesting Band, Community Band, Youth and Development section and the Beginners Band. Since its formation they have had great success in representing Scotland at the National Championships three times and winning the Scottish Shield twice. The Beginners band is conducted by Luci Lamb and was formed in 2021 with the new and enthusiastic players provided by StAMP.

Arbroath Instrumental Band



Established 1893 – Main organisation
2022 – Beginners group

Based Carnoustie, Angus

Membership 5 in the beginners group, all of whom were Discovering Brass students

Origin Story

Arbroath Instrumental band formed in 1893 when a competition at a horticultural show inspired a call for Arbroath to have its own brass band. Over its near 130-year existence they have excelled competing in national competitions and continue to perform in the local community. StAMP became involved with the band late 2021 when they were suffering from a lack of members, particularly young people. Currently their beginner section has 5 StAMP students who are led by band conductor, Audrey Bird.

Tullis Russell Mills Band

"The StAMP project has invested in the future of our organization at a time of global unrest for the arts industry." – Denise Crighton-Ward



Established 1919 – Main organisation,
2018 – The Wizards

Based Thornton, Fife

Membership 11 in the Wizards/ Beginners, all of whom were Discovering Brass students

Origin Story

In 1919 The Tullis Russell Mills Band was founded by papermill owner Sir David Russell, with the aim of providing workers with a social space. From that moment on the band found great success competing in local and national contests, being crowned Scottish Champion four times over its 100-year existence. Today the band has three sections, including their Contesting Band, Intermediate Community Band and their beginners band, also known as 'The Wizards'. The Tullis Russell Wizards was formed as a beginners' group in 2018 and today has eleven StAMP students who are led by Denise Crighton-Ward.

Cupar Beginners Brass

Cupar Beginners Brass



"StAMP has been a great project for us and we would like to work with it more and get more help from them in developing our children and adults." – Alison Milne

Established **2017**

Based **Cupar, Fife**

Membership **5 adults and 15 children, 12 of whom were Discovering Brass students**

Origin Story

Cupar Beginners Brass is a relatively new band, formed in 2017 with the aim of providing a space for keen learners and returning players of brass instruments in Cupar. Unlike some of the other larger brass organisations, Cupar Beginners is formed of two small but thriving groups aged 8-80. The group is led by Alison Milne, who plays euphonium for the Tullis Russel Mills Band and also helps with their junior band – The Wizards.

Kingdom Brass

"StAMP has brought a new burst of energy and youth." – Denise Crighton-Ward



Established **1999 – Main organisation
2021 – Kingdom Youth Brass**

Based **Kelty, Fife**

Membership **13 in the Youth/Beginners band, all of whom were Discovering Brass students**

Origin Story

In 1999 Kingdom Brass formed as a merger between the Cowdenbeath and Kelty & Blairadam Bands, similar to the formation of the Clackmannan District Band. Since then, the band has been very successful at competitions, most recently crowned Section 1 National Champions in September 2021. After not having a youth band for many years, in 2021, with a new supply of young talent from StAMP, Kingdom Youth Brass was re-formed and is currently led by Denise Crighton-Ward.

StAMP brass groups

As previously stated, StAMP created its own brass bands. These enthusiastic groups follow a similar format of meeting for a weekly rehearsal, where they work on technique exercises and playing through pieces.

Virtual Brass

Number of StAMP students: 16
Led by: Tony George
Location: Online, Zoom

"There have been a lot of opportunities for the children to perform alongside different age groups and work with a variety of ensembles" – Christine McGinley

St Andrews Brass

Number of StAMP students: 17
Led by: Christine McGinley
Location: Laidlaw Music Centre, St Andrews

2.3 Year Two: StAMP events programme

Year Two of StAMP Brass featured an action-packed programme of in-person and online events and workshops (see Figure 6). Attended by Discovering Brass students as well as people from all musical backgrounds around the globe, StAMP has continued to engage different communities through music.

Prior to the initiation of DB3 in November, StAMP held a 'Brass Weekend' in September 2021. Beginning on September 24, this three-day event united progressing Discovering Brass students from intakes 1 and 2 with inspirational musicians from across Scotland. This included players from Fife brass bands, the National Youth Brass Band of Scotland (NYBBS) and The Wallace Collection. Following the performance at the East Neuk festival in July 2021, this was one of the first times the project was able to bring together its participating students and brass band members for a live concert. The event was aimed at all young brass players from Fife and Clackmannanshire, including StAMP students, and featured in-person workshops and rehearsals at the Laidlaw Music Centre.

The weekend culminated in a live streamed concert *Stars and Spectra*, a title which reflects StAMP's interdisciplinary pedagogy. The theme of the event was music and astronomy and the links which can be made between the two interlinking disciplines. The concert was narrated by Head of Outreach Ellen Thomson, and Reader in Physics and Astronomy, Dr Anne Marie Weijmans, who offered scientific insight into a stellar music programme. Brass players of all abilities, including approximately 60 players from the aforementioned organisations, performed a series of space-inspired compositions. Importantly, one of the pieces featured, 'Improvisations on Stella Spectra', was composed by Discovering Brass students, who performed their musical interpretation of the different heat states of the stars. Informed by an astronomy workshop from Dr Anne Marie Weijmans and led by tutor Tony George, this collaborative composition encapsulated the guiding principles of the StAMP project – promoting interdisciplinary thinking and creativity. Overall, the weekend was attended by 21 Discovering Brass students and the final concert ([found here](#)) has received over 800 views on YouTube (as of 12/08/2022).

The first StAMP Brass event of 2022 involved a thrilling weekend of playing, from May 7-8. The weekend began with a livestreamed showcase of the Clackmannan District Brass Band ([shown here](#)), one of the bands to receive students from the Discovering Brass programme. The concert was held in the Laidlaw Music Centre and featured performances from their Senior Contesting Band, Community Band and the Youth and Development section, as well as their newly formed Beginners Band featuring StAMP students. A great success overall, the concert showcased the

talents of 13 graduated Discovering Brass students and was attended by an in-person audience of approximately 20 and online audience of 80, with the recording eventually receiving over 600 views on YouTube (as of 12/08/2022).

May 7 was also the date of the third StAMP Virtual Conservatoire. Approximately 20 brass players of all abilities from all over the world united for some exciting online playing. The free event offered insights from some of the brass world's most eminent musicians, and included online workshops and play-along sessions led by performance coach Lee Holland, Honorary Professor of Jazz Richard Michael, Professor Raymond MacDonald, The Wallace Collection, and renowned musician and composer, Howard Snell.

May 7 ended with the first 'Brass Spectacular' event, a concert held in Glenrothes, showcasing the talent of some of the brass bands involved with StAMP. This included performances from the Tullis Russel Wizards, Cupar Beginners Brass and Kingdom Youth Brass, with special guests The Wallace Collection. The concert finished with a joint piece performed by all participating brass groups, including 34 Discovering Brass students, entitled *New Pals* by Timo Katila.

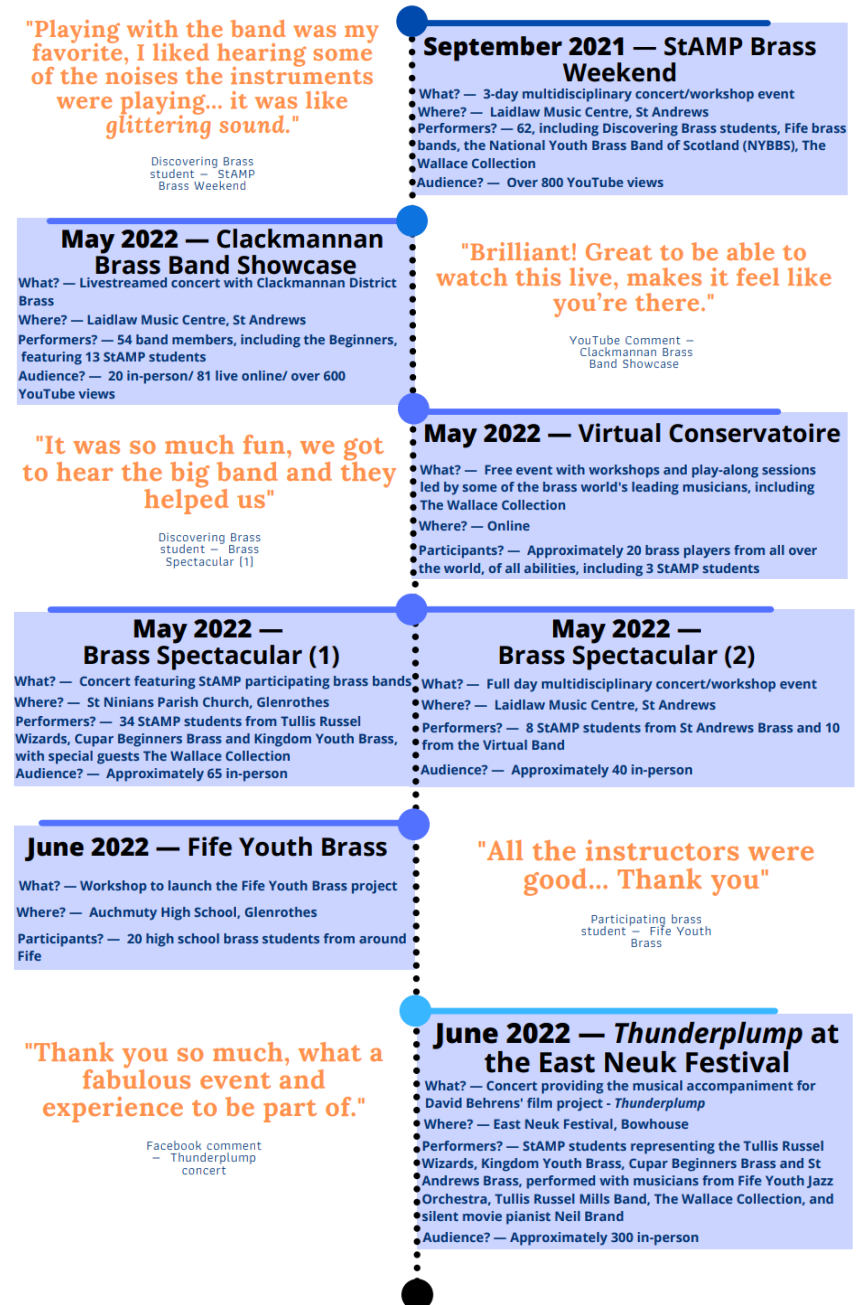


Figure 6: Timeline summarising StAMP Year Two events programme

Well-attended by approximately 65 members of the local community and three Fife brass groups, this event was effective in uniting students from all three intakes to perform for their friends, families, and fellow StAMP students.

