Liberty University

Small Bands in the Heartland: Competitive Results of Small School Marching Bands in Kansas

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the Faculty of the School of Music

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Contents

Abstract

This quantitative, casual-comparative study examines how small school marching bands, classified as 1A, 2A, and 3A, compare scores and ratings to those of larger school marching bands, classified as 4A, 5A, and 6A. In Kansas, high schools of all sizes maintain a marching band, whether parade only, halftime show only, or competitive corps-style. Smaller schools may be competitively disadvantaged compared to more sizable schools, but the data supporting such a notion are not substantive. These disadvantages may be economic-based or participation-based. This casual-comparative study is based on a survey research quantitative analysis of judges' scores and ratings from various 2023 Kansas marching band festivals and competitions and comparing the scores based on school classification. This study includes up to 246 bands from classes 1A, 2A, and 3A. The 188 schools in class 1A are divided into four divisions during football season: 1A 11-man, 8-man division I, 8-man division II, and 6-man. Schools in this classification may experience challenges in fielding a marching band due to student participation and funding, or they do not have a band program. Once scores for small and large schools have been compared and observations have occurred, the data provides a more precise analysis of how small school bands' scores compare to those of larger schools. This study will help directors at small schools to understand how scores for small schools can compare with larger schools and what aspects of the scoring rubric would be most beneficial to focus on to find success in competition.

Keywords: Marching Band, Small Schools, Kansas

Chapter 1

Introduction

This quantitative causal-comparative study will examine the scores from marching band festivals and competitions across the state, such as interscholastic events, that feature participants in classes 1A through 6A. Small school bands that participate in two or more of the focus interscholastic events, as defined by the Kansas High School Activities Association, will be the primary focus as their data will provide a range of growth. The scores from the selected interscholastic events are analyzed to determine what areas of the judges' rubrics small schools can succeed in and how they compare with larger schools. First, there must be a discussion of the historical background of marching bands, the problems and purpose statements, the significance of the study, the research questions, the hypotheses for this study, and the data collection method.

Background of Marching Bands

The playing of instruments while moving dates to biblical times. In the Old Testament, God delivered the defeat of Jericho to Joshua, telling him, "Have seven priests carry trumpets of rams' horns in front of the ark. On the seventh day, march around the city seven times, with the priests blowing the trumpets" (Joshua 6:4, New International Version). War drums and horns were used by armies throughout history to march into battle and communicate during wars.

In American history, the military music units evolved from fife and drum regiments during the American Revolutionary War and the Civil War to become complete musical ensembles from the late 19th century until today.[1] In 1798, Congress passed an Act to purchase

[1] Denise Odello. "Performing Tradition: History, Expression, and Meaning in Drum Corps Shows." Popular Music and Society 39, no. 2 (2016).

military instruments from the French and established the United States Marine Band.[2] This ensemble has evolved to become known as the "President's Own" and serves as the highest level of musical performance a musician can achieve. Renowned bandmaster, composer, and "March King," John Philip Sousa, served as the director of the Marine Band for twelve years, from 1880-1892, before starting his band.[3]

The first marching band festival was held in Chicago, IL, in 1923. This event was meant to showcase instrumental music education across the United States and develop relationships between instrument manufacturers and school programs; over thirty schools, mainly from the Midwest, participated in the three-day festival known as the National School Band Contest. The bands were judged for three events: a concert performance, a parade performance, and marching maneuvering. This event expanded in the following years to include state-level competitions to determine who should move on to the National competition.[4]

In 1959, the Cavalcade of Bands was conducted in Boyertown, PA, and a new method for judging and ranking bands was introduced. At the time, the drum and bugle corps were the pinnacle of marching performance and were active every summer with rigorous schedules. The host high school decided to borrow the rules for Drum Corps International from their local drum corps, and the ranking points system came into existence. This method relied on judges for each

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[2] Patrick R.Warfield. "SOUNDS TO ESTABLISH A CORPS: THE ORIGINS OF THE UNITED STATES MARINE BAND, 1798–1804." Eighteenth-Century Music 16, no. 2 (09, 2019): 115-32, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/sounds-establish-corps-origins-united-states/docview/2275844158/se-2.

[3] "John Philip Sousa," United States Marine Band, accessed April 12, 2024, https://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/.

[4] Brian A. Silvey. "The 1923 Schools Band Contest of America." *Journal of Band Research* 45, no. 1 (Fall, 2009): 56,61,63, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/1923-schools-band-contest-america/docview/216244389/se-2.

category, rather than a few judges judging all categories and assigning a “grade” like previous music festivals.[5]

Each judge was responsible for a category: general effect, inspection, marching and maneuvering, and music performance. Each category implemented a different judging sheet. One accessed a sheet with tic marks for errors to be deducted for an overall score, while others accessed a more traditional music judging sheet that is more subjective.[6]

The Bands of America organization was established in 1976, presenting regional and national competitions for high school bands. Bands of America and Drum Corps International helped develop the marching arts' competitive spirit. Unlike concert ensembles or private lessons, marching band relies on ensemble learning, which brings the ensemble together in a collective learning environment as they learn together and grow together.[7]

The theoretical concepts behind marching bands can be divided into competitive and non-competitive categories. Feldman and Contzius argue that both concepts are beneficial for band programs.[8] The art of making music is not competitive, professionally.[9] Professional ensembles do not compete against one another to see who performs a specific piece better or get adjudicated on performance with scores at stake. While the art of music is not competitive, there is an intrinsic competitive nature that cannot be ignored. Musicians compete for chair placements,

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[5] Glen A. Brumbach. "Saturday Night Lights: The Origin and Evolution of A Marching Band Adjudication Contest And Circuit." *Journal of Band Research* 56, no. 2 (Spring, 2021).

[6]Glen A. Brumbach. “Marching Forward: The Music Education Innovation and Legacy of James R. Wells (1931 –).” *Journal of Historical Research in Music Education* 41, no. 2 (2020): 156-178.

[7] Jasmine Y. Ma and Rogers Hall. "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band." *Instructional Science* 46, no. 4 (08, 2018): 507-32.

[8] Evan Feldman et al., *Instrumental Music Education: Teaching with the Musical and Practical in Harmony* (Routledge, 2011), 238.

[9] Ibid. 238.

auditions, and scholarships and organize solo competitions daily.[10] While the marching band's philosophy is categorized as competitive or non-competitive, students may place a higher value on the non-competitive learning outcomes from competitive situations. Smith explains "that students may respond best to instrumental music's intrinsic or cooperative aspects, rather than its extrinsic or competitive aspects."[11] Competitive marching bands teach non-competitive soft skills to students, such as teamwork, cooperation, and dedication. These skills are valuable and are not reliant on winning trophies and awards.[12]

The most outstanding example of competitive marching comes from Drum Corps International (DCI). O'Dello discusses the ritual theory behind DCI groups. O'Dello's research finds three theoretical ritual ideas- The first sees ritual as a way of expressing or enacting belief systems. The second approach argues that ritual tries to reconcile the beliefs and actions of individuals. The third approach builds on this idea by placing ritual within the context of a community. In this view, rituals help mediate the community's competing demands and formal social order by reconciling its members' thoughts and actions.[13]

This theory can also be applied to high school marching bands. Each ensemble's belief system is unique and can be described as its traditions and core values, while the adjudication and performance criteria create the action. The traditions and performances together form the rituals that form the community of the band program. In many schools, the band's traditions have

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[10] Feldman et al., *Instrumental Music Education: Teaching with the Musical and Practical in Harmony* 238.

[11] Gary Smith, *The System: Marching Band Methods* (Chicago, IL: GIA Publications, 2019).

[12] Feldman*, Instrumental Music Education: Teaching with the Musical and Practical in Harmony*, 239.

[13] Denise Odello, "Ritualized Performance and Community Identity: A Historical Examination of Drum Corps Competition in the United States," International Journal of Community Music 13, no. 1 (2020): 65–79, https://doi.org/10.1386/ijcm_00010_1.

created an identity for the program, which brings expectations to the community, such as upholding excellence in music performance.

The drum and bugle corps activity has evolved and changed with its philosophies and theoretical practices. In the beginning, the corps kept with an aggressive style of performance. They utilized bugles in the key of G: soprano, alto, tenor, baritone, and contrabass. This required all performing members to be on the field, including timpani and mallets. This philosophy has shifted to use standard marching brass instruments (trumpets, mellophones, marching baritones/euphoniums, and contrabass tubas) and implementation of front ensembles that are stationary for concert percussion (mallets, timpani, chimes, and other concert-style percussion). Within the last decade, DCI has also begun allowing trombones and sousaphones.[14] Drum and bugle corps have directly influenced high school marching bands, and as their performance practices have changed, high school marching bands have followed.

Ensemble learning is a theory that suggests that individuals can learn better by collaborating with others rather than working alone.[15] While students must learn their music, much of the marching band activity cannot be learned individually and requires the whole ensemble to accomplish it. Ma and Hall describe three qualities of ensemble learning: "Members understand the activity is done together, performance requires a group, and learning must happen in group performance."[16] Students in high school band programs understand that band is not an individual activity but requires teamwork and cooperation. No one instrument is more important

[14] O'Dello, "Ritualized Performance and Community Identity: A Historical Examination of Drum Corps Competition in the United States," 77.

[15] Ma, "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band," 508.

[16] Ibid., 509.

than everyone else, and there are no “bench” players: everyone must work together as an ensemble to perform. Through performances, such as half-time shows and concerts, the ensemble is learning through their shared experience. Ensemble learning is unique to each group. The outcomes depend on the individual student's understanding of their role within the ensemble and how the ensemble functions around them.[17]

For marching bands, ensemble learning is a physical activity requiring body movement and a classroom activity requiring music rehearsal. On the field, the ensemble must learn how their actions work together to create forms and give physical life to the music. If the ensemble is not learning properly, issues arise in the drill, such as lapses in concentration.[18] Rituals and ensemble learning play an essential role in the theoretical framework of the marching band activity itself.

Some detracting factors can cause a school or a director to want to forgo non-academic performances despite festivals and competitions offering the opportunity for adjudication and quantitative measurement of a program’s growth and ability. Student learning outcomes, adjudication discrepancies, and the value that administrations can put on awards are all valid reasons to give pause to the notion of competitive music.

For most musical ensembles, including concert bands, orchestras, and choirs, festivals, and competitions are goals to strive for each year. Usually performing in only one or two judged events, students and directors utilize what they learn from the preparation and adjudication to continue forming their musical knowledge and experience.

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[17] Ma, "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band," 509.

[18] Ibid., 510.

Marching band is the only musical activity with a strictly strenuous calendar, with all events, judged and academic, scheduled usually within one or two months. Not only will marching bands perform at football games regularly on a Friday night, but most bands, even semi-competitive, will have a performance schedule with four or more judged festivals and competitions in place, typically from October through November. Antos states, "Over the past several decades, the competitive marching band has been harshly scrutinized and adamantly defended for its educational and artistic merit. However, its existence remains a substantial portion of most high school band programs."[19] Directors can have differing philosophies on this topic, some competing in only one festival each year, while others compete in up to ten festivals. Antos's study found the following:

> Respondents indicated, to a high degree, that music competition is valuable to their educational and musical pursuits. Many students revealed that competitive marching band (a) improved their musicianship, (b) increased their motivation, and (c) provided a rich social experience. On the contrary, most participants from this study also revealed that competitive marching band is stressful. Some students even indicated that they (a) had felt embarrassed about how they performed at a competition, (b) had wished that they were part of another school's marching band, and (c) had even considered quitting competitive marching band altogether. It is important to note that despite these contrasting viewpoints, these responses only indicate student perceptions. Whether or not a competitive marching band improves actual musicianship is unknown. Thus, music educators should proceed cautiously when using data from this study to evaluate competitive marching bands' place in their curricula.[20]

Kansas high schools have sizes ranging from ten students at Healy High School to 2430 students attending Wichita-Southeast High School.[21] The state's 354 high schools are divided into six divisions, class 1A-6A. The three smallest divisions, class 1A, 2A, and 3A, have an

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[19] Justin Antos. "An Investigation Into How Contest Outcomes Affect Student Attitudes Toward Competitive Marching Band." Journal of Band Research, 55.

[20] Ibid.

[21] "2022-2023 School Classifications," KSHSAA, accessed June 3, 2023, https://www.kshsaa.org/Public/General/Classifications.cfm.

enrollment range of 10-313. For this study, these classifications will constitute “small schools.” For small schools, selecting music for any ensemble may pose a challenge for adjudication and competition due to the limiting factors of the ensemble size and demands or requirements of advanced repertoire.[22]

Marching bands have a long-standing historical place in American music education. These ensembles have consisted of competitive and non-competitive groups, but they offer valuable learning methods and opportunities. The theories behind marching band help to inform how the students learn and form a community, much like a sports team. Schools in Kansas have a wide-ranging population and a high level of disparity among rural schools. This can affect the outcomes of the marching bands participating in festivals and competitions.

Problem Statement

A gap exists in the literature concerning the relationship between school size and marching band success. In Kansas, the governing body responsible for interscholastic activities, the Kansas High School Activities Association (KSHSAA), emphasizes assessment rather than competition. KSHSAA provides a rationale for directors to attend music festivals in March, April, and May but omits any rationale for marching band festivals. In April, the state hosts State Large Group for concert ensembles, where all schools can perform for ratings, but there are no rankings or champions.[23] Schools are divided into regional venues for State Large Group, and venues may host classes 1A through 6A in the same performance space, performing for the same judges. Outside of solos, ensembles, and large group festivals, KSHSAA does not host marching

[22] Silveira, "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances." *Journal of Research in Music Education* 68.

[23] Music - Kansas State High School Activities Association, accessed July 5, 2023, https://www.kshsaa.org/Public/Music/PDF/MusicPhilosophy.pdf.

band events. The festivals and competitions throughout the state are KSHSAA-sanctioned, but none are KSHSAA-hosted. The Kansas Bandmaster Association, composed of Kansas band directors external to KSHSAA, began hosting its state championship in 2016. While ranked festivals classify bands into divisions based on class size or band size, rated festivals tend to have all bands performing together in a random schedule. This means a band of 30 students may have to perform after a band of 150. Most often, the belief is that hard work will pay off in results, no matter the adversity. Stern's research reveals a resource inequity between highly competitive and struggling bands.[24] Rural Kansas schools are underfunded and lack many resources from the larger population centers of Wichita and Kansas City, KS, where many highly competitive large marching bands are located. Research has found that "the size of a performing ensemble has also been shown to influence raters' evaluations of performances. Researchers have found that larger marching bands were rated significantly higher than their smaller counterparts."[25] The problem is that literature has not fully addressed the relationship between band size and competition success, according to scores, and in a state like Kansas, where state-level organizations do not emphasize competition.

Purpose Statement

This quantitative, causal-comparison study addresses a gap in the literature about small-school marching band success in festival and competition settings with larger schools in Kansas. Quantitative data will be gathered from six marching festivals and competitions around Kansas. The data will consist of independent and dependent variables.

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[24] Jordan Stern. "Marching on an Uneven Field." Essay. In *Sociological Thinking in Music Education: International Intersections*, (Oxford: Oxford University Press USA - OSO, 2022.) 118.

[25] Jason M. Silveira, and Brian A. Silvey. "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances." Journal of Research in Music Education 68, no. 2 (2020).

The independent variables for this causal-comparison study will be band size, school size, school population demographics, and staff size. These independent variables may serve as indicators for performance outcomes, no matter how much hard work students put into their performances.[26] Another independent variable will be the adjudication panels at each festival or competition. Judges differ at each event, and factors such as judging experience and training can impact the score's reliability.[27] The dependent variables in this study will be the results and scores from judges. Judges' ratings could be considered an independent variable, as they can be unreliable when assessing poor performances versus successful performances.[28]

The school sample was determined after examining the final score data from all the sample events. Small schools participating in two or more events will be the sample size, as they will have multiple data points to show growth. Examining the results of small schools will provide a framework to determine ways that small schools can compete based on the adjudication rubric. The data from this study will guide small schools and rural music educators in addressing marching bands in their schools.

Significance of the Study

This study addresses the gap in the literature concerning the relationship between school size and marching band success. It pertains to the success of small-school marching bands in festival and competition settings with larger schools in Kansas. This study examines the theoretical significance of ensemble learning. Empirical evidence was gathered from the scores

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[26] Stern. "Marching on an Uneven Field." Essay. *In Sociological Thinking in Music Education: International Intersections*, 118.

[27] Silveira. "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances."

[28] Antos. "An Investigation into How Contest Outcomes Affect Student Attitudes Toward Competitive Marching Band." *Journal of Band Research*, 55.

and ratings of marching bands at competitions and festivals. The practical significance of this study is to provide small school marching bands with data to help guide them through the learning and performing process.

Ritual theory and ensemble learning are part of all band programs, regardless of the school or ensemble size. Small schools maintain traditions and expectations, which create their rituals.[29] Ensemble learning is a part of all band programs, as the band is an experience that requires all students to work together to learn their music for performance.[30]

The empirical significance of this study will be based on the quantitative data of scores and ratings collected from the six focus events. The size of the band and the difficulty of the music being performed can impact the observation of the performance.[31] Due to this, the judges' data will be examined to determine correlation and compare how different sizes of bands are rated in performance.

This study's practical significance will be offering applicable data for small school marching bands to structure their learning methods. Small schools in Kansas can range from 10 to 300 students. These small schools, typically located in rural communities, tend to lack the funding and participation of larger schools. As Stern explains, "the competitive advantages provided to schools in affluent communities with the monetary resources necessary to commission state-of-the-art show designs and hire additional band staff members. Schools with

[29] Odello, "Ritualized Performance and Community Identity: A Historical Examination of Drum Corps Competition in the United States,"

[30] Ma, "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band."

[31] Silveira. "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances."

smaller budgets or of lower socioeconomic status may, therefore, be disadvantaged in the field of a competitive marching band."[32]

Research Questions

The following questions will guide this study:

RQ1: Are there differences in overall total scores among bands based on size (1A, 2A, 3A, 4A, 5A, and 6A), number of staff members, and funding?

RQ2: How accurately can a linear combination of music performance (as measured by the rubric) and proper marching techniques (as measured by the rubric) predict small school (1A through 3A) marching bands earning a superior rating at festivals?

RQ3: How accurately can a linear combination of music performance (as measured by the rubric) and proper marching techniques (as measured by the rubric) predict small school (1A through 3A) marching bands earning a ranked placement at festivals?

Hypotheses

The following hypotheses can answer the corresponding research questions:

Hypothesis 1: There are no significant differences in scores among bands based on class size, staff size, and funding.

Hypothesis 2: The linear combination of music score and marching score cannot accurately predict small school marching bands earning a Superior rating in a festival.

Hypothesis 3: The linear combination of music and marching scores cannot accurately predict small school marching bands earning a ranked placement at festivals.

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[32] Stern, "Correlations between Socioeconomic Status and Scores at a Marching Band Contest." *Journal of Band Research 56.*

Identification of Variables

The variables for this study will consist of two groups of marching bands from small and large schools. Small schools will include marching bands belonging to schools with a total enrollment of up to 313 students in classes 1A, 2A, and 3A. Large schools will have an enrollment of 320-2430 students in classes 4A, 5A, and 6A.

Method

The method for this quantitative casual-comparative study will consist of gathering scoring data from the following six marching band festivals and competitions: the Kansas State Fair Marching Band Festival, Central States Marching Festival, High Plains Marching Festival, Neewollah Marching Festival, KBA Small Schools Championship, and the KBA Open Class Championship. Small schools that perform in more than one of the six focus interscholastic performances will be the primary focus of this study.

The quantitative research design examines how scores between small and large schools compare. Scores and rubrics provide empirical data to study for competitive comparison. Inconsistencies in scoring between interscholastic events for focus bands will be observable.

The causal-comparative method examines large-school marching band performance ratings and ranking influence small-school marching band performance ratings and rankings. The results from non-divisional interscholastic events, including the Kansas State Fair Marching Competition, Central State Marching Festival, and High Plains Marching Festival, will be compared to the results of the events that are divided into divisions: KBA Championships and Neewollah.

The data provides a comparative analysis of division performances' effect on schools. The results of small schools competing against like-sized marching bands will be compared to those

of small schools competing and performing with large school marching bands. The results of this study provide Kansas directors with data and evidence concerning small school marching band participation and potential success in interscholastic events.

Research Plan

The first data collection was September 11-13 at the Kansas State Fair marching band program. This interscholastic event spans three days and will see over 80-100 bands performing in parade and arena stand-still. Bands participating in this event consisted of 1A-6A programs, with the same three judges adjudicating the parade and the same three judges adjudicating the arena over the three days. Quantitative data was collected from the official judges' ratings, showing all three judges' scores per performance venue. Band size and number of staff members were determined through personal observation and other factors the judges may be rating on. Once all ratings and scores were collected, this event served as a baseline for small schools versus large schools at the end of October. Bands that performed at the Kansas State Fair and at least one other listed interscholastic event will be analyzed separately from small schools that did not participate in the Kansas State Fair but performed in a minimum of two interscholastic events. A copy of a blank judge rubric will be requested for analysis.

The Central States Marching Festival at Kansas State University is held on October 14. This ratings-only festival draws forty or more bands from Kansas, Missouri, Nebraska, and Oklahoma. Kansas bands from classes 1A-6A primarily attend this festival. Judges for this festival come from out-of-state and have a Drum Corps International judging or university director background. The field is an NCAA division-I field with collegiate hash marks and temporary Kansas high school 11-man hash marks placed on the turf. The overall ratings for bands will comprise the data. A copy of a blank judge rubric will be requested for analysis.

The High Plains Marching Festival at Fort Hays State University is held on October 23rd. This festival is attended by bands in class 1A-6A from western Kansas and along I-70. Large schools from western Kansas participating in the Central States Marching Festival may also participate in the High Plains Marching Festival. This festival has many small school bands that attend, including bands from class 1A and 2A whose football teams play 8-man football. 8-man football fields in Kansas are ten yards narrower and twenty yards shorter than 11-man football fields, making them 80 yards by 40 yards. Fort Hays State University provides temporary hash marks for both 11-man- and 8-man schools. Judges for this festival consist of FHSU directors and area collegiate directors from Kansas. The ratings for all bands were requested, with a full breakdown by adjudication category. A copy of a blank judge rubric will be requested for analysis. Kansas State University and Fort Hays State University could not provide complete point breakdowns of results, only the final posted total rating.

The Neewollah Marching Festival in Independence, KS, was held on October 28. This festival comprised ratings, with bands awarded “best in class” and “grand champion.” The ratings for all bands were requested, with a full breakdown by adjudication category. A copy of a blank judge rubric will be requested for analysis.

The KBA championships are the final set of data to be analyzed. The Small Schools Championship was held on October 28 at Hutchinson Community College, and the Open Class Championship was on October 21 at the University of Kansas. These ranked events have a prelims-finals format. Scores were requested with complete categorical breakdowns from both prelims and finals for both events. A copy of a blank judge rubric will be requested for analysis.

Once all quantitative data was collected, scores were analyzed and cross-referenced for bands with multiple performances to determine the accuracy of scores.

Core Concepts

Marching bands are known for performing in civic parades and at half-time during high school and collegiate football games. From high school to college, students involved in marching band spend time outside of the classroom practicing their art form to create the best performance possible. Marching bands are more than just a musical ensemble. For many, the "marching band activity has evolved from its military roots into a complex idiom many enthusiasts call the marching arts."[33] They provide a sense of pride for communities' local football teams.[34] Football without a marching band is difficult to imagine for many individuals involved.

The physical nature of the marching band activity creates a sense of competitiveness for performers and directors. This competitiveness drives the direction of bands as they seek to perform at festivals and competitions for the chance to earn recognition and awards. The marching bands' music and style provide various genres for performers and the audience. A band may perform a show based on popular music without a centralized theme, or a band may perform an elaborate production with electronics, sound systems, and props.

For colleges and universities, the marching band is one of the primary identities of the music department. Thousands of fans and spectators will witness these ensembles every Saturday, providing a reach to an audience that will not attend a concert performed by the band, orchestra, or choir.[35] While there is no competition circuit or awards to win, many college

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[33]Carol Frierson-Campbell, Clare Hall, Sean Robert Powell, Guillermo Rosabal-Coto, and Jordan Stern. "Marching on an Uneven Field." 117.

[34]Hildegard Froehlich, "Music Education and Community: Reflections on 'Webs of Interaction' in School Music," Action, Criticism & *Theory for Music Education*, March 2009, http://act.maydaygroup.org/articles/Froehlich8_1.pdf.

[35] Froehlich, "Music Education and Community: Reflections on 'Webs of Interaction' in School Music," 85.

students participate in this level of marching band due to the sense of family, community, and school pride.

Each year, marching bands travel to perform at marching festivals and competitions around the country. These adjudicated events can occur regionally, hosted by universities and local schools, or be part of a competitive circuit that culminates in the Bands of America Grand Nationals Championships.[36] In Kansas, per KSHSAA guidelines and rules, bands are limited to four interscholastic evaluated events and a 500-mile radius for out-of-state travel.[37] This rule limits the competitive ability of schools. Notable interscholastic events in Kansas include the Central States Marching Festival, hosted by Kansas State University (rated); High Plains Marching Festivals, sponsored by Fort Hays State University (rated); Neewollah Marching Festival (rated and semi-ranked); the Kansas State Fair Marching Band Program (rated); the unofficial state championships, hosted by the Kansas Bandmaster Association- Small School Marching Championship (ranked) and the Open Class Marching Championship (ranked). The concept of festival versus competition versus assessment is not new. Historically, as one author notes, “many directors and administrators have felt that the competitive nature of these events was inconsistent with educational values.”[38]

Marching band festivals and competitions are judged by a panel of experts in the field. These judges can be collegiate educators, high school band directors trained in adjudication, or

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[36]Glen A. Brumbach, "Saturday Night Lights: The Origin and Evolution Ok a Marching Band Adjudication Contest And Circuit." *Journal of Band Research* 56, no. 2 (Spring, 2021): 45,59,76, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/saturday-night-lights-origin-evolution-ok/docview/2531349563/se-2.

[37]“Music Manual 2022-23 - KSHSAA,” Kansas High School Activities Association, 8.

[17] Kenneth J. Moore, "Anatomy of a Festival: Contest, Competition or Assessment?" *Journal of Band Research* 55, no. 2 (2020): 54-80

professional judges with backgrounds in Drum Corps International and Band of America judging.[39] Marching festivals and competitions in Kansas select judges on an individual basis. Festivals that cater to Kansas schools often rely on local college directors and retired or current high school band directors who are experts in the marching arts. More prominent festivals, such as Kansas State University's Central States Marching Festival and the KBA Championships, will bring in judges outside the state to provide a different perspective.

Kansas was one of the earliest states to hold a state-wide music festival with judges, dating back to 1913. In 1929, the first adjudication rubric with numerical ratings was published and employed in the state to adjudicate festivals.[40] These numerical ratings ranged from I to VII, with descriptive titles of Highly Superior (I), Superior (II), Excellent (III), Good (IV), Average (V), Below Average (VI), and Inferior (VII).[41] Today's modern rubric for State Festival adjudication is I-V: Outstanding, Excellent, Good, Poor, and Ineffective.[42] While these ratings are for concert ensemble contests, a variation is employed for marching band festival adjudication. Festivals with ratings will often only award a rating but may incorporate caption awards, such as "Best in Class" and "Best in Show."