Finishing this StAMP weekend on a high note was the second Brass Spectacular event, this time showing the talents of StAMP's own brass bands, namely the Virtual Band and St Andrews Brass. In contrast to the first 'Spectacular', this event featured an in-person workshop for StAMP students (18 in total attended, with 10 from the Virtual Band and 8 from St Andrews Brass), delivered with The Wallace Collection. Following StAMP's multidisciplinary approach, the workshop was centred around 'energy' and delivered in partnership with the 'Art of Energy' project led by the Centre for Energy Ethics (CEE) at the University of St Andrews. A key focus of the workshop was improvising what energy might sound, look and feel like, using brass instruments in creative ways to produce new sounds. The day ended with a concert attended by the students' family and friends (approximately 40), and featured their energy compositions. These improvised sounds were recorded and combined with other energy-themed submissions to create a film for 'Art of Energy', a project led by artist Tim Fitzpatrick and composer Pippa Murphy.

The following month saw the result of three years of planning, with the 'Fife Youth Brass' launch event, held in Glenrothes on June 12. StAMP joined The Wallace Collection and the Fife Instrumental Music Service to deliver the opening workshop for Fife Youth Brass, a project which aims to create a new ensemble to support and develop brass playing in Fife. Twenty brass students from across the region, and five local authority instructors, came together for a day of music-making with The Wallace Collection. The free event involved ensemble playing and jazz improvisation, and culminated in a showcase of the day's repertoire.

The final Year Two event for StAMP Brass was *Thunderplump* from the East Neuk Festival on June 29 2022. StAMP students, representing the Tullis Russell Wizards, Kingdom Youth Brass, Cupar Beginners Brass and St Andrews Brass joined many talented musicians to play the musical accompaniment for David Behrens' film project, *Thunderplump*. Participating students were exposed to new forms of musical inspiration, not only through the film, which was inspired by Scotland's ever-changing weather, but also by the musicians they played with. This included the Fife Youth Jazz Orchestra, the Tullis Russell Mills Band, The Wallace Collection, and silent movie pianist, Neil Brand. The event was a great success, welcoming an in-person audience of approximately 300 people.

3. Methodology

In order to conduct an in-depth investigation into the effect of StAMP's second year, a variety of data collection methodology was used:

Evaluation of Discovering Brass

The main source of data for evaluation of the Year Two intakes of Discovering Brass were the 'non-continuers' (those students from DB3 + 3.5 who chose not to progress to brass bands) and 'continuers' online surveys (those students from DB3 + 3.5 who did progress to brass bands).

Numerical data regarding the attendance and progression rates from intakes 3 and 3.5 was retrieved from class registers and contrasted with data from intakes 1 and 2 with the aim of comparison.

Additionally, to create a snapshot view of the development of Discovering Brass students from all intakes (including those from Year One of the project) a 'StAMP Brass Check-In' evaluation sheet was administered. This sheet was completed by 53 students from intakes 1, 2 and 3, during the weekend events of May 7-8, 2022.

Evaluation of the brass bands

In order to gain an insider perspective of how StAMP has affected the community brass bands, a set of semi-structured interviews was conducted with each of the youth band leaders. This included: Luci Lamb of Clackmannan Beginners Brass Band; Denise Crighton-Ward of both The Tullis Russell Wizards and Kingdom Youth Brass; Alison Milne of Cupar Beginner Brass; and Ann Ness of Arbroath Instrumental Band. [Note that Audrey Bird currently leads the Arbroath youth band, however Ann Ness was their representative for this interview.] These interviews lasted an average of 30 minutes and were conducted via Zoom.

Similarly, semi-structured interviews were carried out with a selection of past Discovering Brass students who had progressed to playing in an band. These interviews were the basis of eight case studies exploring each individual student's StAMP experience. A total of six interviews were conducted, two of which included a pair of siblings. They lasted on average fifteen minutes and were also held on Zoom. Many of the participating brass groups were represented, with three students from the Virtual Band, two from St Andrews Brass and one from Clackmannanshire Brass Band, The Tullis Russell Wizards and Cupar Beginners Brass.

To evaluate the development of the StAMP brass bands, a combination of methods was used. For St Andrews Brass, a semi-structured interview (similar to the those carried out with the other band leaders) was conducted with Christine McGinley, who takes the group every Monday. Then for the Virtual Band an online survey was

released for students and parents to complete, which despite receiving a lower number of responses provided insightful feedback.

Evaluation of other StAMP events and workshops

Evaluation surveys were also used to review the StAMP-led events and workshops. These included an online questionnaire for Discovering Brass students who participated in the 'Brass Weekend: Stars and Spectra' in September 2021.

Although an online questionnaire was also released for the participants of the Virtual Conservatoire on May 7, it received a lower response rate. Nevertheless, data from the responses received will be explored, with all feedback providing useful insight for the project. The evaluation survey for the launch workshop of Fife Youth Brass on June 12, 2022 received a near 100% response rate, with 19 out of the 20 participating students completing a feedback form.

4. Results

4.1 Engagement and participation in Discovering Brass

The third intake of Discovering Brass maintained similarly high participation rates as intakes 1 and 2 in Year One (see Figure 8). Overall, the Year Two average attendance rate for the Discovering Brass lessons was 72%, only a 4% difference from Year One, which had an overall attendance rate of 76%. Notably, intake 3 had a higher average attendance rate than intake 3.5, with DB3 at 79% and DB3.5 14% lower at 65%. Figure 7 shows trends in attendance for Year Two, comparing intake 3 against intake 3.5. The two intakes also seemed to diverge in terms of temporal trends, with intake 3 remaining fairly consistent over the 16-week course.

Starting at an impressive 95%, intake 3 attendance remained between a high 71-87%, only dropping significantly in weeks 5 (68%), 14 (53%) and 16 (68%). The week 5 drop in attendance could be related to it occurring before the beginning of the Christmas holidays, while the drop towards the end could similarly be related to the Easter holidays. Contrastingly, intake 3.5 fluctuated over the 12-week block of

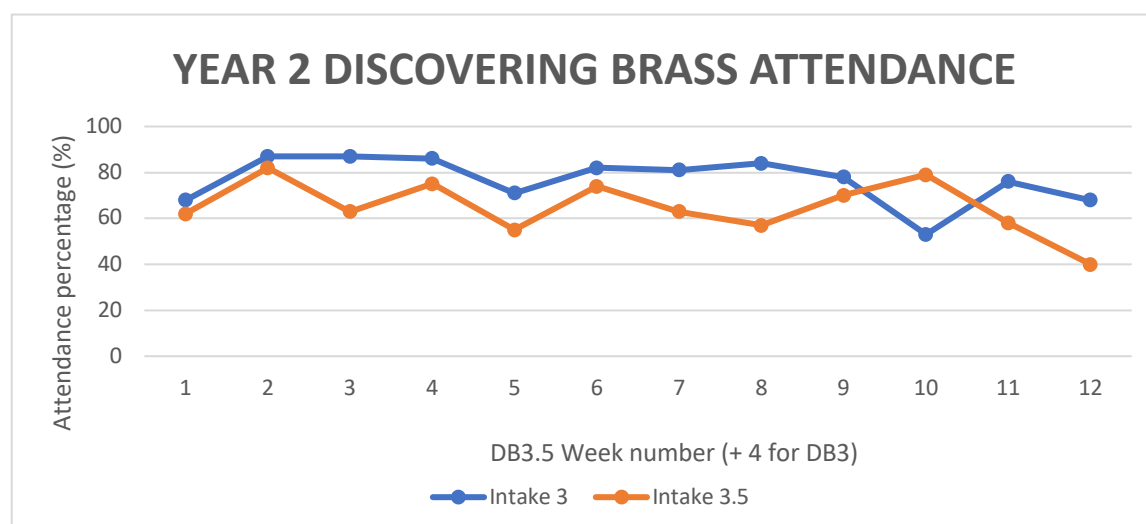


Figure 7: Line graph showing the trends in attendance between Discovering Brass intakes 3 and 3.5. Starting at week 5 for DB3 and week 1 for DB3.5, as DB3 started earlier.

lessons, with a notable trend of attendance increasing and decreasing from week to week (week 1: 62%, week 2: 82%, week 3: 63%, week 4: 75%, week 5: 55%, week 6: 74%, week 7: 63%, week 8: 57%). While weeks 9 and 10 received higher attendance at 70% and 79% (similar to DB3), the final two weeks were significantly lower (week 11: 58%, week 12: 40%).

That said, a fair comparison between the two intakes is not possible as DB3.5 had fewer than a third of DB3 participants (60 versus 17). Moreover, DB3.5 had a shorter block of 12 lessons as opposed to DB3, which received a longer block of 16 lessons.

Importantly, intake 3.5 also had fewer classes and smaller class sizes, with four online lessons being taught per week (a total of 48 over the 12-week block), each ranging from 3-5 students (with an average of 4 students per class). In contrast, intake 3 had 11 online classes per week (a total of 176 over the 16-week block), each ranging from 1-8 students (with an average of 5.5 students per class).

Figure 8 compares the Discovering Brass data collated from all current intakes – 1, 2, 3 and 3.5. Over intakes 1, 2 and 3, the data remains consistent with average attendance having a range of 4% (intake 3: 79% - intake 2: 75%), and intake 3.5 not much lower with 65%.

Where the data seems to diverge quite dramatically is with the DB3.5 progression rate, which at 29% is at least 20% lower than any past intake. Again, however, it must be noted that a fair comparison is not possible as intake 3.5 had far fewer initial participants (17), as opposed to the other intakes which ranged from 56 (intake 1) to 84 (intake 2). That said, Year Two of StAMP did see the continuation of high community progression; out of the initial 60 participants from intake 3, 32 progressed to a local brass band, giving a rate of 53%, 4% higher than intake 2 (49%).

	Intake 1	Intake 2	Intake 3	Intake 3.5
Number of participants	56	84	60	17
Average attendance	77%	75%	79%	65%
Number of participants who progressed	30	41	32	5
Progression rate	54%	49%	53%	29%

Figure 8: Table comparing the data from Discovering Brass intakes 1, 2, 3 and 3.5

4.2 Participant responses to Discovering Brass

This section will focus on evaluation mainly relating to the first stage of Discovering Brass – the lessons. Feedback regarding students' experiences of their brass bands will be explored in Section 4.4.

The following information is based on data retrieved from the 'non-continuers' and 'continuers' Discovering Brass evaluation surveys. The feedback received from both progressing and non-progressing students was extremely positive, with non-progressing participants rating their overall experience at 4.7/5 and progressing students rating the experience a high 4.6/5.

Some of the children's favourite things about the lessons included:

- getting to make noise;
- learning a new skill/instrument, including how to read music;
- the encouragement provided from their tutors;
- feeling a sense of achievement;
- making new friends;
- with the most common feedback being just how 'fun' the overall experience was.



Some of the children recognised the benefits of Discovering Brass in developing their technical music skills, while others noticed the social benefits. The next section will focus on both the 'musical growth' of the participating students, and their 'personal growth' – the latter being a term used in this paper to refer to the way a student may feel towards themselves and their playing.