Competitions with ranked adjudication provide marching bands with point-total scores, allowing everyone to see how the points all compare, with a ranking order. Often, this format

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[39] Stephen E. King and Vernon Burnsed. "A Study Of The Reliability Of Adjudicator Ratings At The 2005 Virginia Band And Orchestra Directors Association State Marching Band Festivals." *Journal of Band Research* 45, no. 1 (Fall, 2009).

[13] George H. McDow and Daniel L. Stiffler. "Statewide Public School Music Competitions/Festivals in Kansas and Oklahoma: The Beginnings of the School Music Contest Movement in the United States." *Journal of Historical Research in Music Education* 41, no. 2 (2020): 132-155.

[41] McDow, "Statewide Public School Music Competitions/Festivals in Kansas and Oklahoma: The Beginnings of the School Music Contest Movement in the United States."

[42]"Large-Group Rubrics," Music, accessed June 3, 2023, https://kshsaa.org/Public/Music/Main.cfm.

employs a prelims-finals schedule with top-ranked ensembles in prelims advancing to finals. For ranked marching band competitions, judges are assigned captions, or a specific concept, to focus on, and their scores are all tabulated to provide an overall point total for each band.[43] By applying these point totals, bands are ranked first to last, providing a more precise depiction of overall competitive ability.

The marching band rubric is split into multiple caption sections. Each detail is a specific area of the marching band's performance. Rubrics may vary depending on the organization of the festival or competition. In Kansas, there is no official state rubric. The rubric sections typically contain an area for marching and maneuvering, musical performance, color guard performance, percussion performance, and general effect (GE).

The philosophy of marching band style can influence the competitiveness of bands, from traditional corps-style marching bands to show-style bands, such as the Historically Black Colleges and Universities (HBCUs) bands. A corps-style band is focused on the precision of formations and musical abilities to execute a show to the highest standards. A showband may be focused on performing at football games and dedicate their time to perfecting their craft for their community rather than interscholastic competition or assessment.

The concept of corps style is derived from the drum and bugle corps that have performed across America since post-World War II. Most drum and bugle corps perform as Drum Corps International (DCI) members and feature highly competitive and athletic shows. One author explains it: “Competitive drum corps represents an unusual artistic-athletic activity that is competitive not at the individual, but at a collective group level. It is related to the performing

[43]Glen A. Brumbach. "Saturday Night Lights: The Origin and Evolution Ok A Marching Band Adjudication Contest And Circuit."

arts and competitive sports, but not fully analogous to either."[44] These drum and bugle corps have influenced high school marching bands for decades. As the corps style evolved, high schools followed suit. High schools followed once DCI began incorporating electronics, such as microphones and amplification. When the corps began adding narration and intricate storylines to their shows, high schools followed.[45] Corps-style bands often have complex shows developed for the judges and audience to achieve the highest competitive scores.[46]

Designing the halftime and competition show for marching bands is the most crucial aspect of the educational process. The show must fit the ensemble while also being the director's vision. The marching band season begins in the summer when high school bands host band camps. During these camps, the music is rehearsed, and the physical aspects of the marching band are implemented and rehearsed. The show itself can comprise music selected to fit a theme, be a stock show that has already been published with multiple movements, be a custom show that requires rights to purchase or perform or be a completely original show with custom music written for the band by an arranger/composer or the director.[47] A drill writer or director can custom-design the drill using complex computer software. The band's personnel and instrumentation also need to be considered and can fluctuate yearly based on enrollment and graduation.

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[44]Daniel Patrick Balestrini, and Heidrun Stoeger. "Eminence-Focused Talent Development in Drum and Bugle Corps." *Gifted and Talented International* 36, no. 1-2 (2021): 32-43.

[45] Glen A. Brumbach, "Saturday Night Lights: The Origin And Evolution Of A Marching Band Adjudication Contest And Circuit."

[46]Jasmine Y. Ma and Rogers Hall. "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band." *Instructional Science* 46, no. 4 (08, 2018): 507-32,

[47] Wayne Markworth, "Implementing the show Plan." *School Band and Orchestra* 21, no. 8 (2018): 34-34.

The performance of a marching band is an experience for both the performers and the audience. This experience needs to be considered when designing a show. As Wayne Markworth explains, “There needs to be an effect or applause point every 20-30 seconds in the show. It can be a ‘stand up and shout’ moment or a beautiful phrase that ‘takes your breath away,’ but it must be something -musical or visual- that makes the audience react. Every few minutes (2 or 3 times in a show), there needs to be a memorable "Wow" moment. The most effective moments in a show combine music and visuals.”[48]

Definition of Terms

Color Guard: Provides a visual interpretation of the show's music, style, and theme through the implementation of a combination of flags, rifles, other props, and costumes[49]

Drum Corps International (DCI): comprised of drum and bugle corps, ensembles that do not use woodwind instruments, and whose membership is open to young adults ages 14-22; not connected to educational institutions and function as the highest level of marching activity, akin to a club activity for youth sports.

General Effect: refers to several factors that affect overall performance; should elicit something from the crowd, whether it is stunned silence or cheers and applause.[50]

Kanas Bandmaster Association (KBA): a professional organization for band directors in Kansas, not to be confused with KMEA, whose mission is to “build better bands by

[48] Wayne Markworth, *The Dynamic Marching Band* (Erscheinungsort nicht ermittelbar: Accent Publ., 2008), 114.

[49] Ibid., 57.

[50] Markworth, *The Dynamic Marching Band*, 114.

providing educational opportunities, special programs, and recognition for band musicians, students, and directors throughout Kansas."[51]

Kansas High School Activities Association (KSHSAA): governs all interscholastic activities in Kansas for high schools; music activities function separately from the Kansas Music Educators Association (KMEA), which sponsors the all-state ensembles.

Marching Brass: consists of trumpets, mellophones (marching F-horns), trombones, baritones, and tubas or sousaphones; unlike concert instruments, the mellophones, baritones, and marching tubas are bugle-style, shaped more like trumpets with bells forward.

Percussion: refers to two separate percussion sections: the drumline, or battery, consisting of snare drums, tenors (quads or quints), bass drums, and cymbals, and it performs on the field with the woodwinds, brass, and color guard; and the front ensemble, often referred to as the "pit," which is stationary on the front sideline, in front of the ensemble on the field, and is made up of mallet keyboards (glockenspiel, xylophone, vibraphone, and marimba), timpani, concert bass drum, chimes, and other concert percussion instruments.[52]

Wind Section: refers to the woodwinds and brass instruments altogether.[53]

Chapter Summary

This quantitative, casual-comparison study examines the results from marching band festivals and competitions in Kansas to compare and analyze the scores of small schools, classified as 1A, 2A, and 3A, and large schools, classified as 4A, 5A, and 6A. Marching bands

[51] "About KBA," Kansas Bandmasters Association, accessed June 22, 2023, https://kansasbandmasters.com/?page_id=143.

[52] Markworth, *The Dynamic Marching Band*, 42-45.

[53] Ibid., 36.

who perform in two or more of the focus interscholastic events, as defined by KSHSAA, are the primary focus. This study provides a background for further developmental learning for small school band directors.

Chapter 2

Introduction

Music ensembles, such as choir, band, and orchestra, provide students with a collective learning experience. The goal of the director or instructor is not just to teach students music theory and how to play an instrument or sing but to create something collectively. Albert Bandura's social learning theory describes this process as a "reciprocal relationship between the processes of cognition and the information derived from the environment."[54] The idea of social learning is evident within the marching band itself. Students and marching band performers learn their parts and how their movements, music, and actions interact to create a visual and auditory product.[55]

Social Learning Theory

Albert Bandura's social learning theory (SLT) explains how humans can learn from observable behavior and modeling. This author notes that "man's capacity to learn by observation enables him to acquire large, integrated units of behavior by example without gradually building up the patterns by tedious trial and error."[56] This theory directly relates to music education: the relationship between modeling and replication is crucial to learning. Music educators often model for students, whether modeling on an instrument to demonstrate pitches and hand positions or fingerings or applying counting and singing of parts to explain rhythms. Students learn by observing models and synthesizing what is taught. In the band, they understand

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[54]Ted L. Rosenthal and Barry J. Zimmerman, essay, in *Social Learning and Cognition* (Academic Press, 1978), 27.

[55]Jasmine Y. Ma and Rogers Hall. "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band." Instructional Science 46, no. 4 (08, 2018): 507-32.

[56] Albert Bandura, *Social Learning Theory* (New York City, NY: General Learning Press, 1971), 2.

specific mechanics like hand and embouchure coordination. Brass players learning their notes may need to hear how the partials sound because multiple notes require the same hand and finger positions.

Bandura's theory explains that observation and experience lead to learning new behavior patterns.[57] This theory directly relates to marching band, which requires new student behavioral patterns. Students learn verbal and nonverbal commands and responses through observation and modeling, and as they progress through the program, their experiences inform their continued behavior. As a marching band, the members must function as one, dealing with multiple factors that can affect their performance and outcomes. However, their new behavioral patterns should remain the same. In the marching band season, new behavioral patterns are taught and emphasized early in the learning process. Established members are responsible for instructing new members about what must be performed. The more experienced students mentor and guide the younger students, modeling the steps that must be followed.

The social learning theory suggests that "behavior is learned, at least in its initial form, before it is performed. Observing a model of the desired behavior, an individual can understand how the different response components must be combined and sequenced to produce new behavioral patterns."[58] Outside of the marching band, all other music ensembles require their members to follow specific behavioral patterns. These patterns consist of processes and protocols to be followed during rehearsals and performances. They also include guidelines on how to enter the classroom, what to wear for performances, and how to behave on stage. Students need time and guidance to learn these behaviors, starting from general music and first-year instrumental

[57]Bandura, *Social Learning Theory*, 4.

[58] Ibid., 8.

classes. As they progress through the upper secondary grades, students observe and model these behaviors so frequently that they become second nature.

Role Models

Ahn et al.'s discussion of role models and social learning theory examines the theory's application to education and what makes an effective role model. The author notes that "an effective role model should demonstrate competence and attainable success in the desired or relevant domain, be someone that others can identify as similar or self-relevant, and explain how they attained their success."[59] Music educators, peers, community members, and family all possess the ability to serve as role models in this sense for students in instrumental music.

The first aspect of an influential role model, competence, is vital as the skill and abilities in the subject matter predicate the success of those learning. Music is a skill-based learning experience. Good music role models should demonstrate competence in their subject and demonstrate proper fingerings, intonation tendencies, and playing position for each instrument, from which students can learn.[60] Knowledge of fingering, slide positions, and percussion rudiments is essential as those skills translate to performance. A theoretical understanding of music and sound is vital to teaching music. Without this knowledge, the music classroom and concerts would be a cacophony of noise rather than the sound the composer envisioned.

Competence comes from several experiences, but the teacher's educational background is essential. An educator's basic competence is demonstrated by their college courses, accreditation

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[59] Janet N Ahn, Danfei Hu, and Melissa Vega, "'Do as I Do, Not as I Say': Using Social Learning Theory to Unpack the Impact of Role Models on Students' Outcomes in Education," American Psychological Association, December 20, 2019, https://psycnet.apa.org/record/2019-80390-001.

[60] David M Marx, and Sei J. Ko. "Superstars "like" Me: The Effect of Role Model Similarity on Performance under Threat." European Journal of Social Psychology 42, no. 7 (2012): 807-812. Accessed April 12, 2024. https://doi.org/10.1002/ejsp.1907.

and licensure, and commitment to continued growth through music-related professional development. The educator's mastery and skill on their primary instrument demonstrate their competence in the subject matter. The accomplishments and abilities of the director should be considered attainable by students.[61] The qualities of competence are not related to only the director. Peers, family, and community members can all demonstrate their competence similarly. When students see this competency, they are motivated by their surrounding role models.

The second aspect of an influential role model, identifiable and self-relevant, is demonstrated in how music students identify with their superior role models. Sharing similarities with a role model can enhance students' experiences.[62] Similarities can include primary instrument competency, interests outside of music, and personal traits. These similarities allow students to identify and associate with their role models.

The third identified aspect of an influential role model is how the role model attained success. According to the authors, “individuals are more likely to benefit from a role model's success if the success is attributed to internal, controllable, and stable factors, rather than external, uncontrollable, and unstable factors.”[63] For music, examples of these internal and controllable factors can include how often the role model practices or what their behavior is like within the context of the musical experience. When students observe older peers putting in the time to practice becoming better musicians, they may be motivated by the behavior observed.

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[61] Marx, and Ko, "Superstars “like” Me: The Effect of Role Model Similarity on Performance under Threat.," 4.

[62] Janet N Ahn, Danfei Hu, and Melissa Vega, “‘Do as I Do, Not as I Say’: Using Social Learning Theory to Unpack the Impact of Role Models on Students’ Outcomes in Education,” American Psychological Association, 4.

[63] Ahn, “Do as I Do, Not as I Say.” 5.

Bandura's social learning theory emphasizes the importance of modeling and how it can be achieved in various contexts. The author notes the following:

> Much social learning occurs based on casual or studied observation of exemplary models. As linguistic skills are developed, verbal modeling is gradually substituted for behavioral modeling as the preferred mode of response guidance. By performing sequences of actions described in instructional manuals, people can learn how to assemble and operate complicated mechanical equipment, behave in various unfamiliar social situations, and perform vocational and recreational tasks skillfully. Verbal modeling is used extensively because one can convey through words an almost infinite variety of complex behaviors that would be exceedingly difficult and time-consuming to portray behaviorally.[64]

Instrumental music classes, such as band and orchestra, rely on various modeling styles. Method books provide visual models for students to observe, especially for fingering and slide position charts, to know how to make the different pitches on various instruments. When students begin to learn an instrument, behavioral modeling is vital to demonstrate proper posture, hand positions, or how to hold the instrument. As music students progress, verbal modeling by the instructor becomes the primary modeling, while behavioral modeling by peers remains essential.

Ensemble Learning

While Bandura's social learning theory focuses on observational and behavioral learning, Ma and Hall describe the concept of "ensemble learning" in their article "Learning a Part Together."[65] This learning method is unique to musical ensembles, such as band and orchestra. Their study focused on a competitive high school marching band and how students and ensembles learn things that they cannot learn independently.[66] Ensemble learning consists of

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[64] Bandura, *Social Learning Theory*, 10.

[65] Jasmine Y. Ma and Rogers Hall. "Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band." *Instructional Science* 46, no. 4 (08, 2018).

[66] Ibid., 508.

three parts, “members understand the activity is done together, performance requires a group, and learning must happen in group performance.”[67]

The band participants comprise the referenced group in ensemble learning. In this case, the members of the group recognize that they are all taking part in the same activity, much like the concert audience actively participates in observing the performance. The student's performance in ensemble learning was evaluated by reviewing what went well and what needed to be focused on for correction. During rehearsals, instances where the band wasn't musically or physically in sync could be addressed. Still, it required the entire ensemble to learn together and experience the breakdowns and improvements as a group. Specific infrastructure must be in place to facilitate students' learning in the ensemble.

> This included location-specific ways of listening for sounds in the music while moving on the field (e.g., alternating attention to the moving "drum line" or stationary orchestral "pit") or seeking visual cues to support coordinated movement and instrumental play (e.g., watching on-field conductors' arm movements or following proximal formations in peers' moving/playing bodies).[68]

This infrastructure must be in place for marching bands to learn through ensemble learning. Without the infrastructure, learning will be complex. Music combines multiple factors within the individual performer and the entire ensemble. The marching band adds complexity to these factors with movement and external factors that are out of the band’s control, such as weather. If a high school marching band learns their show based on eleven-man hash marks, but a festival or competition at a university only has college hash marks, then a vital infrastructure component will be missing for the ensemble to rely on. This would cause a tear, or breakdown,

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[67] Ma and Hall. “Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band.” 509.

[68] Ibid., 510.

described as a “breakdown of coordination in which different sections of the band got ahead of or behind each other in the musical score.”[69] Learning that occurs when students overcome a breakdown like this helps reinforce the ensemble's infrastructure.

Equity for Small School Music Programs

Instrumental music is a subject and experience that benefits from large numbers in an ensemble. A concert band with full instrumentation, including bassoons and oboes, can play all the parts the composer wrote in the score. At the same time, a smaller ensemble may comprise an unbalanced instrumentation and lack important parts like F horns and double reeds. These key instruments rely on other instruments to play cues, which are essential parts for a specific instrument but written in the music for another instrument to play in its absence. A fifty-member marching band with five tubas will have a different musical performance than a fifty-member marching band with one baritone and no tubas.

Not all schools and band configurations are equal. School funding in Kansas consists of federal, state, and local funding. As of 2021, Kansas calculates funding “by evaluating student performance and then calculating the funding necessary to move those students to a proficiency level considered adequate.”[70] The budget is calculated by multiplying each district's base aid for student proficiency and the weighted full-time equivalency (FTE). Calculating the budget based on FTE may limit smaller schools with fewer students. Budget limitations may affect a school's ability to facilitate a band program. These limitations may include staff, equipment needs, and other materials a band program requires. One answer to funding issues is the need for programs

[69] Ma, “Learning a Part Together: Ensemble Learning and Infrastructure in a Competitive High School Marching Band.” 508.

[70] Corey Funderburg, and Spencer D. Stone. "Kansas." Journal of Education Finance, vol. 46, no. 3, Wntr 2021, pp. 283+. Gale OneFile: LegalTrac, link.gale.com/apps/doc/A659749022/LT?u=vic_liberty&sid=summon&xid=4b25361f. Accessed 11 Apr. 2024.

to run fundraisers. Elpus and Grise's survey of music teachers found that most educators endorsed the statement that fundraising was necessary to offer adequate music instruction.[71]

Jordan Stern's essay, "Marching on an Uneven Field," addresses the inequity of marching band programs.[72] Marching bands have evolved from performing shows comprising music and moving formations to full productions with props, electronic sound systems, and extravagant costumes.[73] The extravagance of modern competitive marching bands highlights the disparity between schools with larger populations and budgets and smaller schools, typically in rural areas, with fewer resources. By comparison, these two groups are incomparable, leaving students in the smaller schools and bands feeling like failures because they do not have the same visual abilities as the larger schools and bands.[74] Bergee and Platt found that schedules based on ensemble size, with small schools performing early in the day and large schools performing later, resulted in large schools receiving most of the Superior ratings.[75] While studies have shown that ensemble size affects marching bands and choirs, Silveira and Silvey found no empirical evidence that ensemble size affects large ensembles for concert bands.[76]

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[71] Kenneth Elpus, and Adam Grisé. "Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?" Journal of Research in Music Education 67, no. 1 (2019): 6–22. https://www.jstor.org/stable/48588766.

[72] Jordan Stern. "Marching on an Uneven Field." Essay. In *Sociological Thinking in Music Education: International Intersections*, (Oxford: Oxford University Press USA - OSO, 2022.)

[73] Ibid., 118.

[74] Ibid., 119.

[75] Martin J. Bergee, and Melvin C. Platt. "Influence of Selected Variables on Solo and Small-Ensemble Festival Ratings." Journal of Research in Music Education 51, no. 4 (Winter, 2003): 342-53, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/influence-selected-variables-on-solo-small/docview/214479181/se-2.

[76] Silveira, "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances." Journal of Research in Music Education 68.

Sterns cites Vincent Bates' article "Social Class and School Music" to highlight the belief that students can achieve whatever they want if they work diligently. This idea can lead to discouragement, as students in economically disadvantaged communities often experience difficulty replicating the same results as students in schools serving more affluent communities.[77] "If students from low-income families fail to achieve at the same levels as wealthier students, they might assume it is because they did not work hard enough. Conversely, middle-class and upper-class students may attribute higher achievement to greater diligence, superior intelligence, or genetics."[78]

Students in small school instrumental ensembles see and hear what other bands from more prominent and resourced schools and districts are accomplishing. This can be detrimental as students know they cannot compete physically or musically.[79] This is Stern's primary concept regarding the inequity experienced by under-resourced schools.

Instrumental music is an expensive activity that is not always self-sufficient, whereas athletics can generate revenue through ticket sales, ad revenue for programs, and corporate sponsorships. While athletics have several different avenues for revenue, music programs often rely on music boosters. A 2015 study found that over 5,000 music boosters raised $215 million nationwide, with at least four programs raising $1 million each.[80] Instrumental music programs' operations costs include deficits. Unlike athletic events, music programs pay fees to participate

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[77] Vincent C. Bates. "Social Class and School Music." Music Educators Journal 98, no 4. (2012). 36.

[78] Ibid, 36.

[79] Mulcahy, Krista Leann Johns. "The effects of resources on the performance of competitive high school marching bands." PhD diss., Boston University, 2017, 25.

[80] Kenneth Elpus, and Adam Grisé. "Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?" Journal of Research in Music Education 67, no. 1 (2019): 6–22. https://www.jstor.org/stable/48588766.

in most activities and events. Marching band uniforms require a substantial financial commitment, costing between $200 to over $600 per uniform, depending on the company.[81] That commitment often requires the band to wear the uniform for a decade or more, whereas sports teams receive new uniforms regularly.

Economic Capital

Schools with more significant economic capital and monetary wealth can experience a considerable competitive advantage for students in band compared to those with less economic capital.[82] The advantage originates from instrumental music programs' budget and how they implement it. Regularly replacing crucial instruments, such as drumline equipment and marching low brass and woodwinds, provides an advantage due to the quality of available equipment.[83] Schools accessing thirty-year-old drumlines will not experience the same musical effect or playability as schools operating with the most current equipment. Instrumental technology evolves regularly, but schools with less economic capital cannot always provide the best technology for their students. Music also induces a considerable financial strain on programs. New music is expensive. A typical piece of music can cost fifty to seventy dollars[84] and is costly for programs. Competitive programs often purchase custom arrangements and custom drills that cost thousands of dollars.[85]

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[81] "Band Uniforms," McCormick's, accessed April 12, 2024, https://mccormicksnet.com/pages/band-uniforms.

[82] Stern. "Marching on an Uneven Field." 120.

[83] Vincent C Bates. "Social Class and School Music." Music Educators Journal 98, no. 4 (2012): 33–37. http://www.jstor.org/stable/41692636.

[84] Mulcahy. "The Effects of Resources on the Performance of Competitive High School Marching Bands."

[85] Ibid.

Funding for school budgets comes from local, state, and federal levels.[86] These taxes fund various education programs within the school, including band programs. Stern's research showed that nearly 90% of a large suburban school district's music budget was allocated for staff salaries and benefits, leaving the rest for the program's operation.[87] Due to this budget shortfall, band programs must seek external funding through boosters, fundraising, and other donations. A nationwide survey of band directors showed that, on average, competitive marching bands exceeded their annual budgets by over $30,000.[88] These economic issues can be complex for disadvantaged programs. Some districts may be unable to support a music booster program or lack the community economic infrastructure to support donations and sponsorships.

Another area of capital is parents. This type of capital refers to the required fees that families must pay the school for their students to participate in band, also known as pay-to-play fees.[89] These fees can address the cost of materials (sheet music, instrumental supplies, etc.), instrument rental fees, and uniform fees. These fees are often waived for families who qualify for free or reduced lunch services, which provides less capital for the program's operation. Stern states:

> In my experience, schools of a high socioeconomic status tend to charge the highest fees; conversely, many low-socioeconomic-status schools charge minimal fees or do not collect fees at all. This disparity of collected fees between programs most likely contributes to the salient effect of school socioeconomic status on competitive scores at marching band contests.[90]

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[86] Kansas." Journal of Education Finance, vol. 46, no. 3, Wntr 2021, pp. 283+. Gale OneFile: LegalTrac,

[87] Stern, "Marching on an Uneven Field." 120.

[88] Ibid., 121.

[89] Mulcahy. "The Effects of Resources on the Performance of Competitive High School Marching Bands."

[90] Stern. "Marching on an Uneven Field." 121.

Sterns showcases the economic issues band programs in rural and underfunded school districts experience. Non-musical factors such as appearance, equipment, budget, and staff have been shown to greatly impact a marching band's results, with bands from higher socio-economic settings receiving higher scores.[91] Usually, this juxtaposition provides the audience and judges with an idea of the school's socioeconomic status. It can psychologically affect the performers, as they already perceive themselves as inadequate compared to the other bands.[92]

The director also maintains economic capital outside the economic capital, which can affect the program.[93] This director-specific economic capital includes past experiences, such as participation in activities like Drum Corps International, professional development, and advanced degrees.[94] These opportunities can influence the program itself.

The one form of capital that may be difficult to overcome for programs is symbolic capital. This capital is not financial but is based on peer recognition from parents, directors, and community members.[95] Many programs aim to win festivals, earn superior ratings, and experience the recognition and power of being a top program. This symbolic capital also provides a measurement standard. However, this can also be detrimental, as administrators may

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[91] David A. Rickels. "Nonperformance Variables as Predictors of Marching Band Contest Results." Bulletin of the Council for Research in Music Education, no. 194 (2012): 53–72. https://doi.org/10.5406/bulcouresmusedu.194.0053.

[92] Peter Gouzouasis, and Alan Henderson. "Secondary Student Perspectives on Musical and Educational Outcomes from Participation in Band Festivals." Music Education Research 14, no. 4 (2012): 479–98. doi:10.1080/14613808.2012.714361

[93] Stern, Marching on an Uneven Field 121.

[94] Ibid., 122.

[95] Lilliedahl, Jonathan. "Class, Capital, and School Culture: Parental Involvement in Public Schools with Specialised Music Programmes." British Journal of Sociology of Education 42, no. 2 (2021): 245–59. doi:10.1080/01425692.2021.1875198.

compare their band program's lack of success with other programs.[96] Symbolic capital can be synonymous with programs, providing a preconceived idea of their potential performance and the program and director's reputation, thus influencing the audience and judges.[97]

Stern concludes that all the types of capital available to band directors and their programs directly affect their success. Economic capital leads to success, and success leads to symbolic capital, which can translate into symbolic power for the director. This extended power continues the cycle, allowing the director to replicate their success.[98]

In a separate study, Stern examined the correlation between socioeconomic status and scores for marching band festivals. This study focuses on the competitive marching band circuit in Texas. This study demonstrated a negative correlation between bands serving students originating from lower socioeconomic communities and the scores they received at festivals.[99]

Effect of Band Size

Like most ensemble activities, the marching band can depend on participation and population size. The number of participating students directly impacts the quality of the product and performance. The balance of instrumentation between the winds and percussion and repertoire selections for contests are two primary concerns for small band programs.

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[96] Phillip M. Hash. "A Comparison Of The Ratings And Reliability On Two Band/Orchestra Festival Adjudication Forms." Journal of Band Research 55, no. 1 (Fall, 2019): 1,17,75, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/comparison-ratings-reliability-on-two-band/docview/2317557490/se-2.

[97] D.J. Springer, and Bradley, K. D. (2018). Investigating adjudicator bias in concert band evaluations: An application of the Many-Facets Rasch Model. Musicae Scientiae, 22(3), 377-393. https://doi.org/10.1177/1029864917697782

[98] Ibid., 126

[99] Stern, "Correlations Between Socioeconomic Status," *Journal of Band Research 56*, no. 2, (2021) 6.