Discovering Brass 3 + 3.5: Musical growth

Despite choosing not to continue in a local brass group, the non-continuing students still made solid musical progress over their block of lessons, with 88% of parents/guardians noticing their child improve. Moreover, 100% of students surveyed reported that they can make a sound on their instrument, 94% reported they could produce more than one note by altering their lips and breath and 71% reported they could read some musical notation.

Those students who did continue to a brass band reported high levels of musical progression, with 93% reporting that they could produce different notes using the correct valves/positions on their chromatic instruments.

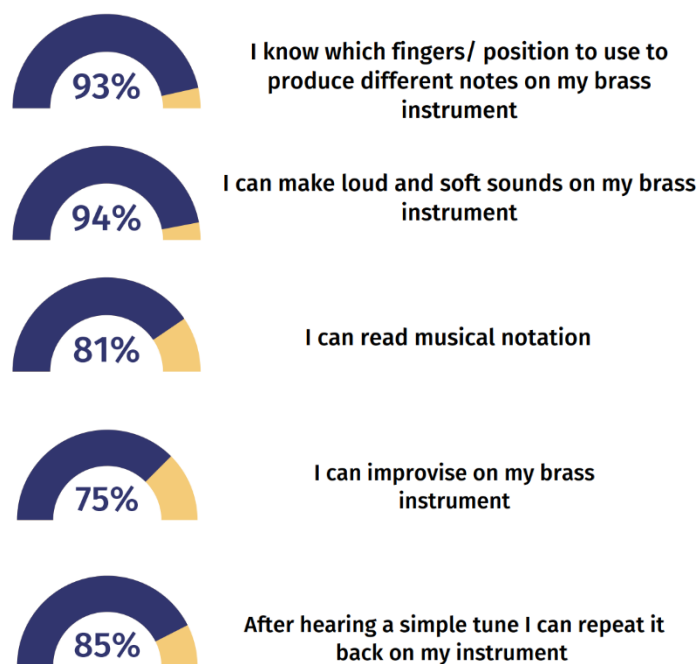


Figure 9: Chart showing key statistics regarding musical growth of progressed students. Percentage represents the students who answered "strongly agree" or "agree" to the statements.

Development of more complex technique was also reported, with 94% being able to produce different dynamics on their instrument, 81% being able to read some musical notation, 75% being able to improvise and 85% able to repeat back a simple tune (see Figure 9). These statistics, however, are from a small sample size and all information provided is self-reported, so has not been formally verified by tutors or band instructors.

Discovering Brass 3 + 3.5: Personal growth

As previously mentioned, the term 'personal growth' is being used to refer to the non-musical impact of Discovering Brass, for example, looking at how a student feels about their playing. Data from both non-progressing and progressing students indicated that, overall, they felt incredibly positive about the experience, with 91% reporting that they enjoyed playing their instrument (82% for non-progressing and 100% for progressing) and 76% reporting that they felt connected to their fellow players and tutors (71% for non-progressing and 81% for progressing). This is particularly significant given the fact that lessons were delivered online (see Figure 10).

Additionally, the progressing student questionnaire revealed that 100% felt proud of their playing, 81% felt confident when playing, and 81% felt that they could express themselves creatively through their instrument.

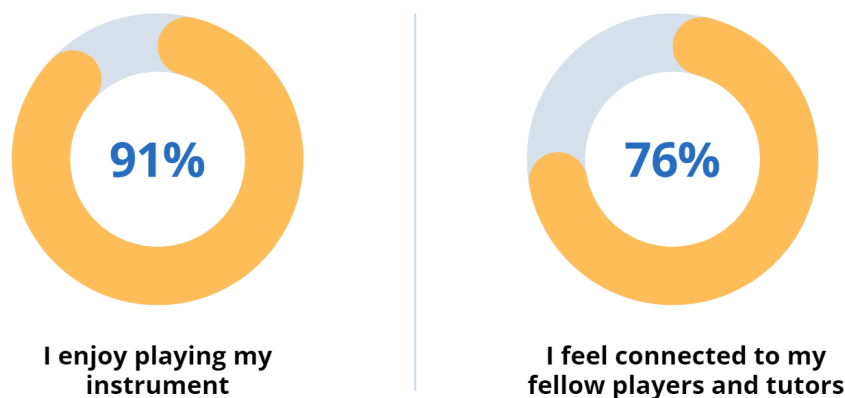


Figure 10: Graph showing statistics of the Discovering Brass experience of non-progressing and progressing students. Percentage represents the students who answered “strongly agree” or “agree” to the statements.

Discovering Brass 3 + 3.5: Suggestions and comments

When asked what could potentially improve the Discovering Brass lessons, several of the respondents answered that they were perfect as they are, a good indicator for the project. Nevertheless, constructive feedback was also received, with the most popular suggestion being that the lessons would be better in-person. That said, 88% of parents from the non-progressing student survey reported that the tuition delivered over Zoom was adequate enough for their child to learn the natural trumpet, with some preferring the online format:

“This has worked really nicely for my child. She is quite shy and so able to go at her pace and take part in the comfort of her own home. This is a nice accessible way for her to learn...”

“Online class works well for me round my dancing.”

Other suggestions included:

- Valved instruments to be used in the lessons;
- More pieces to be learned;
- Social time for the students before/after lessons;
- Lessons to be recorded to enable students who were absent to catch up;
- Larger group size;
- 1:1 sessions for students requiring this.

Many of the above suggestions, including for tuition to be in-person, for there to be social time and for bands to be larger, will be addressed next year by the fact that lessons will be delivered in schools.

As was the case in the first year of the project, feedback from parents and guardians remains overwhelmingly positive, with many showing special appreciation for StAMP lead tutor, Tony George:

“Tony was great, and really good at speaking to the kids and getting them involved...”

“Thank you for introducing [name blanked for anonymity] to this – she’s now learning trombone through school and very excited about that – all down to the StAMP project! What a fantastic opportunity to have for kids – I think music is an incredible thing to learn – so many different benefits to it.”

“Both the boys enjoyed the lessons, and it gave them an insight into an instrument they wouldn’t normally have the chance to play.”

“Tony was fantastic at engaging with the young people online – what a skill!”

4.3 Engagement and participation with brass bands

Since the first community progression of intake 1 in February 2021, Discovering Brass has introduced over 100 new players to brass bands in Fife and the surrounding regions. Currently the project works in partnership with five Scottish brass groups – Clackmannan District Brass Band, Cupar Beginners Brass, Arbroath Instrumental Band, Tullis Russell Mills Band and Kingdom Youth Brass – all of which have received enthusiastic young musicians from the StAMP Brass project (see Section 2.3 for more information on the participating bands).

Progression from lessons to local bands remained high in Year Two, with an overall progression rate of 48%, only 1% lower than that of Year One (49%). This year, a total of 37 students (from an initial 77), from intakes 3 and 3.5 chose to progress their playing by continuing on a chromatic brass instrument in either a local band or with one of StAMP's brass bands.

Virtual Band and St Andrews Brass attendance

As both the Virtual Band and St Andrews Brass are managed by StAMP it was possible to track attendance rates. This was key to giving an indication of how actively students engage with the project once they progress from the lessons to the bands. The Virtual Band had fairly consistent attendance, with an average rate of 70% overall, only dropping below 60% in weeks 5 and 8. St Andrews Brass had an impressive average attendance rate of 87%, with a low of 68% in week 4 and two weeks with 100% attendance. Overall, both bands were well-attended in Year Two and continue to provide a route of progression for many Discovering Brass students.

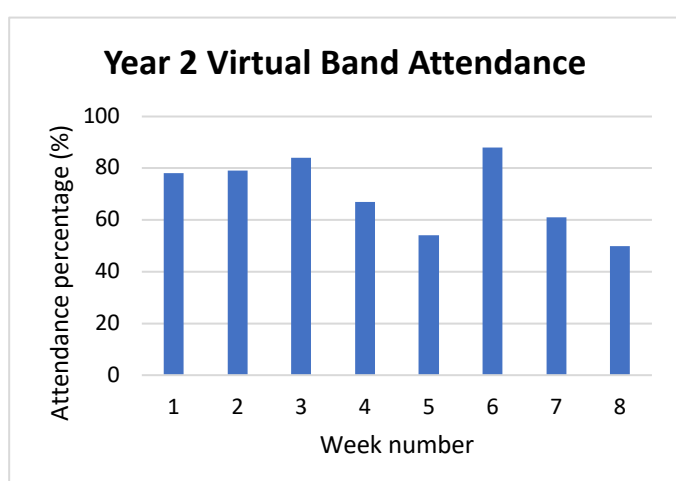


Figure 11: Bar graph showing the Virtual Band trends in attendance

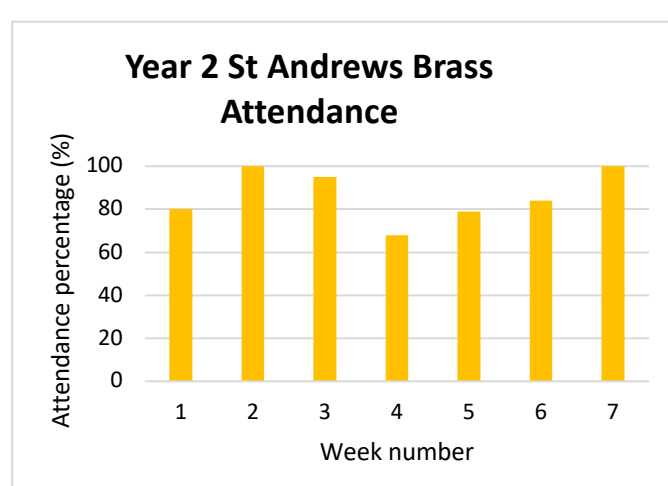


Figure 12: Bar graph showing the St Andrews Brass trends in attendance

4.4 Participant responses to the brass bands

Progressed students from Discovering Brass 3 and 3.5 The DB3 + 3.5 continuers' survey not only addressed the students' experiences of the Discovering Brass lessons but also how they were finding their new brass bands. Feedback was incredibly positive, with 95% stating that they enjoy playing in their brass group and 94% agreeing that their technique had improved since joining. Moreover, 100% of students reported that they hope to still be playing their instrument in one year's time, and 69% hoping to still be playing in five years.

Some of the aspects students liked most about playing in their bands were:

- Playing their instrument with others;
- Meeting new people and making friends;
- Being a part of something special;
- Learning new pieces;
- The band leaders;
- Performing for an audience.

Some of the challenges students encountered were that: when everyone else is playing it is loud and hard to concentrate; the rehearsals were not long enough; and there were issues with playing for a prolonged time such as sore lips and running out of breath. As can be expected, many of these challenges become easier with experience, especially as children grow stronger. Similar physical demands, unique to brass playing, were also mentioned by participants in Williamson & Bonshor's (2019) study on wellbeing in brass bands. A positive sign for the StAMP students is that multiple experienced players linked the need for strong breath control and posture to improved respiratory function as well as hand-eye co-ordination (ibid, p.6-7).