As a former renowned high school band director and current Director of Winds for Winter Guard International, Wayne Markworth provides detailed expertise in running a successful marching band program. In his textbook "The Dynamic Marching Band," Markworth guides music education students and directors in creating a successful marching band.[100] He has the following to say: "A balanced instrumentation will always make an ensemble sound better, while an unbalanced instrumentation can make it difficult, if not impossible, to achieve musical success."[101] The idea of balance, however, is subjective to each director and ensemble. Ideas like switching a single mellophone player to a trumpet are not always best, and educators should consider the actual needs of the ensemble and students.[102] Suggestions for balanced instrumentation are provided for winds, percussion, and color guard throughout several sections to give the best options for bands of various sizes: thirty-two members, forty-eight members, sixty-eight members, ninety-six members, and 132 members.[103] These suggestions could be helpful as they provide a breakdown of woodwinds, brass, and percussion for each level of marching band. Markworth recommends the smallest size for a marching band that has thirty-two members. This band should consist of twelve woodwinds, which include four flutes, four clarinets, and four alto saxophones. It should also have twelve brass members, including six trumpets, four baritones, and two tubas. The drumline should have six members, including two snare drums, one tenor drum, and three bass drums. Finally, the front ensemble should have three

[100] Wayne Markworth, *The Dynamic Marching Band* (Erscheinungsort nicht ermittelbar: Accent Publications, 2008).

[101] Ibid., 35.

[102] Ibid., 35.

[103] Ibid., 36.

members, including two marimbas and one vibraphone.[104] Markworth also suggests color guard numbers for each size of a marching band. The numbers are perfectly round for a perfect world but fail to address many realities for some programs.

For many small school directors, balance is simply having students in the band to play and making the best possible musical experience for all students. The lack of participating numbers and having to make do with the available instrumentation may not fit into any suggested numbers. Directors faced with significantly smaller numbers than suggested may need to focus on the structure of the drumline first due to available percussion students before focusing on any other part of their marching band. Suggestions for percussion with two to four members may be more beneficial for small school directors.

The idea for a front ensemble for many small and economically disadvantaged schools seems impossible from many standpoints. Aside from the number of participants and having multiple students who can play mallets, the cost of a front ensemble is another barrier for these programs: small school bands may lack the ability to afford a marimba or vibraphone for concert band usage, let alone two marimbas and a vibraphone. It is satisfactory for small bands to utilize every percussion member to create a fuller drumline rather than two percussion sections that are too thin to be cohesive or effective.[105]

The size of the ensemble and the ability to perform various levels of repertoire can also influence the ratings and outcomes of marching bands. Silveira and Silvey's study on the effects of ensemble size and repertoire difficulty for concert bands found that "adjudicators may be

[104] Markworth, *The Dynamic Marching Band*, 36.

[105] Ibid., 41.

swayed not just by the quality of the performance but also the difficulty of the music selections."[106] This idea can carry over to the marching band.

Small school marching bands can perform many pieces written for them in the Easy, Grade 2 to 2.5 category. These pieces are designed explicitly with limited instrumentation in mind and often feature cross-cueing, where a specific part of an instrument is written into a different instrument's music. Additionally, the number of parts or musical voices is typically limited to three or four total parts spread amongst all the written instruments, with options for a limited drumline and fewer technical rhythms to keep the music cleaner.

While marching band music for small schools allows for reduced instrumentation, music written in the Medium-Easy Grade 3 and above is often written with full instrumentation in mind. This includes two to three clarinet parts, three trumpet parts, and specific parts for 1st and 2nd trombone separate from baritones, and drumline parts written for four to five bass drums, tenors with five or drums instead of four, and a complete front ensemble with multiple mallets. Music explicitly written for competitive marching bands includes one to marimba parts and one to two vibraphone parts, synthesizers, and other front ensemble instruments. To the casual observer and the adjudicators, the same song arranged by two arrangers with these grades and sizes in mind will have different impacts and effects on the overall performance.

Unlike a concert band, which is a stationary performance confined to a stage, the visual appearance of marching bands can affect the ratings based on band size.[107] Rickels found that both the size of the marching band and the size of the school can equate to higher success when

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[106]Jason M. Silveira and Brian A. Silvey, "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances," *Journal of Research in Music Education 68*, no. 2 (2020): 138–55, https://doi.org/10.1177/0022429420908280, 139.

[107]Silveria and Silvey, "Effects of Ensemble Size," 140.

compared to smaller ensembles and smaller schools.[108] His study focused on the nonperformance variables of marching bands, such as size, funding, and rehearsal time, and how they relate to competitive success. One variable of concern is that of the rubric. Rickels believes that the nature of adjudicating and the structures of rubrics allow for bias to play a role in the overall score.[109] Unlike sports, which have set rule books and explanations for interpretations by the officials, music rubrics often rely on the adjudicator's opinion. This allows bias to affect the score. A consensus of the literature when discussing competitive success and ensemble size shows that small school marching bands have less success when compared with their larger counterparts.

Competitive Music

Kansas pioneered interscholastic contests for music in the early 20th century, and McDow and Stiffler focused their examination of the origins of music competition on public schools in Kansas and Oklahoma.[110] As early as 1912, the Kansas Normal School, now Emporia State University, began inviting high school bands from across the state to compete at the university.[111] Frank Beach was a music professor at the Kansas Normal School, and his concepts and innovations for music contests crafted how music is taught and adjudicated throughout the United States today.

A significant development that Beach created for music was a rating system based on a rubric and a numerical rating system. The Beach Rating System consisted of seven numerical

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[108]David A. Rickels, "Nonperformance Variables as Predictors of Marching Band Contest Results," *Bulletin of the Council for Research in Music Education*, no. 194 (2012): 66. https://doi.org/10.5406/bulcouresmusedu.194.0053

[109] Rickels, "Nonperformance Variables as Predictors," 68.

[110] George H. McDow and Daniel L. Stiffler, "Statewide Public School Music Competitions/Festivals in Kansas and Oklahoma: The Beginnings of the School Music Contest Movement in the United States," *Journal of Historical Research in Music Education 41,* no. 2 (2018).

[111] McDow and Stiffler, "Statewide Public School Music Competitions," 136.

scores with a descriptor next to them: I- Highly Superior through to VII- Inferior.[112] McDow and Stiffler include examples of Beach's rating sheets, which show a relatively unchanged rating sheet 100 years later. Twelve states adopted Beach's rating system.

McDow and Stiffler's research into the origins of music competition provides essential context when discussing competitive music. Formal ensembles, including concert bands, orchestras, and choirs, participated in these contests. Additionally, solos and small ensembles competed in individual competitions. In Oklahoma and Kansas, the state music festivals were connected to their state track meets, as that is the largest gathering of students and schools.[113] The connection of music to athletic competition is essential and can explain marching bands' physical and competitive nature.

Marching band competitions originated in the mid-20th century and have since become popular. Brumbach examines the origins of the Cavalcade of Bands in Boyertown, Pennsylvania, which began in 1958. The event organizers had to create a method of adjudication to determine first and second-place winners and rank the bands, with the host high school being ineligible for competition. The author notes that "the organizers were unaware of formal school band adjudication procedures, even though there were procedures for judging parades and military maneuvers at that time."[114]

The organizers developed a rubric using drum and bugle corps adjudication methods focused on inspection, marching and maneuvering, bugling/drumming, general effect, cadence,

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[112] Ibid., 142.

[113] Ibid., 152.

[114] Glenn A. Brumbach, "Saturday Night Lights: The Origin and Evolution Ok A Marching Band Adjudication Contest and Circuit." *Journal of Band Research 56*, no. 2 (Spring, 2021): 47. https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/saturday-night-lights-origin-evolution-ok/docview/2531349563/se-2.

and timing.[115] This rubric concept is like Beach's rating system for concert ensemble adjudication, but each judge has a specific category to focus on instead of the entire rubric. Due to the available records and information, Brumbach postulates that this event, held in 1959, was the first and longest-running marching band competition and circuit in the United States. This event shows an influence over the American marching band adjudication methods, with the heavy influence of Drum Corps International's scoring methods.

Antos examined the effect that marching competition outcomes have on students.[116] Competitive marching bands can attend as few as one competition and as many as ten competitions per year. This study focused on 439 students from 11 high schools who experienced varying levels of success in competition.[117] Antos found that all the students perceived competitive marching bands as educationally and musically valued, regardless of their success rate.[118] This study is essential as it shows the value that students place on the activity and provides an introspective look into what students see as valuable within the marching band activity. More than half of the participants said they would rather compete for rankings than ratings and take adjudicator feedback seriously.[119]

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[115] Brumbach, "Saturday Night Lights," 48.

[116] Justin Antos, "An Investigation Into How Contest Outcomes Affect Student Attitudes Toward Competitive Marching Band." *Journal of Band Research 55*, no. 1 (Fall, 2019).

[117] Ibid., 20.

[118] Ibid., 24.

[119] Antos, "An Investigation Into How Contest Outcomes Affect Student Attitudes Toward Competitive Marching Band." 25.

Music Festivals in Kansas

Moore's study on music festivals shows a different history of competitive music compared to McDow and Stiffler's research.[120] Moore's focus is on Michigan and the National Band Contest. While the contests in Kansas took place in the early 1910s, the National Band Contest was established post-World World I in 1923 by instrument companies to help boost the need for musical instruments since there was no longer a need for military bands.[121] States began hosting state-level tournaments to choose a band to qualify to send to the National Band Contest. These single-elimination tournaments, by 1932, had forty-four states participating. More notes that "many directors and administrators felt that the competitive nature of these events was inconsistent with educational values."[122] Many directors and administrators still share this concern a century later, as competitive music has grown in popularity.

Moore also shows the evolution of Michigan's festivals after the demise of the National Band Contest. Moore's research shows the National Band Contest's influence on school music programs as the state-wide festival evolved and changed throughout the decades. While this study focuses on the Michigan School Band and Orchestra Association and their festival, all states have some form of governing activities body to oversee music and run state-wide festivals. Moore's research shows several implications for state-wide festivals nationwide:

> The need for a two-tiered (district and state) festival system in which both levels offer the same experience is questionable. Michigan's district and state levels occur only weeks apart, meaning ensembles often practice the same repertoire for months.

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[120] Kenneth J. Moore, "Anatomy of A Festival: Contest, Competition or Assessment?" *Journal of Band Research 55*, no. 2 (Spring, 2020)

[121] Ibid., 55.

[122] Ibid., 55

> Enrollment-based classification may now be inappropriate for many ensembles, yet many states still use it. It can be difficult, if not impossible, for some large school programs to perform the advanced literature that their enrollments require.[123]

Rawlings presents a case study focused on the Kansas state-large group festivals, classified as "competitions" by the Kansas High School Activities Association (KSHSAA). This study focuses on finding the benefits and challenges of adjudicated events from the perspective of the band, choir, and orchestra directors at three high schools. Regionally, Kansas is unique because the Kansas Music Educators Association (KMEA) does not affiliate with KSHSAA in running state-level events. The decision to participate in State-Large Group festivals is optional and not required for schools to participate.[124]

The educators in this study agree that attending adjudicated events benefits music students and provides learning opportunities from other music professionals and educators whom the students do not hear from regularly. One of the challenges the directors agreed on was selecting the right music and the inter-judge reliability of various adjudicated events.[125] Kansas utilizes a prescribed music list (PML) for directors to choose repertoire. The directors agree that there is an unwritten rule about selecting music that the judges approve of rather than choosing music based on the educational needs of the band. They affirm that judges should undergo professional development and training to improve and grow.[126]

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[111] More, "Anatomy of A Festival: Contest, Competition or Assessment?", 66.

[124] Jared R. Rawlings, "Benefits and Challenges of Large-Ensemble Instrumental Music Adjudicated Events: Insights from Experienced Music Teachers," *Update: Applications of Research in Music Education 37*, no. 2 (2018). https://doi.org/10.1177/8755123318777824.,

[125] Ibid.

[126] Rawlings, "Benefits and Challenges of Large-Ensemble Instrumental Music Adjudicated Events: Insights from Experienced Music Teachers."

Latimer, Bergee, and Cohen studied the reliability and educational value of weighted performance assessment rubrics in Kansas for state large-group festivals. In 2006, Kansas replaced the separate Band, Orchestra, and Choir state rubrics with a single rubric designed by a committee from KMEA for implementation across all three types of ensembles. The researchers found this new rubric to be moderately reliable.[127] The director and adjudicator responses indicate that many would like to integrate different rubric dimensions better since many aspects of musical performance are interconnected and reliant on one another.

Summary

This literature demonstrates the effect of band size and learning methods on music competition. Band size and school size can directly affect competitive ability if bands are not divided by size. The research indicates that small school bands and smaller-sized bands have difficulty competing with larger bands and more affluent schools. Nonetheless, the results show that students enjoy competition and learn from their experiences, feedback from judges, and observing other bands.

Kansas holds a unique position in the history of competitive music but is also not on the same footing as other states in the region or nationally. The divide between KMEA, KSHAA, and the Kansas Bandmaster Association indicates a flaw in the overall beliefs of how to approach music competition in the state. Without a unified approach to the competition, Kansas appears to demonstrate a lack of understanding of how to handle competition or the philosophies of prominent leaders not being in line with the philosophies of the local directors. This quantitative, causal-comparison study will help identify small schools' competitive abilities and demonstrate

[127] Marvin E. Latimer, Martin J. Bergee, and Mary L. Cohen, "Reliability and Perceived Pedagogical Utility of a Weighted Music Performance Assessment Rubric," Journal of Research in Music Education 58, no. 2 (2010): 176, https://doi.org/10.1177/0022429410369836.

how those bands can attain the same kind of education experience as other students and directors demonstrated.

Chapter 3

Research Design

This research is a quantitative causal-comparative study that attempts to establish a relationship between small and large schools and the competitive ability of the small schools in the marching band activity.[128] The independent variables in this study are the classifications of schools, which the bands will be separated into for this study, and the dependent variables are the rubrics and scores given by the judges. In Kansas, marching band festival and competition organizers can use any rubric style with judges from all experience levels and backgrounds.