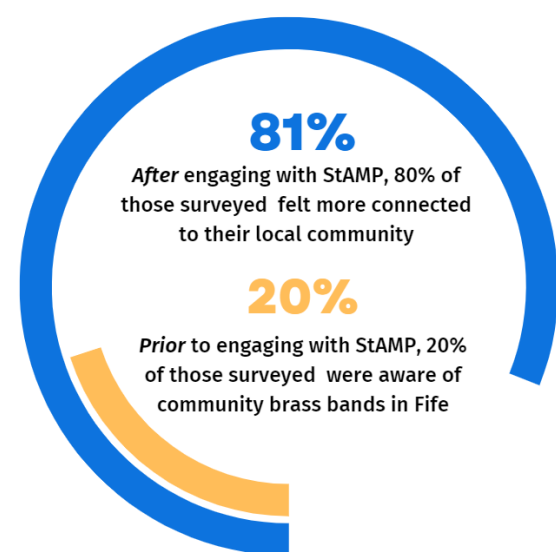


Figure 13: Graphic showing statistics regarding the community relationships of progressed Discovering Brass students pre- and post-StAMP

enjoyed playing in their brass bands, with again 94% answering either 'I really enjoy it' or 'I enjoy it' (see Figure 16).

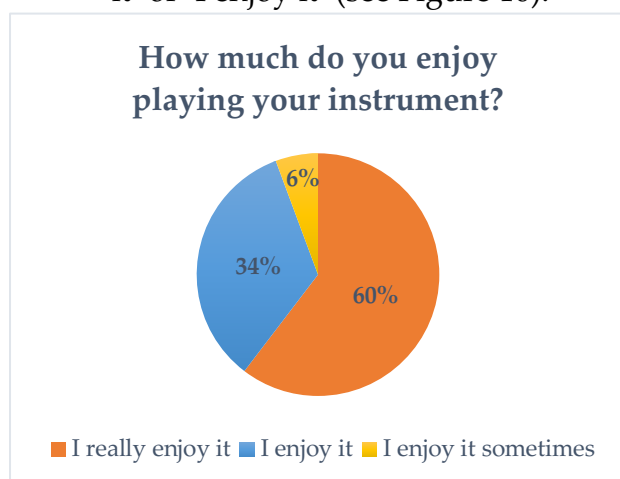


Figure 15: Pie chart showing the percentage of progressed Discovering Brass students who enjoy playing their instrument

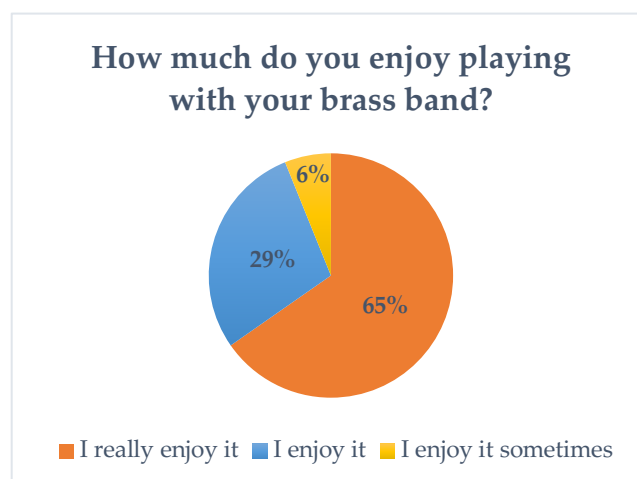


Figure 16: Pie chart showing the percentage of progressed Discovering Brass students who enjoy playing with their brass band

Another question asked students specifically what they enjoy about playing their instrument/playing in their brass band, by offering them four potential reasons. Students were asked to tick all the statements that they felt applied to them, the results of which are shown in Figures 17 and 18. Note that no question was compulsory, to avoid forced answers. Students were also offered with an 'other' box where they could provide their own reason(s), however this was not used.

Looking at the results, the most popular reasons (those chosen by over a third of students) for enjoying playing their instrument were "the opportunity to learn a new skill and improve" (54%) and "expressing my creativity and individuality" (37%). When asked to identify what they enjoy about playing in a brass band, the most popular answers were "making new friends" (48%), "performing music in-front of an audience" (48%) and "it is a welcoming and safe environment" (35%). There was also a strong response rate to "being responsible for taking care of my instrument" and "going to rehearsal every week", with 21% answering for both. Lack of response to "the support provided by my tutor" is most likely due to the fact students who have progressed to bands no longer receive lessons, and so this is a fault of the survey design rather than an indication of how much students enjoy(ed) their tutor.

What do you enjoy about playing your brass instrument?

The opportunity to learn a new skill and improve – 54%
Expressing my creativity and individuality – 37%
Being responsible for taking care of my instrument – 21%
The support provided by my tutor – 13%

Figure 17: Table showing the percentage of StAMP students who agreed with each statement

What do you enjoy about playing in your brass group?

Making new friends – 48%
Performing music in-front of an audience – 48%
It is a welcoming and safe environment – 35%
Going to rehearsal every week – 21%

Figure 18: Table showing the percentage of StAMP students who agreed with each statement

What can be deduced from the aforementioned results is that StAMP has been highly successful in positively affecting the lives of its young participants, specifically in terms of enhancing student wellbeing. Each of the statements provided above were linked to a wellbeing indicator, as provided by the Scottish Government (2018) (see Figure 19 for the 'Wellbeing Wheel'). Note, however, that many statements could come under more than one indicator.

- **ACHIEVING** – The opportunity to learn a new skill and improve
- **RESPECTED** – Expressing my creativity and individuality
- **RESPONSIBLE** – Being responsible for taking care of my instrument
- **NURTURED** – The support provided by my tutor
- **INCLUDED** – Making new friends
- **ACTIVE** – Performing music in-front of an audience
- **SAFE** – It is a welcoming and safe environment
- **HEALTHY** – Going to rehearsal every week



Figure 19: Wellbeing Wheel, The Scottish Government (2018)

Based on response rates to the different statements, the indicator areas in which StAMP is potentially having the greatest impact are Achieving, Respected, Included, Active and Safe. Responsibility is also encouraged through the project as students look after their own instruments, shown by the strong response of 21%. Healthy and Nurtured were harder to measure as these are two aspects which are heavily

affected by outside factors, especially the home environment. That said, all statements were acknowledged by more than one of those surveyed, suggesting that StAMP is making positive steps to enhance student wellbeing in a variety of areas.

Discovering Brass case studies

As outlined above, the StAMP Brass Check-In provided a strong indication that students who have progressed from past intakes of Discovering Brass are enjoying and benefiting from the experience. That said, a case study method was also employed in order to gain detailed and in-depth insight into how StAMP brass has affected and been experienced by specific individuals. The results from each case study are explored below individually, with a section outlining common trends at the end. Note that the names of case study students have been removed for anonymity reasons, however their respective brass groups (see Section 2.3) have been named to provide context for their answers. The following information is based on interviews conducted with each student, as explained in Section 3.

Case Study 1 – Virtual Band, Intake 1

Student 1 felt they had definitely improved since joining the Virtual Band and found it helpful socially, noting, *"Its nice meeting new people from different areas."* However, they stated that this social aspect is only possible at the in-person events due to the online nature of the band and so understandably expressed a desire for more concerts. This passion for performing was clear, as they explained, *"You get to perform to people to show them what you've been practising, and all the hard work pays off."* In terms of band rehearsals, they thought that the pieces were at a good level and noted the only issue as a lagging internet. Overall, Student 1 was very positive about their StAMP experience, describing it as *"Very exciting"* and that they most likely see themselves still playing in five years' time.

Case Study 2 – Virtual Band, Intake 1

Student 2 similarly agreed that their technique had improved significantly since joining the Virtual Band. They also acknowledged it was harder to socialise with band mates due to rehearsals being online, and so understandably a desire for in-person concerts was shown – *"You get to see other people that play your instrument...and then you get to show what you've been working hard on."* Student 2 expressed that they enjoyed the rehearsals, especially the technique exercises as this helped them to improve. They were a passionate student who sees themselves still playing their instrument in both one and five years' time, describing their overall experience as *"Extraordinary"*.

Case Study 3 – Virtual Band, Intake 1

What was clear from Student 3's interview was how much they had grown in confidence since joining the Virtual Band, both in terms of playing ability and in their overall belief in themselves. In terms of playing, they acknowledged they had improved a lot from the beginning, stating, *"I've learnt more notes and then my technique has got a lot better...I've definitely got a lot more confident."* They also saw growth in other areas of their life, specifically socially – *"It's made me more confident of standing up in front of other people and I basically got a lot more friends from it."* However, as with the other Virtual Band students, they noted that it was only possible to properly meet these band friends at the in-person events. Student 3 was incredibly passionate about how much they enjoy playing their instrument and how happy it makes them. This was shown through their regular rehearsal schedule of three times a week and the fact they also now play in the Fife Youth Jazz Orchestra. Their main piece of constructive feedback was that some of the pieces may be too easy, yet they also recognised that this is difficult as everyone is at different levels. They also expressed a desire for longer sessions, which are currently 45 minutes long. Having found a clear love of brass, Student 3 was certain that they would still be playing in five years' time, and said their favourite thing was *"all of it"*.

Case Study 5 – St Andrews Brass, Intake 3

Student 5 shared many of the same views as Student 4, including that being in the band has helped them to improve their technique. They also acknowledged the transferable skills they had gained from playing their brass instrument, stating, *"It has helped me to understand other pieces of music that I do."* When asked about how they feel when they perform, Student 5 expressed mixed emotions, saying, *"I feel a bit proud and a bit nervous and quite happy."* They clarified that this was a *"nervous excitement"*, which was related to a worry that they might make a mistake in front of people. Student 5 also expressed how much they like their band leader, Christine. Their parent noted that she is Student 5's favourite teacher, adding, *"[Name removed for anonymity] comes back so excited because they've been with Christine."* Overall, Student 5 seems to be thoroughly enjoying attending St Andrews Brass and hopes to still be playing in one year's time. To conclude, their parent showed their gratitude for the StAMP project, saying, *"We are just grateful for the chance to do this. This is so brilliant. And I couldn't recommend it enough."*

Case Study 6 – Clackmannan District Brass Band Beginners, Intake 2

Student 6 was extremely positive about their StAMP experience, first explaining how much their band has helped them improve – *"Being in the brass band has helped me quite a lot with my playing skills... everyone there is really nice, and they just helped me towards my goal of getting better at my brass instrument."* The friendly ethos of the Clackmannan Brass Band was also made clear by their parent, who noted, *"We've felt really welcomed...we go to the concerts, and we meet all the other parents and all the people involved in the band. They just seem to be the friendliest people in the whole universe."* It was clear that starting a brass instrument was also socially beneficial outside of band, as Student 6 related various instances of when they had taken it upon themselves to perform solo in public. This included in the school playground and at a talent show, both of which allowed them to introduce themselves to others through their hobby, concluding, *"It helps with more social interactions at school."* Student 6 noted that their favourite pieces to play in band are those they are already familiar with, giving the examples of *We Will Rock You* and *Harry Potter*. On the other hand, they expressed a want to play some more challenging pieces but acknowledged this would be difficult as everyone is at a different level. Student 6 showed a clear passion for playing in their brass band and hopes to still be playing in one year's time. Their parent's appreciation for the project, specifically band leader Luci Lamb, was very clear, ending with the statement, *"This is the first instrument that's really clicked...I think it's because of Luci being a really, really good teacher...she just connects with the kids so well. We couldn't recommend the program more, really couldn't."*