The causal-comparative research design has been used in music multiple times. Ulger found that 10th-grade students in visual arts had significantly higher critical thinking scores than 11th-grade students in music and science.[129] Kristen and Shevy used this design to study cultural differences in popular music listeners. They found that American listeners have a stronger association of minority ethnicity with hip-hop than German listeners.[130] Goolsby uses a causal-comparative method to study how expert and novice directors prepare the same piece of music and found that novice teachers used more total time and verbal instruction to prepare the piece than expert teachers.[131]

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[128] Key elements of a research proposal - quantitative design, accessed December 6, 2023, https://www.wssu.edu/about/offices-and-departments/office-of-sponsored-programs/pre-award/_Files/documents/develop-quantitative.pdf.

[129] Kani Ulger, "Comparing the Effects of Art Education and Science Education on Creative Thinking in High School Students," Arts Education Policy Review 120, no. 2 (2017): 57–79, https://doi.org/10.1080/10632913.2017.1334612.

[130] Susanne Kristen and Mark Shevy, "A Comparison of German and American Listeners' Extra Musical Associations with Popular Music Genres," Psychology of Music 41, no. 6 (2012): 764–78, https://doi.org/10.1177/0305735612451785.

[131] Thomas W. Goolsby, "A Comparison of Expert and Novice Music Teachers' Preparing Identical Band Compositions: An Operational Replication," Journal of Research in Music Education 47, no. 2 (1999): 174–87, https://doi.org/10.2307/3345722.

The causal-comparative research design has limitations. The sample size bias or the chosen research instrument can affect the outcome.[132] A third factor may be responsible for the outcomes, and the researcher lacks control over the research.[133]

Research Questions

The following questions will guide this study:

RQ1: Are there differences in overall total scores among bands based on size (1A, 2A, 3A, 4A, 5A, and 6A), number of staff members, and funding?

RQ2: How accurately can a linear combination of music performance (as measured by the rubric) and proper marching techniques (as measured by the rubric) predict small school (1A through 3A) marching bands earning a superior rating at festivals?

RQ3: How accurately can a linear combination of music performance (as measured by the rubric) and proper marching techniques (as measured by the rubric) predict small school (1A through 3A) marching bands earning a ranked placement at festivals?

Hypotheses

The following hypotheses can answer each corresponding research question:

Hypothesis 1: There are no significant differences in scores among bands based on class size, staff size, and funding.

Hypothesis 2: The linear combination of music score and marching score cannot accurately predict small school marching bands earning a Superior rating in a festival.

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[132]Frank Esser and Rens Vliegenthart, "Comparative Research Methods," Wiley Online Library, accessed December 15, 2023, https://onlinelibrary.wiley.com/doi/full/10.1002/9781118901731.iecrm0035.

[133]"Causal-Comparative Research," California State University, Sacramento, accessed December 15, 2023, https://view.officeapps.live.com/op/view.aspx?src=https%3A%2F%2Fwww.csus.edu%2Findiv%2Fm%2Fmcvickerb%2Fimet_sites%2Fresearch%2Fmod_3_quant_research%2Fcausal_comparative_research.ppt&wdOrigin=BROWSELINK.

Hypothesis 3: The linear combination of music and marching scores cannot accurately predict small school marching bands earning a ranked placement at festivals.

Participants and Setting

This study focuses on marching bands from schools with Kansas school classifications of 1A, 2A, and 3A versus large schools with 4A, 5A, and 6A classifications. These classifications are based on the overall school enrollment and are unrelated to band membership. Kansas classifies music based on school enrollment. For marching bands, the State Activities Association, KSHSAA, does not sponsor marching band activities. Therefore, classifications are dependent upon the organizer of each festival or competition. These classifications can be based on school size, band size, and unclassified, with all bands participating in random order with no differentiation in classification. Some events relied on Band of America-style classifications; in contrast, others used their divisional descriptors, such as color groups based on band size, and others may be divided by state classification. The school enrollments of the focus bands were from five to 322 students, based on the 2023-2024 school count.[134]

The focus bands were chosen based on the participation of a minimum of two interscholastic events, with the Kansas State Fair Marching Festival serving as a baseline for participants and scores. This event annually sees over 100 marching bands perform in parade and arena standstill performances over three days, with schools from across the state. Other events included university-hosted festivals, unofficial state championships hosted by the Kansas Bandmasters Association, and other significant events that drew extensive participation. The

[134] "2023-2024 Classifications and Enrollments," KSHSAA, accessed December 5, 2023, https://www.kshsaa.org/Public/General/Classifications.cfm.

scores and results from these events are publicly available and will be compiled for comparison and analysis.

Kansas takes multiple approaches to music festivals. The Kansas High School Activities Association (KSHSAA) does not sponsor competitive marching bands but does sponsor Regional and State Solos, Small Ensembles, and State Large Group Festivals. State Large Group Festival occurs in the middle of April and does not have a qualifying regional performance, like the Solos and Small Ensembles Festivals do. Rather than having designated sites for each state classification to perform at, host sites handle multiple classifications regionally, including one southwest high school hosting classes 1A through 6A. At these events, ensembles are not scheduled based on school or ensemble size but in random order. Judges are scheduled on two-day assignments, judging back-to-back events together at different locations. Regional music festivals for solos and small ensembles are set up similarly, with multiple classifications performing randomly at the same regional event. State Solos and Small Ensembles occur for each classification at a single site, typically a college or university. All regional and state music festival participants receive ratings, but there are no rankings for large groups. All-State ensembles are operated by the Kansas Music Educators Association (KMEA) and are separate from KSHSAA. The Kansas Bandmasters Association (KBA) offers the only “State Championship” for marching bands and is open to participation by all schools.

Instrumentation

The data collection for this study consisted of public data produced by the adjudicators at the selected marching festivals and competitions. Data was accessed from online databases, such as event websites. The school classification list from KSHSAA was used to cross-reference the

data for band classifications. This method was selected to provide quantitative data and eliminate observational bias.

Stern utilized this type of data collection for the study "Correlations Between Socioeconomic Status and Scores at a Marching Band Contest."[135] The Bands of America San Antonio Super Regional data were cross-referenced with the state's publicly available socio-economic status school district information. Stern demonstrated the relationship between socioeconomic status and competitive scores through this data collection method, which showed that affluent schools were more likely to attend this competition and place in finals.

Hash utilized this method when comparing the reliability of two adjudication forms, a traditional form from 2016 and before and a rubric introduced in 2017.[136] Hash compared the scores of the three-member adjudication panel from both years. Through this analysis, Hash demonstrated that the rubric resulted in higher ratings for all ensembles than the traditional scoring sheet. This study contradicted previous studies, which showed that rubrics resulted in lower scores.[137]

Warnet utilized this data collection method for the study "Predictive Relationships Between Concert Band Size and Ratings At Adjudicated Music Performance Assessments."[138] The study focused on band size and scores from district-level music festivals.[139] The data was

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[135] Jordan Stern, "Correlations Between Socioeconomic Status," Journal of Band Research 56, no. 2, (2021) 4.

[136] Phillip M. Hash, "A Comparison of the Ratings and Reliability on Two Band/Orchestra Festival Adjudication Forms." Journal of Band Research 55, no. 1 (2019), 2.

[137] Ibid., 12
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[138] Victoria Warnet, "Predictive Relationships between Concert Band Size and Ratings at Adjudicated Music Performance Assessments." Journal of Band Research 57, no. 1 (2021): 27-72.

[139] Warnet, "Predictive Relationships between Concert Band Size and Ratings at Adjudicated Music Performance Assessments," 29.

stored on a publicly available spreadsheet; the results from this study were mixed. The average band size across ratings decreased, possibly demonstrating that smaller bands received lower scores. However, some smaller bands received higher scores than larger ensembles.

Data Analysis

The one-way ANOVA test was used "to determine whether there are any statistically significant differences between the means of three or more independent (unrelated) groups."[140] This test divided bands into two categories based on the independent variable, school classification, and compared them based on the dependent variable.[141] A prior study used the one-way ANOVA analysis to determine the validity of a rubric for festival performances.[142] The independent samples *t*-test was used to calculate Cohen's *d* for variables that were not calculated using the one-way ANOVA.

The multiple linear regression analysis will "predict the value of a variable based on the value of two or more other variables."[143] This analysis will have multiple variables to compare, using a mixture of ratings and scores to determine the overall rating. Rickels' study on nonperformance variables in marching band performance utilized multiple linear regressions to assess the outcomes.[144]

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[140] "One-Way ANOVA in SPSS Statistics," One-way ANOVA in SPSS Statistics - Step-by-step procedure including testing of assumptions., accessed December 22, 2023, https://statistics.laerd.com/spss-tutorials/one-way-anova-using-spss-statistics.php.

[141] Warnet, "Predictive Relationships between Concert Band Size and Ratings at Adjudicated Music Performance Assessments."

[142] Marcos Álvarez-Díaz et al., "On the Design and Validation of a Rubric for the Evaluation of Performance in a Musical Contest," International Journal of Music Education 39, no. 1 (2020): 66–79

[143] "Multiple Regression Analysis Using SPSS Statistics," How to perform a Multiple Regression Analysis in SPSS Statistics | Laerd Statistics, accessed December 22, 2023, https://statistics.laerd.com/spss-tutorials/multiple-regression-using-spss-statistics.php.

[144] David A. Rickels, "Nonperformance Variables as Predictors of Marching Band Contest Results." Bulletin of the Council for Research in Music Education no. 194 (2012): 53-72.

The collected data consists of 206 scores from six interscholastic events, with an extra twenty-four scores from the Kansas Bandmaster Association championships, which take the top twelve bands in finals. This study focuses on the number of I-ratings for small school bands and the placements that small school bands receive in ranked events. In the case of the Kansas Bandmaster Association championships, the final results of the Small School Championship are compared with the final results of the Open Class Championship. Rubrics from the events will be examined and used to explain outliers or deviations from the various results.

Chapter 4

Data Collection

The researcher initially selected six interscholastic events for data collection. The researcher removed two festivals from the study as the data was unavailable. The Kansas State Fair three-day marching festival (Appendix A), the Neewollah Marching Festival (Appendix B), the Kansas Bandmaster Association Small School (Appendix C), and Open Class championships (Appendix D). These were the final interscholastic events that comprised the data for this study. Eighty bands participated in the study, with the highest score used if a band participated in multiple events. The Kansas State Fair had two categories for performance: arena (music) and parade (marching), and the study included bands that participated in both events. However, the study did not include several out-of-state bands participating in Neewollah. Although the study aimed to focus on the 2023 marching season, the researcher utilized the 2022 KBA Small School Championship results due to the 2023 event's cancellation caused by inclement weather. "Marching Score," "Music Score," and "Total Score" comprised the collected score data; the researcher omitted the "Auxiliary," "General Effect," and "Percussion" category scores because not all events recorded those scores. The researcher collected school-size data from KSHSAA's website.[145] The researcher collected district funding data from the Kansas Department of Education's District Budget reports.[146] The researcher collected staff data from individual school websites and festival programs.

The study divided the data for school size, staff size, and funding into two categories each. The first category for school size included classes 1A, 2A, and 3A, while the second

[145] KSHSAA, accessed March 26, 2024, https://www.kshsaa.org/Public/General/Classifications.cfm.

[146] "USD Budget Summary," USD Budget Summary - Data Central, accessed March 26, 2024, https://datacentral.ksde.org/budget.aspx.

category included 4A, 5A, and 6A. Funding data was divided based on overall district funding, with Category One comprising districts receiving under $100,000,000 and Category Two comprising districts receiving over $100,000,000. Staff size was divided into two categories: Category One had only one staff member, and Category Two had two or more staff members.

The study utilized multiple testing methods to test assumptions, including t-test, One-Way ANOVA, and Multiple Linear Regression. The one-way ANOVA and t-test tested the assumptions for no significant outliers, normal distribution, and homogeneity of variances. Multiple Linear Regression tested for the assumptions of independence of observations, linear relationships between variables, homoscedasticity of residuals, the absence of multicollinearity, no significant outliers, and the distribution of residuals.

Research Question 1 Results

RQ1: Are there differences in overall total scores among bands based on size (1A, 2A, 3A, 4A, 5A, and 6A), number of staff members, and funding?

Hypothesis 1: There are no significant differences in scores among bands based on class size, staff size, and funding.

The researcher tested RQ1 using the One-Way ANOVA and the *t*-test. The independent variables to be measured continuously were total, marching, and music scores. The independent variables were separated into three categories (funding, school size, and staff size).

The researcher created a box-and-whisker plot to test the assumption of no significant outliers. The categories tested were the total score, marching score, music score, staff, funding, and size. The box-and-whisker plot showed no outliers, which proved the assumption of no significant outliers tenable; see Figure 1 below.