Case Study 7 – Cupar Beginners Brass, Intake 1

Although Student 7 felt slightly unsure when starting in their brass group, they have grown in confidence since, now playing the cornet and learning the tuba – *"I'm a lot better. I didn't realise that I was going to be a musician."* The success they found through brass has also transferred to other aspects of their life, noting that it has helped them in many areas – *"...maths, talking to new people, and motivated in achieving a lot more."* Their parent emphasised how learning music, especially the division of beats, has helped them improve in maths, stating, *"That's one of the subjects you were not as confident in, and now you are much better."* This passion for learning was clear with Student 7, as they showed a desire to do more theory work in rehearsals, including *"notes, ties, time signatures"*. They also demonstrated an interest in performing and played at a local church function with approximately 100 attendees. They expressed how much they have enjoyed the opportunities provided by StAMP, including meeting experienced musicians from the University of St Andrews and the Fife Youth Jazz Orchestra. Their parent was similarly grateful to StAMP, especially tutor Tony George – *"It's such a long journey, that can go in so many directions. And we're very lucky. Tony was absolutely incredible to get them on this journey ... he was so inspirational throughout it all..."* Becoming involved in StAMP allowed Student 7 to receive an advanced brass lesson in school, something which was only possible as they had started playing at a younger age through Discovering Brass. It is clear that Student 7 takes every opportunity to grow as a musician and rehearses three to four times a week. They definitely see a future in brass playing, saying, *"I kind of want to be a musician and travel around the world."*

Case Study 8 – The Tullis Russell Wizards, Intake 1

Student 8 was very positive about their Discovering Brass experience and felt fairly confident when they first joined their band, stating, *“I felt quite good because I learnt quite a lot in the StAMP.”* They noted that joining the band has definitely improved their technique and helped them in other areas – *“I think I’ve got more confident playing for audiences and making new friends.”* They added that it has been easy to make friends in the band, with the concerts being a great place to socialise with one another. Another reason they gave for liking the concerts is their love for performing, explaining, *“I like to give people enjoyment.”* However, one thing they mentioned which could potentially improve public performances would be a band uniform, such as a tie. It is clear that Student 8 is always looking to grow as musician, consistently practicing scales and band pieces – *“I like getting new pieces and seeing what it’s like and playing it for the first time... it’s like an adventure.”* Overall, Student 8 was very passionate about playing in their band, stating that they definitely see themselves still playing in five years, adding, *“It’s been really fun and great teachers as well.”*

Case study trends

Looking at the information provided from all case study students, some of the most common feedback was:

- Feeling nervous when first starting their brass band but noticing a definite improvement after joining;
- Enjoying concerts and other in-person events, which were particularly important for getting to know other students;
- Developing self-confidence and social skills;
- Feeling happy when playing their instrument and feeling supported by their tutors;
- Being motivated to grow as musicians and taking on opportunities outside of band rehearsals;
- Parents who were very appreciative of the project, particularly the staff and the wide variety opportunities offered;
- Suggestions for more in-person playing opportunities and some more challenging pieces, including movie music.

Effect of StAMP on participating brass bands

As was outlined in Section 1.2, brass bands have a rich cultural history in Scotland, and despite decreasing in number, continue to play an important role in many people's lives. This is clear when looking at the transformative effect joining a brass band had on progressing Discovering Brass students. However, these bands would not function if it were not for their dedicated leaders, including:

- **Luci Lamb of Clackmannan District Beginners Brass Band**
- **Denise Crighton-Ward of both The Tullis Russell Wizards and Kingdom Youth Brass**
- **Alison Milne of Cupar Beginner Brass**
- **Ann Ness with the beginners' section of Arbroath Instrumental Band**

This section is based on interviews conducted with each of the brass band leaders. The aim of these interviews was to gain insight into the different ways StAMP has affected the bands, each of which has a unique history, composition, and set-up. Additionally, the interviews aimed to find out ways in which StAMP can better/continue to support the organisations in the future, especially as they continue to receive more Discovering Brass students.

Clackmannan District Brass Band Beginners – Luci Lamb

Before StAMP got involved, the beginners' group of Clackmannan Brass had folded, as previous members had progressed to the youth section and they had no new young players joining. StAMP provided the new talent they needed, and Luci agreed that it had a reinvigorating effect, not only in terms of numbers but also with the overall energy of the band – *"I'm feeling a more positive, more energetic dynamic in the organisation."* This positive shift was also felt in the local community, with one member explaining it as *"Growth. Growth of the band, the amount of people knowing about the band, as well as then the community asking for the band."* Another way in which StAMP has supported Clackmannan Brass has been through their events, specifically the livestreamed concert, which Luci praised – *"It was brilliant, and we would never have been a natural featured band. Everybody really enjoyed it... the kids were buzzing."* When asked about the students progressing from the Discovering Brass lessons to the band, Luci was particularly complimentary of the StAMP pedagogy (see Section 1.2) – *"The way they've been working in the StAMP lessons has really strengthened their ability to listen. Because they've spent so long on rhythmic things without having to think about valves...they've really got that feel for the rhythm ingrained in them."* Not only did she find the lessons successful in producing good listeners but also creative musicians, who were ready to offer their ideas – *"If they think something's boring, they change the rhythms! ... There are no barriers or fear, and it makes all the ideas really valuable."* However, one challenge was that she is working with a group of children who are developing at different rates, so it can be hard to cater the weekly rehearsal to all levels. Overall, StAMP has had a very positive effect on the entire organisation of Clackmannan District Brass Band, but this would not be possible if it weren't for the incredibly dedicated and well-loved youth band leader – Luci Lamb.

The Tullis Russell Wizards – Denise Crighton-Ward

Similar to Clackmannan Brass Band, Tullis Russell no longer had a beginners' section after losing their players. This was where StAMP came in, providing a group of enthusiastic brass players, who now make up their Wizards and Beginners sections. Band leader Denise applauded the programme's approach to learning, saying, *"The way they've (StAMP) taught the instrument is focusing on trying to get a good embouchure, taking away all the complications of valves... So they've got new players in, but they've also got players with good basics."* Like Luci, Denise also praised the Discovering Brass students for their creativity, stating, *"Because they've been improvising from day one, they are much more open to new ideas. They're not afraid... if it's not written down, they're like, 'Okay, we can do this.'"* But one area which Denise acknowledged could be focused on more in the StAMP lessons and workshops is theory, in order to link the improvisatory work with musical notation, stating how the students progress *"...from a system where not much is written down ... and they go to the brass band, all of a sudden everything is written down."* Nevertheless, Denise was incredibly passionate about the project and the many opportunities it offers its young participants, describing it as *"Magical – It's new people that have got energy...that enthusiasm comes from The Wallace Collection right down, right through the Laidlaw Music Centre, right through the online lessons, and it's in the band hall.... it's just all experience that we wouldn't have been able to give them as a band."* She also acknowledged the impressive way in which StAMP embraced their online delivery method, stating, *"They opened the door for a new attitude towards learning online."* Denise commended the current setup of the program, which offers brass bands like Tullis Russell a source of new players and access to innovative workshops and events. That said, she noted it would be good to have clearer idea of StAMP's long-term plan and how their support will be managed in years to come.

Kingdom Youth Brass – Denise Crighton-Ward

Like other bands, Kingdom Brass also lacked a source of new members until StAMP provided them with one. Denise also leads Kingdom Youth Brass and expressed the same gratitude for all the opportunities and support which the project has offered the band. When asked to explain the effect of StAMP on Kingdom Brass, she stated, *"A new burst of energy and youth. Youthfulness in the group. Future."* What remains clear is that StAMP has revitalised many of the bands it had partnered with. That said, she did note that some extra support would be useful in trying to unite the more advanced sections of the band with the beginners' group, as currently they feel quite disconnected within the organisation. There was mention of potentially doing a combined workshop organised by the project, which as Denise pointed out has had great success in the past – *"The resources that StAMP organisers have, and their ideas and their ability to realise these projects is really good."* Denise also added how such an event could help inspire the young brass students, especially those who are still in the earlier stages of learning. While some students are still focusing on the basics, others are advancing at a slightly faster pace, which Denise acknowledged can pose as a challenge in rehearsals, but is manageable. Denise has played an integral role in StAMP Brass, not only leading both The Wizards and Kingdom Youth but also teaching Discovering Brass lessons, none of which would have had such a great participant response if it weren't for her continuous support and dedication.

Arbroath Instrumental Band – Ann Ness

Arbroath Instrumental Band, as with the above bands, had no young players feeding into it, so StAMP was great in helping them to bring back their beginners' group. That said, Ann noted that it is difficult to know quite yet what the effect of this group will be on the band, as it has only been meeting for a couple of months and players are not yet at a level where they can join the main section. Nevertheless, she recognised that the band has benefited from the project even if the effect has not been immediately felt, stating, *"It's secured a bit more as far as the future of the band's concerned."* Moreover, she noted that because they now have a youth group, they were able to secure more funding, and applauded StAMP for *"nurturing local youngsters through musical education"*. One of the challenges which Ann found with the students coming from the Discovering Brass was that they were not progressing as fast as she expected. However, she acknowledged that it is still early days and that right now the main focus is on developing the basics, *"...technique, playing and teaching them the notes."* It should also be noted that all five students who continued from DB3.5 to Arbroath Instrumental received a shorter block of 12 online lessons, as opposed to 16, due to starting later than intake 3. It is clear from speaking to Ann that overall, the band has enjoyed collaborating with StAMP, so much so they have signed up to receive another intake of students next year.

Cupar Beginners Brass – Alison Milne

Despite having a small number of young players before StAMP's involvement, in the words of Cupar Beginners Brass leader Alison, *"It has doubled our numbers, if not more."* When asked to summarise the overall impact of the project Alison stated, *"It's made us more sustainable,"* while an adult member of the group described it as *"Transformational."* It is clear that this band serves as a welcoming hub of learning for the students who join, with Alison saying it is *"a place where they can come and belong in a group,"* where the focus is on *"building community and having fun together."* This fun approach shows in the rehearsals where they do a mixture of traditional music theory, technique exercises, playing and games, which Alison noted are inspired by StAMP's pedagogy – *"It encourages me to be more creative..."* However, Alison also emphasised that while the group is functioning well just now, as their only leader she would heavily benefit from more StAMP support. While the other bands are constituted organisations with committees, who organise funding, resources etcetera., Alison is currently managing Cupar Brass on her own, while working full-time *"because I'm the single point of failure of the band it doesn't have the structure which will support it... we don't have the funds... I would like more support for me, to help me keep going and develop it."* In addition to organisational help from StAMP, Alison mentioned that some coaching could be useful as someone who is not a professionally trained brass instructor. That said, students who progressed to Cupar Brass have shown amazing growth in their playing and self-confidence, with Case Study 7 as a great example, all of which is a testament to Alison's superb leadership and hard work.

Brass band trends

Looking at the information provided by all the band leaders, some of the main takeaways were:

- StAMP provided an influx of young brass players, in many cases resurrecting previously collapsed youth/beginner sections;
- With new members who can progress to the more advanced sections, the bands have a more sustainable structure and secure future;
- Enthusiastic praise for StAMP's creative pedagogy, including the use of the valveless natural trumpets;
- That the project has brought new energy into the different organisations and their communities, providing access to innovative workshops and events;
- A common challenge of having students who are all progressing at different rates, making it difficult to cater to everyone's ability level in rehearsals;
- Suggestions for the project, including a bigger focus on music theory in the lessons/workshops and more support for lesson- and event-planning.

Evaluation of StAMP brass bands

As was outlined in Section 3, the StAMP brass bands were also evaluated in order to see how they are developing and how those involved have been affected by their experience of joining/leading. For St Andrews Brass, an interview was conducted with tutor Christine McGinley to gain her perspective of the group, herself a professional brass player. In contrast, the Virtual Band evaluation was focused on the experiences of the young players who progressed from the Discovering Brass lessons, looking particularly at how they have found continuing to learn brass online.

St Andrews Brass – Christine McGinley

The first thing Christine noted was how great it was to watch the students develop their playing ability and confidence over the course of rehearsals. She explained how they went from complete beginners to now being able to play short tunes, adding, *"They've retained so much and learnt so much, it's amazing."* Christine acknowledged that this growth was supported by the fact that players arrived at the group with a good foundation developed in the Discovering Brass lessons – *"They had a very good sense of rhythm and an understanding of teamwork, because they'd been doing that online... and they had an idea of sound and direction for pitching. So when we started to learn notes, they knew what they were aiming for, which made the progression between instruments much easier...they generally picked up things very, very quickly by listening."* She also noted that the sizes of the groups (4-7 students) are ideal for teaching and big enough to have variety from week to week. However, a common issue is instruments misbehaving with broken valves etcetera, which takes time away from practice. Christine also mentioned that the students may benefit from StAMP providing a general rehearsal structure with learning objectives for the terms ahead. Like many of the other band leaders, Christine praised StAMP's creative and innovative workshops, pointing out they are unique in allowing collaboration between beginner brass players and experienced musicians, such as The Wallace Collection. It was at one of these events, specifically the *Thunderplump* concert, where Christine notes how amazing it was to see her students come full circle from the first rehearsal, saying, *"...they played so well. I was really proud."* This first in-person rehearsal was a special moment for both Christine and the StAMP students, as she explains – *"They hadn't met each other in person. They hadn't heard the sounds they were making live. It was huge... it was quite an emotional experience to see them all together, smiling and bouncing off each other."* This positive and fun learning environment has since been maintained and, as evidenced by Case Studies 4 and 5, a lot of that is thanks to Christine and her excellent teaching.

Virtual Band evaluation – online questionnaire

Despite receiving a low response rate, those students and parents who did engage with the Virtual Band evaluation were highly complimentary of their experience with the group. Survey results indicate that the children have made good progress in improving their playing ability and self-confidence since joining the band. However due to a low sample size it was not possible to present any generalised statistics on student development.

That said, one of the main conclusions of the survey is that there is a definite desire for more in-person playing, with all of those surveyed saying that they would like more live performance opportunities. Moreover, multiple students noted that their favourite thing about being in the band is when they all get together to play. Additional opportunities could take the form of a monthly in-person rehearsal, which according to survey results could be feasible, with approximately 75% of parents reporting they would be interested and likely able to attend. That said, the majority of both students and parents reported they were happy with the current setup, and several parents said if it weren't for the Virtual Band their child would not have an opportunity to play their instrument in a group setting. It is clear from looking at participant quotes that many families find the online delivery complementary to their timetables.

"I enjoy it because I can fit it in with my busy activities."

"I enjoy it because it is fun and it is a fun way to practise because I dial in from home."

"We wouldn't be able to take part if it was always in person as we live in Forfar. Tony is also a huge reason I have kept going so long."

"I can meet people even if they are far away including Tony!"

The quotes shown also demonstrate how much students are enjoying playing with the group, especially with Tony as their tutor:

"My son has had an amazing opportunity to learn an instrument, he never would have had a chance to if it weren't for the StAMP team...I said it last year but it's also about the teachers who are superb with the kids. Thank you all."

"The virtual band definitely gives [name removed for anonymity] confidence in his playing. Because of this he now has opportunities to play elsewhere but always enthusiastically dials in to virtual band!!"

"It's the best thing to come out of lockdown."

4.5 Engagement and participation in other StAMP Brass events

With the easing of social distancing restrictions previously put in place as a result of the COVID-19 pandemic, the event program of StAMP Brass Year Two has featured much more in-person playing (see Figure 6 for a summary of all Year Two events).

StAMP Year Two began in September 2021 with the Brass Weekend, a multidisciplinary workshop/concert held at the Laidlaw Music Centre. The event brought together 62 musicians all abilities, including 21 from intakes 1 and 2 of Discovering Brass, as well as more experienced players from Fife brass bands, the National Youth Brass Band of Scotland (NYBBS) and The Wallace Collection. The final concert, 'Stars and Spectra', was livestreamed on YouTube and received over 800 views (as of 12/08/2022).

The next StAMP weekend occurred May 7-8, 2022, and involved a total of four events, the first of which was the Clackmannan District Brass Band livestream. Showcasing the talents of 54 of their brass players, the concert featured pieces from all four of the band's sections, including their beginners' group comprised of 13 StAMP students. The concert was livestreamed from the Laidlaw Music Centre, receiving an in-person audience of approximately 20 people, 81 live online viewers and the recording has over 600 YouTube watches (as of 12/08/22).

Also on May 7 was this year's first online worldwide event – the Virtual Conservatoire –which brought together approximately 20 brass players, from Scotland to Brazil, with three players being Discovering Brass alumni.

The last event of May 7 was the first Brass Spectacular, a concert held in Glenrothes featuring three brass bands involved with the StAMP project, including the Tullis Russell Wizards, Kingdom Youth Brass and Cupar Beginners Brass. A total of 34 Discovering Brass students performed, some for the first time, to an in-person audience of approximately 65.

The weekend's finale was the second Spectacular event. Slightly different from the first, this one featured an interdisciplinary workshop led by The Wallace Collection on energy and music, in partnership with the Centre for Energy Ethics (CEE). A total of eighteen progressed Discovering Brass students were involved, with 8 from St Andrews Brass and 10 from the Virtual Band. The event concluded with a concert featuring music composed by the StAMP students and received an in-person audience of 39 people.

The next event was the launch of Fife Youth Brass, held on June 12 and led in partnership with Fife Instrumental Music Service and The Wallace Collection. This was the first and only event of Year Two not to involve Discovering Brass students. Aimed at uniting talented brass players from S1-S6 from around Fife, this full-day workshop was attended by 20 young brass students. The demographic of the group was varied both in terms of age (10%: S1, 35%: S2, 5%: S3, 25%: S4, 15%: S5, 10%: S6) and ability (10%: Grade 1, 10%: Grade 2, 15%: Grade 3, 15%: Grade 4, 25%: Grade 5, 10%: Grade 6, 10%: Grade 7, 5%: Grade 8).

Concluding the Year Two StAMP programme was *Thunderplump* at the East Neuk Festival on June 29. Discovering Brass graduates (representing the Tullis Russell Wizards, Kingdom Youth Brass, Cupar Beginners Brass and St Andrews Brass) performed with musicians from the Fife Youth Jazz Orchestra, Tullis Russell Mills Band, The Wallace Collection, and silent movie pianist, Neil Brand. This event received an impressive in-person audience of approximately 300.

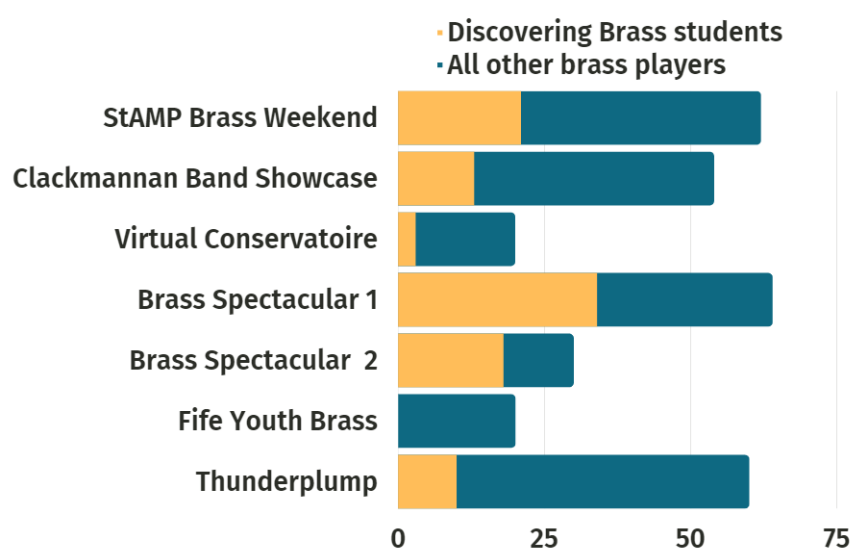


Figure 20: Chart comparing the approximate number of performers, including Discovering Brass students, at each event.

Overall, Year Two events, including all concerts and workshops, featured a total of 99 Discovering Brass students and approximately 170 other brass musicians, receiving in-person attendances of approximately 420 and online views (both live and post-recording) of over 1500.

4.6 Participant responses to the StAMP Brass events

Participant surveys for the StAMP Brass Weekend: Stars and Spectra and the Fife Youth Brass workshop received a high response rate. While less feedback was collected for the Virtual Conservatoire and the more performance-based events, including the brass band showcases and *Thunderplump*, all comments/suggestions were highly appreciated and used as the basis for the following section.

StAMP Brass Weekend: Stars and Spectra

The feedback received from the weekend's participating Discovering Brass students was incredibly positive, with the event gaining an average rating of 4.6/5. Students noted that they enjoyed the rehearsals, the live concert and the opportunity to meet new people, especially fellow StAMPers. This is reflected in the following statistics, as of those surveyed, 100% felt confident playing in the performance, 78% found playing with the National Youth Brass Band of Scotland inspiring, 78% found the experience challenged them to improve their playing and 100% were interested in attending a similar event in the future (see Figure 21).