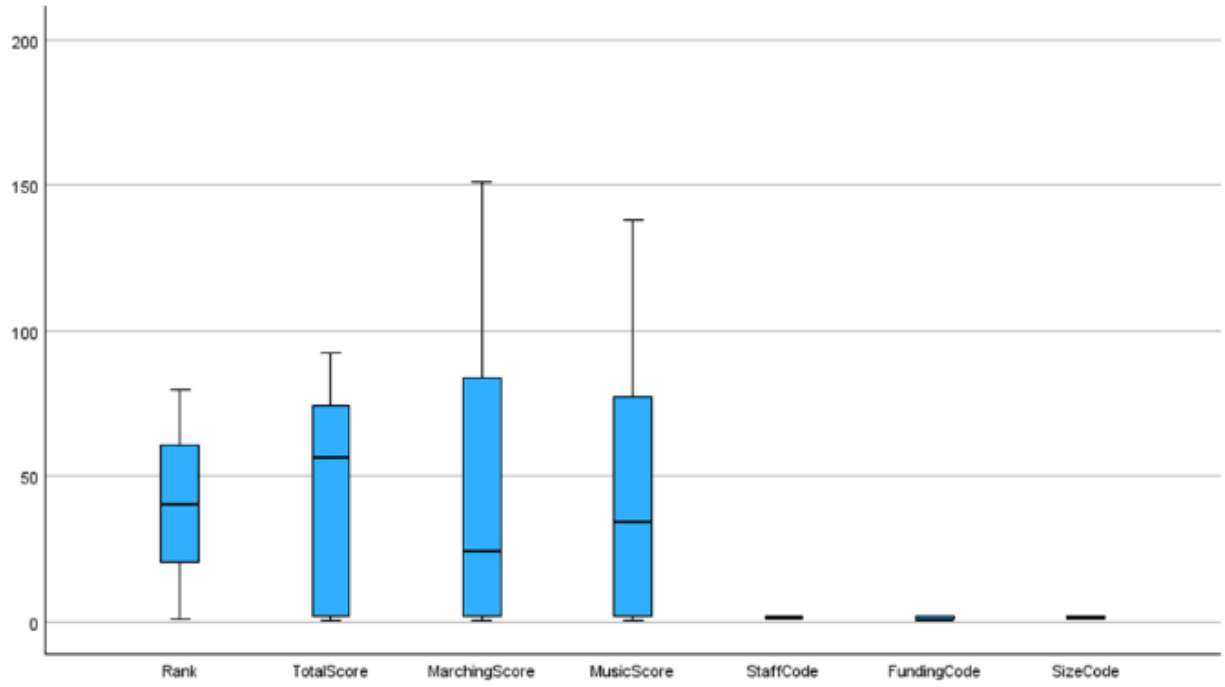

Figure 1

The researcher conducted the Kolmogorov-Smirnov test to test for the assumption of normal distribution in Table 1 below. For the assumption to be tenable, the significance must be $p > .05$. The asymptotic significance statistic shows that the assumptions based on marching score, music score, funding, size, and staff are all $p < .05$, violating the assumption. Although the total score and rank assumptions are $p > .05$, the overall assumption of normal distribution has been violated.

Table 1. Kolmogorov-Smirnov Test for Kansas High School Marching Bands

	Music Score	**Marching Score**	**Total Score**	**Rank**	**Size**	**Staff**	**Funding**
Asymp. Sig. (2-tailed)[c]	*p*<.001	*p*<.001	.200[e]	.200[e]	*p*<.001	*p*<.001	*p*<.001

The researcher performed a univariate variance analysis to assess the variance's homogeneity and detect Levene's Test of Equality of Error Variance; see Table 2 below. This test

shows significance based on the mean. When $p < .05$, the considered data are significant. The test revealed that the compared data do not have equal variances, violating the homogeneity assumption.

Table 2. Leven's Test of Equality of Error Variances.

		Levene Statistic	***P***
Total Score	Based on Mean	6.941	.050

The researcher conducted the one-way ANOVA to compare Funding, Staff, and School Size; this information is in Table 3. This test did not return results for Staff*Size or Funding*Size, but it did show that Staff*Funding is non-significant, $p > .05$.

Table 3. One-Way ANOVA for Total Score

Source	***p***
StaffCode*FundingCode	.604

The researcher used the independent sample *t-test* to compare school size and total scores in Table 4. Considering equal variance cannot be assumed, p=.110, this test shows no significance for school funding and total score. Cohen's d indicates a large effect size, d = -.382.

Table 4. School Size Independent Samples T-test

		Significance	
		Two-Sided *p*	Point Estimate
Total Score	Equal variances not assumed	.110	
	Cohen's *d*		-.382

The researcher used the independent sample *t*-test to compare staff size and total score. Considering that equal variance cannot be assumed, as seen in Table 5, p=.369, this test significantly affects staff size and total score. Cohen's d indicates a large effect size, d = -1.568.

Table 5. Staff Size Independent Samples t-Test

		Significance	
		Two-Sided *p*	Point Estimate
Total Score	Equal variances not assumed	.369	
	Cohen's *d*		-1.568

The independent samples *t*-test indicated no significance when comparing small schools and overall total score and staff size; therefore, the null hypothesis failed to be rejected.

Research Question 2 Results

RQ2: How accurately can a linear combination of music performance (as measured by the rubric) and proper marching techniques (as measured by the rubric) predict small school (1A through 3A) marching bands earning a superior rating at festivals?

Hypothesis 2: The linear combination of music score and marching score cannot accurately predict small school marching bands earning a Superior rating in a festival.

The researcher conducted a multiple linear regression test to test RQ2. The total score is the criterion variable, and the predictor variables are the music and marching scores. The researcher constructed scatterplots for the music and marching scores with the total scores to test the assumption of a linear relationship between variables. This data is displayed in Figures 2 and 3, respectively. These scatter plots demonstrate a linear relationship between the music score, the marching score, and the total score.

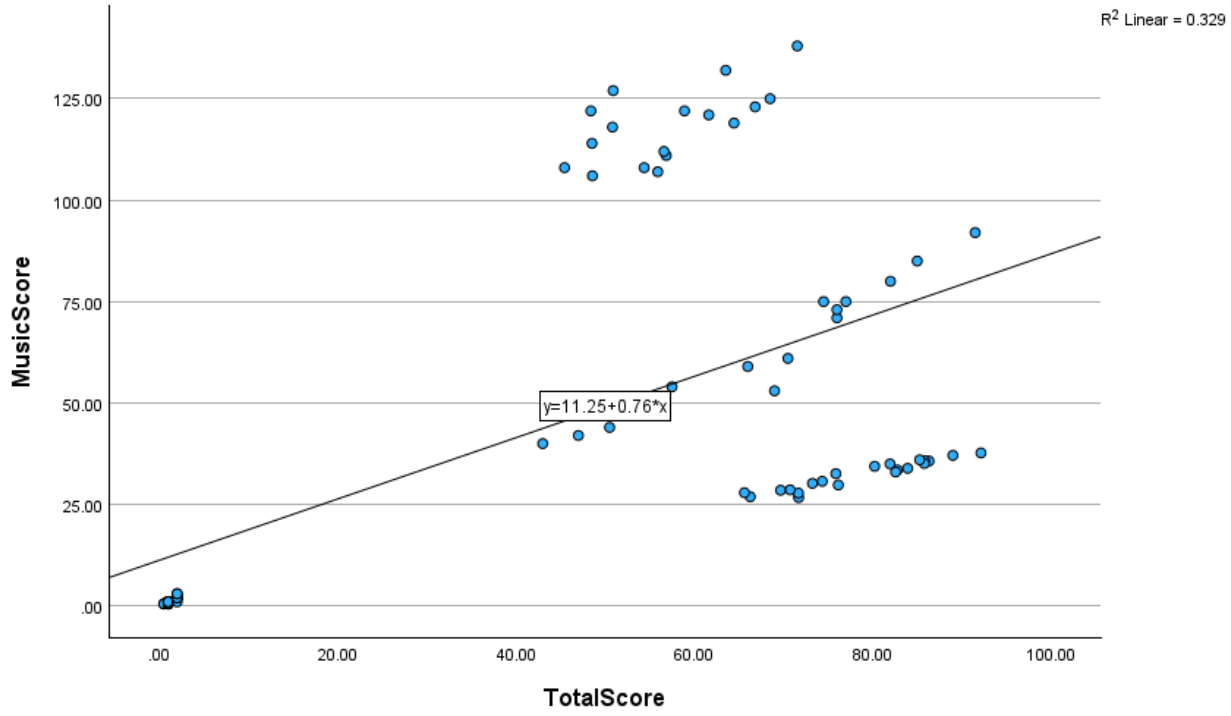

Figure 2

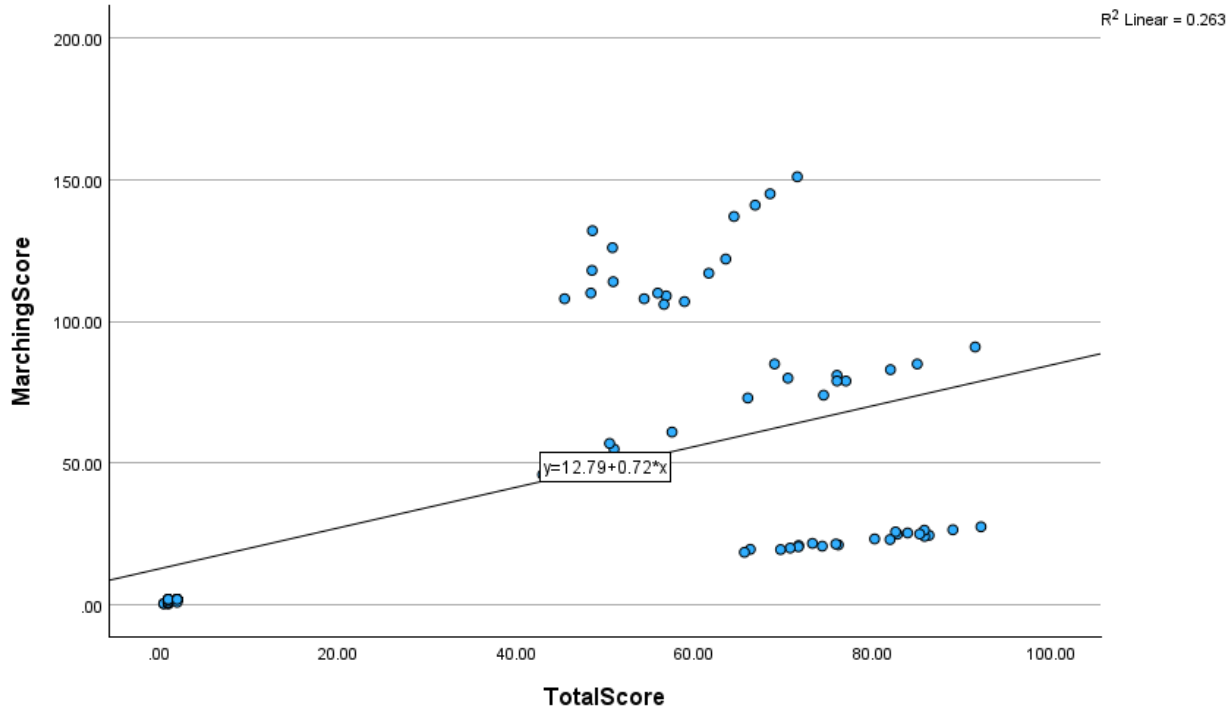

Figure 3

The researcher ran regression testing twice: once for all eighty results and once for only category one to test the second part of hypothesis one: "These bands may also receive high rankings when competing against similar-sized schools in ranked competitions." Neither group had any outliers, proving that the scoring data is good and the hypothesis tenable.

The researcher calculated the Durbin-Watson statistic to examine the independence of observation. For the total group results in Table 6, d = .274 indicates a positive correlation between the residuals. The ANOVA model shows the significance of the regression, p=.004[b]. R^2=.133 means that approximately 13% of the change in the total score is affected by the linear combination of the marching score and music score.

Table 6. Whole Group Total Score Linear Regression Test

		Model Summary		**ANOVA**
Model		R^2	Durbin-Watson	Significance
1		.133	.274	
	Regression			.004[b]

For the small groups of Table 7, the Durbin-Watson statistic =.114, indicating a positive correlation between the residuals. The ANOVA model shows the significance of the regression, p=.503[b]. R^2=.056 means that the linear combination of the marching and music scores affects approximately 6% of the change in the total score.

Table 7. Small School Total Score Linear Regression Test

		Model Summary		**ANOVA**
Model		R^2	Durbin-Watson	Significance
1		.056	.114	
	Regression			.503[b]

The researcher created a scatter plot of the residuals to test for the assumption of homoscedasticity of residuals, shown in Figure 4 below. The dependent variable is the total score, and the independent variables are music and marching scores. There is homoscedasticity as there is no pattern to the distribution of the points.

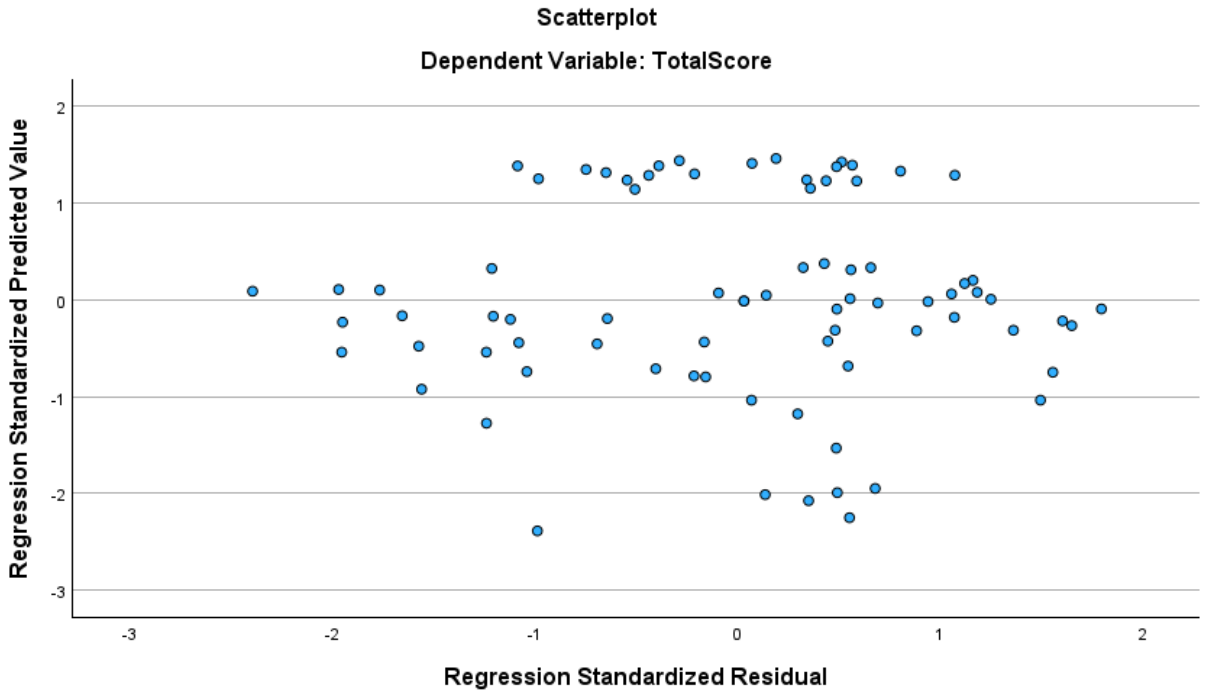

Figure 4

The small school scatterplot, used to test for the assumption of homoscedasticity, shows homoscedasticity, as the distribution does not have a pattern (see Figure 5).