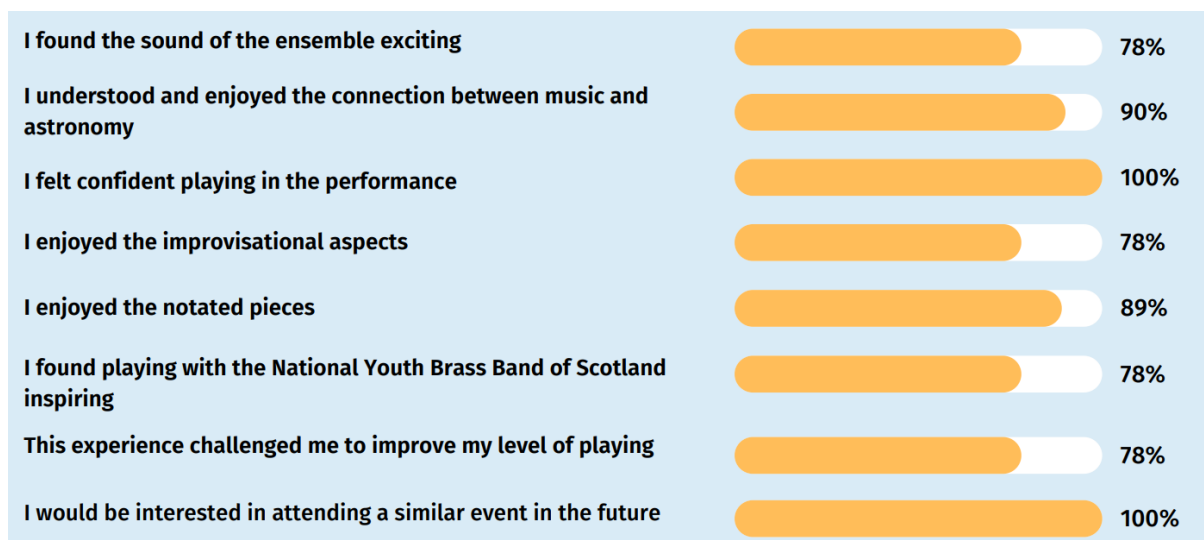


Figure 21: Chart showing feedback for the StAMP Brass Weekend: Stars and Spectra. Percentage represents the participants who answered “strongly agree” or “agree” to the statements.

As outlined in Section 1.2, StAMP's pedagogy is based on creativity and interdisciplinary thinking, something which was captured in the dual music/science focus of *Stars and Spectra*. Based on student feedback, the event was successful in teaching students about astronomy through music, with multiple students noting that they were surprised red stars are cold and blue stars are hot. Additionally, students showed their understanding for how non-musical elements, in this case stars and planets, can be represented through music, as can be seen in the comments below:

“I found it interesting that red stars are cold and blue stars are hot. I did learn things about astronomy and found it quite interesting.”

“I liked how the Spectra piece was inspired by the colours of the rainbow.”

“...I really enjoy the space topic at StAMP and it made sense when I figured out that the notes in Tony’s tune were the black lines made by the different sorts of gas!!!...”

Many enthusiastic parents and students expressed how much they enjoyed the concert in the extra comments section:

“Very well organised and a fantastic opportunity for the Discovering Brass kids. My son could not have been better looked after and his needs accounted for. Absolutely brilliant. Couldn’t ask for more. The opportunities that he is getting through Discovering Brass are ones that he would not be able to get elsewhere due to his difficulties and he loves it so I couldn’t ask for more. Ellen has it all under control, Tony is a fantastic tutor, and the other adults couldn’t have been more helpful checking in that all the kids were okay. Also met a few lovely kids from NYBBS who were chatty about their instruments to my children. My brother watched from Canada and commented on how professional it all looked. Excellent weekend. Thanks.”

“A big thank you to everyone, it was a fantastic experience for my daughter (name blanked for anonymity) and she absolutely loved it. She is just a beginner and was a bit nervous after the Zoom session on the Friday, but she loved the Saturday and Sunday, and it has really helped to enthuse her. Great work by all involved.”

“I found that my musical helper (French horn) was particularly helpful in showing me the right notes and he was very encouraging. Playing in the space made me feel more confident and knowing that there were other young musicians beside me going through the same thing. Ellen was nice and helpful by showing us what to do and where to go.”

“When the man counted down to ‘going live’ and said ‘5 4 3 2 1’, I said ‘lift off’ in my head – I nearly said it out loud! I think everyone is so kind and helpful and make it all so much fun that I really enjoy learning my instrument and I tell lots of people how much fun I am having so maybe they might like to learn an instrument too.”

“Playing together was my favourite thing and seeing all the different sorts of instruments and that everyone was so friendly and helpful made me feel confident and happy. I felt very special playing in a concert.”

Virtual Conservatoire

The Virtual Conservatoire participant survey received a low number of responses, something which could be due to the fact online questionnaires typically receive lower response rates. Nevertheless, all feedback is highly appreciated and those surveyed rated the overall experience 4.7/5, the speakers and presenters 5/5 and the event information and organisation 5/5. Participants recognised the most useful aspects as the play-along sessions and learning about different areas of musical research. Although these results indicate a positive reception of the event, the sample size was too small to make any generalisations. That said, staff who attended noted participants seemed interested and engaged throughout.

Fife Youth Brass

The Fife Youth Brass evaluation survey received a high response rate of 19 out of 20 participants. This is most likely due to the fact responses were collected on the day of the event and in-person. Overall feedback was very positive with participants rating the workshop an average of 4.1/5 and the tutors/conductors 4.6/5.

Aspects of the workshop which students found the most useful included:

- the band playing;
- the warm-up;
- the breathing exercises;
- the helpful instructors;
- the improvisation sections.

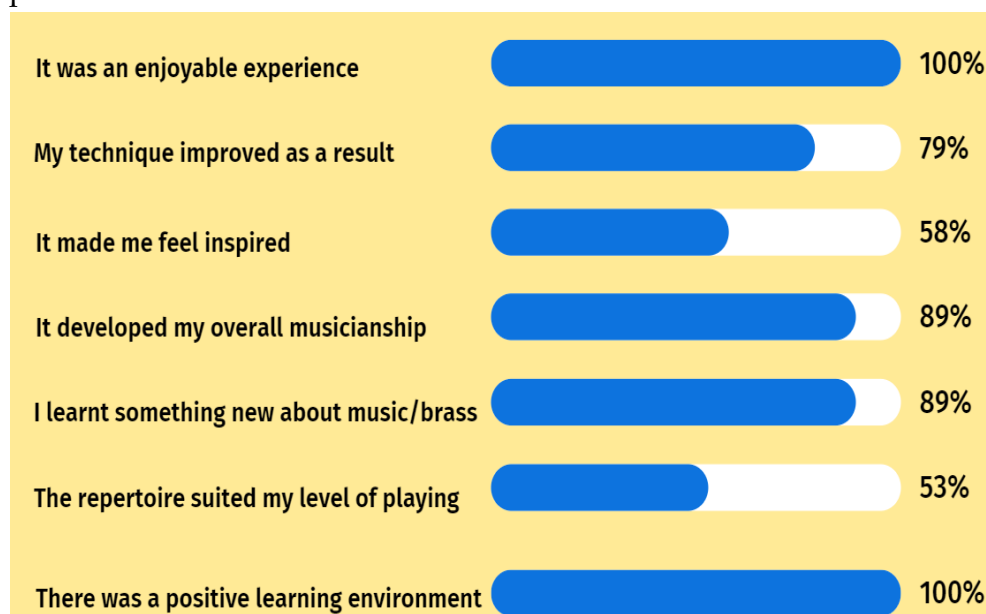


Figure 22: Chart showing feedback from Fife Youth Brass. Percentage represents the participants who answered “strongly agree” or “agree” to the statements.

It is clear that the students appreciated the experience, with 100% finding it enjoyable and 100% agreeing that there was a positive learning environment. The survey also indicated success in developing the musicianship of the students, with 79% indicating their technique improved and 89% stating that they learnt something new about music/brass (see Figure 22 for a summary of key statistics). Moreover, of those students who were not already members of a brass band, 50% were inspired by the event to join one. The positive reception of the launch event is a great indicator for the future for Fife Youth Brass and 100% of participants responded ‘yes’ or ‘maybe’ to attending a similar workshop in the future.

Brass band performances

All concerts featuring participating brass bands and StAMP groups were incredibly well-received by performers and audience members alike. This includes the Clackmannan Brass Band showcase, both Brass Spectaculars, and *Thunderplump*. The enthusiastic reception of StAMP events is clear in the quotes below:

"The opportunities that the workshops/performances have given my fighter have been marvellous. She talks about them often and it has ignited her interest in music... given her confidence in meeting others and she gets a real thrill out of learning something new."

"It's been good fun and I like going every week and going to the events with the big band and seeing everyone."

"I really appreciate the opportunity for my two girls to learn a brass instrument. Everyone involved with StAMP have been so encouraging and patient. The various invitations to play at different events has been fantastic. Thank you."

"My wee lass had loved it! Amazing tutors, lots of fun and fantastic workshops too!"

5. Discussion

This section will be structured around the six project aims of StAMP, evaluating to what extent each aim has been achieved, based on the evidence presented thus far.

(1) 'to raise aspiration, attainment and improve health and wellbeing by providing opportunities for children to participate in joyful music-making'

Year Two of StAMP Brass has been filled with opportunities for children to engage in joyful music-making, whether that be through the Discovering Brass lessons, their brass bands or the various concerts and workshops. Both non-progressing and progressing students rated the StAMP lessons highly, 4.7/5 and 4.6/5 respectively. An impressive 91% of all those surveyed reported they enjoyed playing their instrument, and 76% reported that they felt connected to their fellow players and tutors. This is significant as lessons continued to be delivered online this year, and is a testament to how staff and students have embraced learning virtually.

The feedback received from those students who did progress to a community band has been overwhelmingly positive and offered insight into the different ways students have benefited from the programme. As mentioned by many of the band leaders, the children were encouraged from Day One to think outside the box and see music as a creative process which they are a part of. It is this child-led aspect of the programme which has likely led so many students/parents/tutors to report a growth in student confidence, both in terms of playing ability and social skills. This confidence could be linked to the welcoming learning environments of their brass bands where they are supported by their band leaders, and which 94% of children reported they enjoy attending. The most popular reasons identified for enjoying their band experience included the opportunity learn a new skill (54%), making new friends (48%) and performing for an audience (48%), all of which can be linked to

enhanced wellbeing. It is clear that the vast majority of StAMP students are passionate about their playing, with 100% of those surveyed from intakes 3 and 3.5 hoping to still be playing in a year's time and all of the case study students, most of whom are from intake 1, expressing that they would like to continue in the future. This aspirational attitude has translated into many StAMP students now taking on new opportunities outside their brass bands, playing at talent shows, local events and in other bands. With 'fun' being the most popular word used by students to describe their time with StAMP, it is clear that the project is excelling in providing enjoyable and nurturing music experiences for young people in and around Fife.

(2) 'to build strong, sustainable and supportive partnerships with schools and community groups across Fife that can nurture future music-makers'

StAMP Brass has helped strengthen community relationships in a number of ways throughout its second year. One of the ways in which it has achieved this was by introducing Discovering Brass students and their families to the brass bands in their areas, with 81% of those surveyed now feeling more connected to their local communities. Moreover, in organising the band showcase events, StAMP united different brass bands from Fife and the surrounding regions, giving them the opportunity to meet and to share their work. These concerts also allowed for audiences, including members from the local community who may not have previously known about StAMP, to enjoy music and learn about brass in their area. It was mentioned by some band leaders that the introduction of new students had made the groups more well-known locally, and consequently they are asked to play at more events.

Next year, with lessons being delivered in schools, the relationship between the project and Fife Council will become even stronger. That said, contact has been maintained, and StAMP collaborated with Fife Instrumental Music Service to deliver the launch event of Fife Youth Brass. The day was a great success, receiving an overall rating of 4.1/5, a positive indicator for the future as it aims to nurture the talent of young brass players from the region. The project has also developed supportive relationships with other musical groups in Scotland, including the National Youth Brass Band and the Fife Youth Jazz Orchestra, both of which have performed with StAMP students at events.

(3) 'to energise and re-invigorate brass bands across Fife'

So far, combining the progressed students from Year One and Year Two, StAMP has introduced over 100 new players into brass bands in and around Fife. This year, the overall progression rate from intakes 3 and 3.5 was 48%, meaning that nearly 1 in every 2 children continued in a local brass group. A total of five bands, including Clackmannan District Brass Band, Cupar Beginners Brass, Arbroath Instrumental

Band, Tullis Russell Mills Band and Kingdom Brass, have received Discovering Brass students, and as evidenced from the testimonies of band leaders, this has had a transformational effect. In the cases of four out of five of the bands, whole new youth sections were revived thanks to the influx of new brass talent. As these young players improve, they will have the opportunity to progress to more advanced sections, allowing StAMP to help secure a more sustainable future for the bands. Not only has the project provided new players but, according to the band leaders, new energy, new creativity, and new enthusiasm. Band leaders also applauded the pedagogy of the Discovering Brass programme, and how the students who were coming to the band had a good foundation, including listening skills, a sense of rhythm and pitching. It is clear that in its second year StAMP has continued to energise brass banding throughout Fife and is set to carry on this tradition in Year Three.

(4) 'to develop innovative methods of delivery and resources for supporting brass performance'

With the easing of social distancing restrictions, this year of StAMP Brass has had many more in-person events and concerts than the previous year. Some of these performances, including *Stars and Spectra* and the Clackmannan Brass Showcase, were available to watch both in-person and online. This dual delivery method meant that people had the option to enjoy the experience of live music in the Laidlaw Music Centre or watch the high-quality livestream from anywhere in the world. The fact that the concerts were recorded also meant that people were able to view them post-recording, allowing an even wider audience to be reached after the performance took place. Both events received an impressive number of views, *Stars and Spectra* with over 800 and the Clackmannan District Showcase with over 600 (as of 12/08/2022). StAMP continued to use virtual delivery for the Discovering Brass lessons, which received an incredible amount of positive feedback from both students and parents.

Despite some students suggesting that in-person tuition may have been beneficial, 88% of parents from the non-progressing student survey reported that the tuition delivered over Zoom was adequate for their child to learn the natural trumpet. It is also worth noting many parents applauded lead tutor Tony George for his ability to teach and connect with the students through a screen. Similar feedback was found with the Virtual Band, with multiple parents reporting that the online lessons were complementary to their family's schedule and with some saying that they would not have been able to attend if lessons had been in-person.

Discovering Brass was also unique in using the natural trumpet, something which band leaders said was incredibly helpful in allowing the students to initially focus on blowing and lip placement, without the added complication of valves. StAMP has

shown in Year Two how in-person and online delivery can complement one another, using both to successfully carry out an innovative, free programme of lessons, workshops and events.

(5) 'to provide inspirational performance opportunities to young brass players across Fife'

There were five concerts/workshops involving Discovering Brass students this year, including the StAMP Brass Weekend: *Stars and Spectra*, the Clackmannan Brass Showcase, both Brass Spectacular events and *Thunderplump* at the East Neuk Festival. The events were attended by a total of approximately 100 StAMP musicians. Some of the most common feedback collected from students related to how much they enjoyed the performance opportunities and how they would like there to be more of this. Case study students often linked this love of concerts to having the opportunity to meet other StAMPers and getting to show the pieces they have worked hard on. Parents also expressed how great they thought the events have been and how they have helped ignite their children's interest in music. The interdisciplinary concerts, namely *Stars and Spectra*, *Art of Energy* and *Thunderplump*, allowed the students to become fully involved in the music-making process, giving them creative freedom to compose and improvise. Band leaders noted how amazing and innovative these events have been and how the students have embraced being able to input their own ideas. Another unique aspect of the programme is that students are able to perform with experienced musicians, including those from the National Youth Brass Band of Scotland, the Fife Youth Jazz Orchestra, and The Wallace Collection. StAMP has made this collaboration possible, allowing beginner students to play alongside inspirational, professional brass players.

(6) 'to research and disseminate the project's impacts both socially and artistically, as well as to create opportunities for others to learn about delivering community music projects'

As in Year One, the StAMP Brass team delivered a series of presentations on the project to a variety of musical and non-musical organisations. This included an informed discussion with staff from the Royal Welsh College of Music and Drama and the Royal Academy of Music, focusing on how the project works operationally. Additionally, they presented talks to the Rotary Club of St Andrews and the Scottish Instrumental Music Teaching Network. On February 11, 2022, staff spoke at the Association of British Orchestras conference, held at The Glasgow Royal Concert Hall. They were joined by a group of seventeen Discovering Brass students who demonstrated live the impact of StAMP Brass, performing for all conference attendees. StAMP has also continued to make active use of its Facebook page to share events and project updates. Lastly, the publication of this report will allow anyone free access to learn about the project and its impact.

6. Conclusions

Overall, Year Two of the StAMP Brass project has been hugely successful in supporting, promoting and reinvigorating brass playing in and around Fife.

Starting with its core project, Year Two of Discovering Brass had a total of 77 students from intakes 3 and 3.5. As has been evidenced from the wealth of positive feedback explored, both students who chose to progress to a local band and those who did not, reported to have thoroughly enjoyed the experience. Some of the students' favourite aspects included having the opportunity to learn a new skill, getting to meet new people, making loud noise, and generally having lots of fun. Continuers and non-continuers alike reported solid musical progress over the block of 12/16 lessons, with the majority of students able to produce more than one note on their trumpet and read some musical notation. Despite lessons remaining online this year, students still reported they felt connected to their fellow StAMPers and tutors. Notably, Tony George, the lead StAMP tutor, was mentioned by many students and parents for being an incredible teacher who is great at connecting with the children. The students' enthusiasm for learning translated into high participation rates, with the overall attendance rate an average of 72%.

Year Two also saw the continuation of high progression rates (48%), with 37 students deciding to continue their brass journey in a local band. The overwhelming majority (94%) of StAMP students are enjoying playing in their brass bands, with many of them noting performing as their favourite part. Various wellbeing benefits were reported by progressed students, with the main ones being an increase in self-confidence, improved social skills, development of playing ability and feeling motivated about the future. Parents mirrored these sentiments in their comments and band leaders also noticed students developing in confidence over the weeks.

Not only have the students benefited from joining the bands but the bands have benefited from receiving them. A total of five brass bands received students from the Discovering Brass programme this year, all of which have expressed how thankful they are for StAMP's involvement. In the majority of cases, these bands had no young players coming in, so the introduction of StAMP students was a lifeline. Band leaders noted how the influx of new talent brought fresh energy to their organisations, introducing new families to the band, and offering creative performance opportunities which they would not have been able to offer themselves. Many also applauded StAMP's pedagogy, noting how the students who came to them had a good foundation of brass skills, including a sense of rhythm, good embouchure and pitching. What is evident from the feedback of the band leaders and students is that this year StAMP's relationships with the bands have become even stronger, especially with the in-person concerts.

StAMP has also continued to develop a strong relationship with Fife Council and Fife Instrumental Music Service. The organisations collaborated to deliver Fife Youth Brass, an event for high school brass students that was well-received by all involved, a positive sign for the future of the project. Next year lessons will be delivered in school, so this partnership is only set to strengthen.

Over the past year StAMP brass has engaged with hundreds of people in Scotland, from children to adults, through its Discovering Brass lessons, brass band partnerships and programme of events and workshops. It has also achieved a worldwide reach through its Virtual Conservatoire and livestreamed concerts. A review of this year's activities and their respective evaluations suggests that the project is succeeding in achieving its project aims. Moreover, when looking at feedback from parents, tutors, and the students themselves about how getting involved with StAMP has affected their lives, the overall positive impact of the project is unmistakable. Year Two of StAMP Brass has seen the project continue the success it found in Year One, a hopeful sign for Year Three.

7. References

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8. Appendices

Discovering Brass Intake 1 Data

Number of DB1 participants	56
Average attendance over the 16-week period	77%
Number who progressed to bands	30
Progression rate	54%

Discovering Brass Intake 2 Data

Number of DB2 participants	84
Average attendance over the 16-week period	75%
Number who progressed to bands	41
Progression rate	49%

Year 1 Discovering Brass Data – DB1 + DB2

Number of DB students taught	140
Number who progressed to bands	71
Year 1 progression rate	51%
Year 1 average attendance rate	76%

Discovering Brass intake 3 Data

Number of DB3 participants (beginning Nov 2021)	60
Average attendance over the 16-week period	79%
Number who progressed to bands (April 2022)	32
Progression rate	53%
Number of brass lessons per week	11
Lessons led over the 16-week block	176
Average class size (from 1 to 8 students)	5.5 students per class

Discovering Brass intake 3.5 Data

Number of DB3.5 participants (beginning December 2021)	17
Average attendance over the 12-week period	65%
Number who progressed to bands (April 2022)	5
Progression rate	29%
Number of brass lessons per week	4
Lessons led over the 12-week block	48
Average class size (from 3 to 5 students)	4 students per class

Year 2 Discovering Brass Data – DB3 + DB3.5

Number of DB students taught in Year 2	77
Number who progressed to bands	37
Year 2 progression rate	48%
Year 2 average attendance rate	72%

Year 1 + Year 2: Discovering Brass intakes 1 + 2 + 3 + 3.5

Number of DB students taught so far	217
Number who progressed to bands	108
Overall progression rate so far	50%

Virtual Band Data

Number of VB participants (Y2)	16
Average attendance over rehearsal period	70%

St Andrews Brass Data

Number of SB participants (Y2)	17
Average attendance over rehearsal period	87%