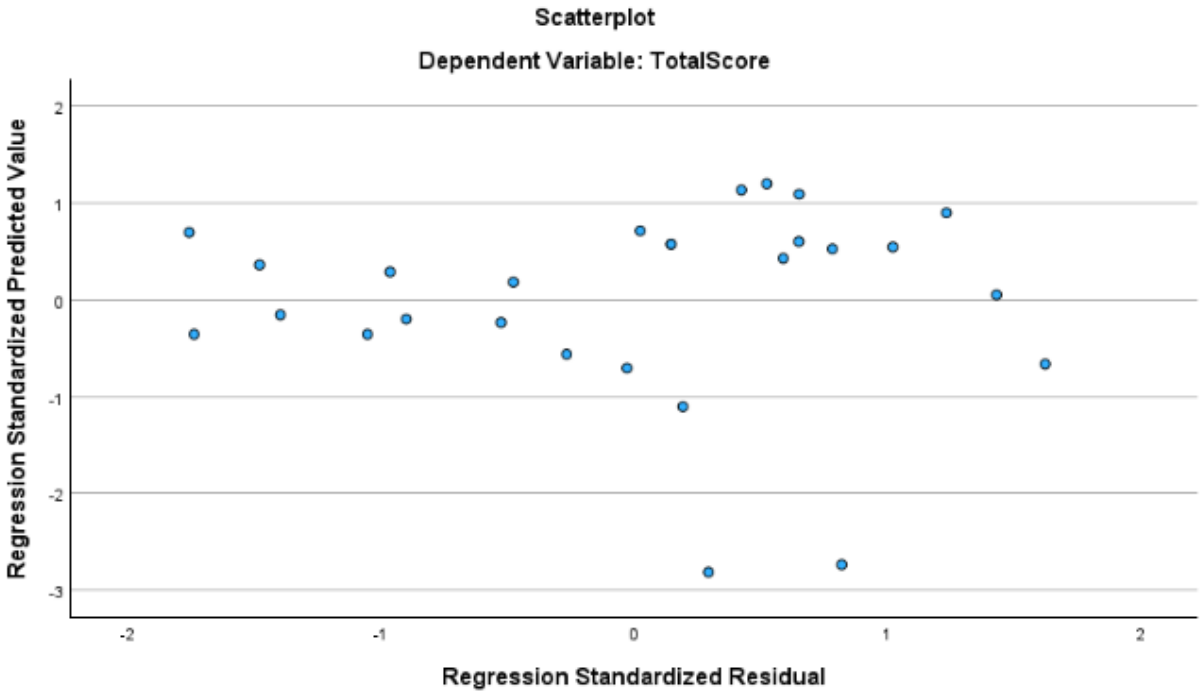

Figure 5

The researcher aligned the data to a line of best fit in a P-P Plot to test for the assumption of a normal distribution of residuals for the whole group in Figure 6 and the small school group in Figure 7. The normal distribution is tenable for both groups as the data fits tightly to the line of best fit.

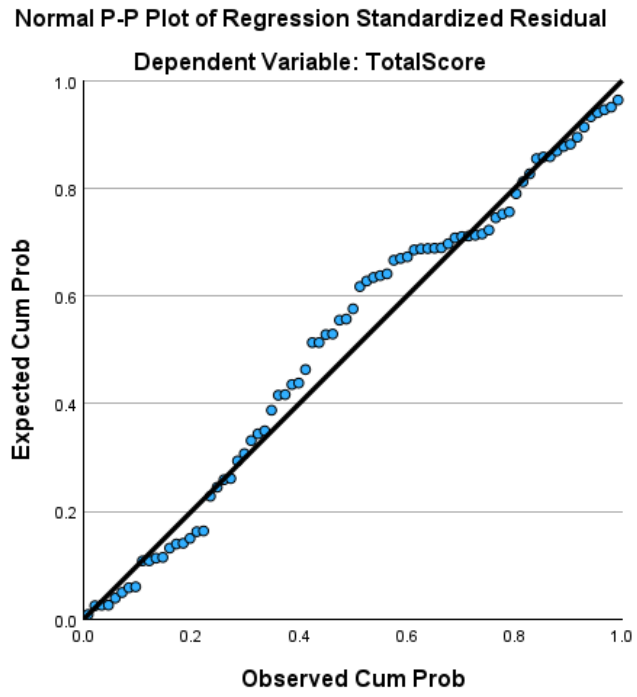

Figure 6

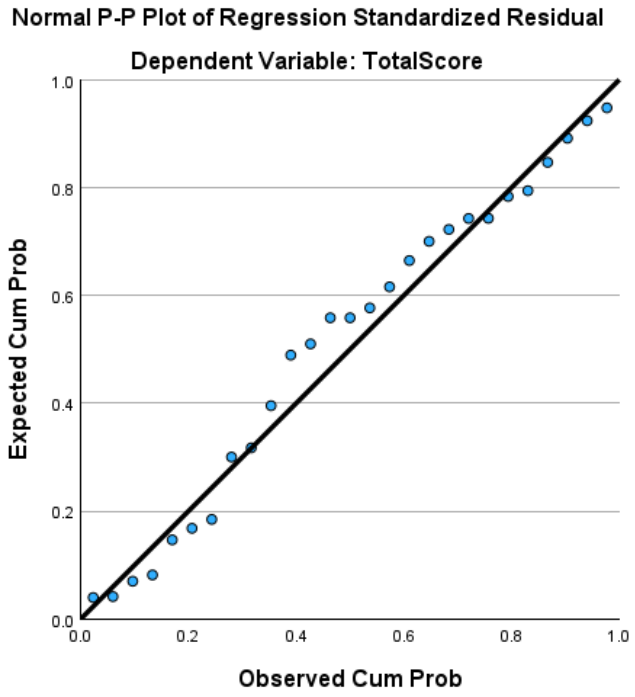

Figure 7

Tenability requires the Variation Inflation Factor (VIF) to be below 10 for the assumption of collinearity. The whole group data of Table 8 resulted in VIF = 12.385, violating the assumption. The music score, p=.080, is non-significant, showing no linear relationship between the music score and the total score. The marching score has significance, p=.013, showing a linear relationship between marching and total scores.

Table 8. Whole Group Total Score Collinearity

Coefficients			
Model		*p*	VIF
1	Music Score	.080	12.385
	Marching Score	.013	12.385

The small school data of Table 9 resulted in VIF = 9.260, suggesting tenability for the assumption of collinearity. The music and marching scores are non-significant, showing no linear relationship with the total score.

Table 9. Small School Total Score Collinearity

Coefficients			
Model		*p*	VIF
1	Music Score	.362	9.260
	Marching Score	.273	9.260

Research Question 3 Results

RQ3: How accurately can a linear combination of music performance (as measured by the rubric) and proper marching techniques (as measured by the rubric) predict small school (1A through 3A) marching bands earning a ranked placement at festivals?

Hypothesis 1: The linear combination of music and marching scores cannot accurately predict small school marching bands earning a ranked placement at festivals.

To test RQ3, the Multiple Linear Regressions test was utilized. The ranking is the criterion variable, and the predictor variables are the Music and Marching Scores. Scatterplots for the Marching Score and Music Score against the ranking were run to determine if there was a linear relationship; see Figures 8 and 9, respectively. These scatter plots demonstrate a linear relationship for the Whole Group.

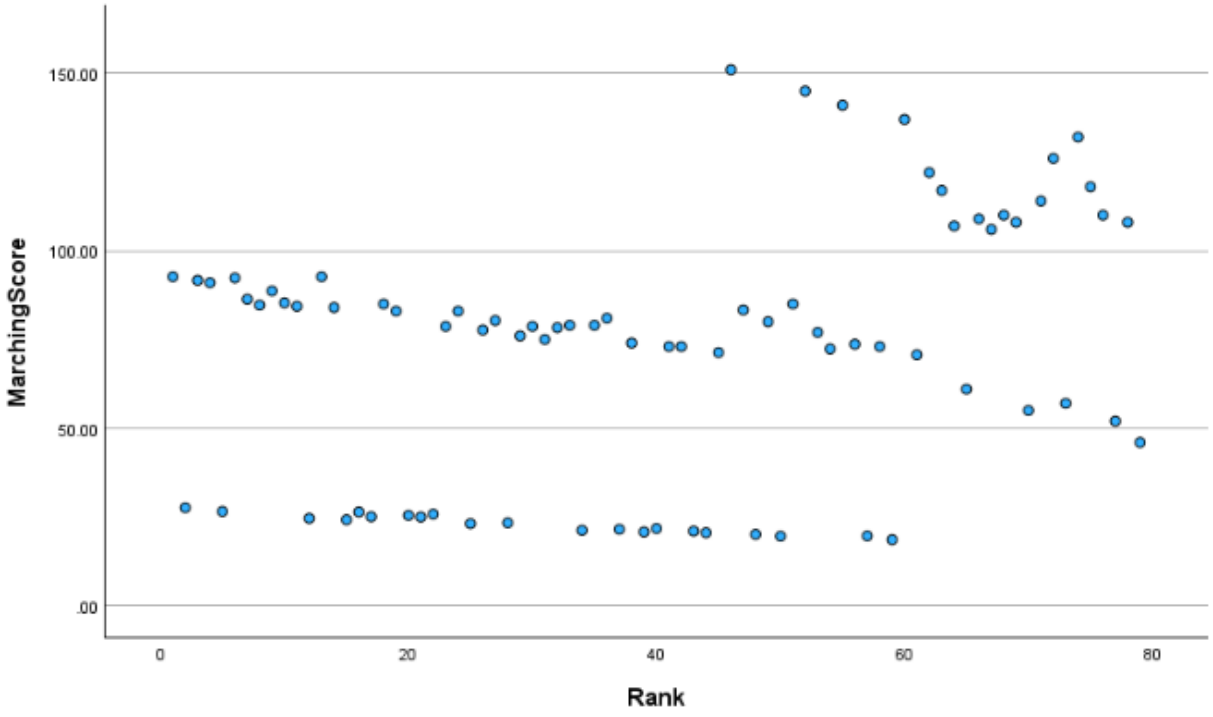

Figure 8

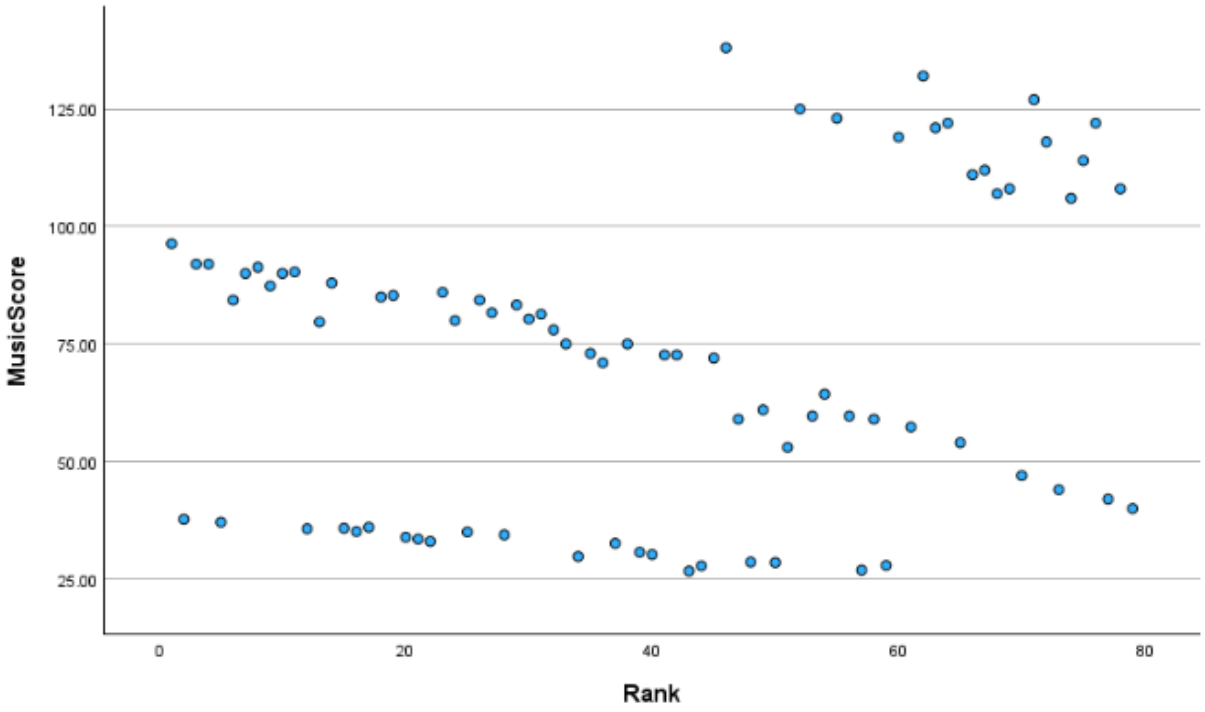

Figure 9

The small schools' scatterplots for the Marching Score in Figure 10 and the Music Score in Figure 11 demonstrate a linear relationship, although it is slightly less linear.

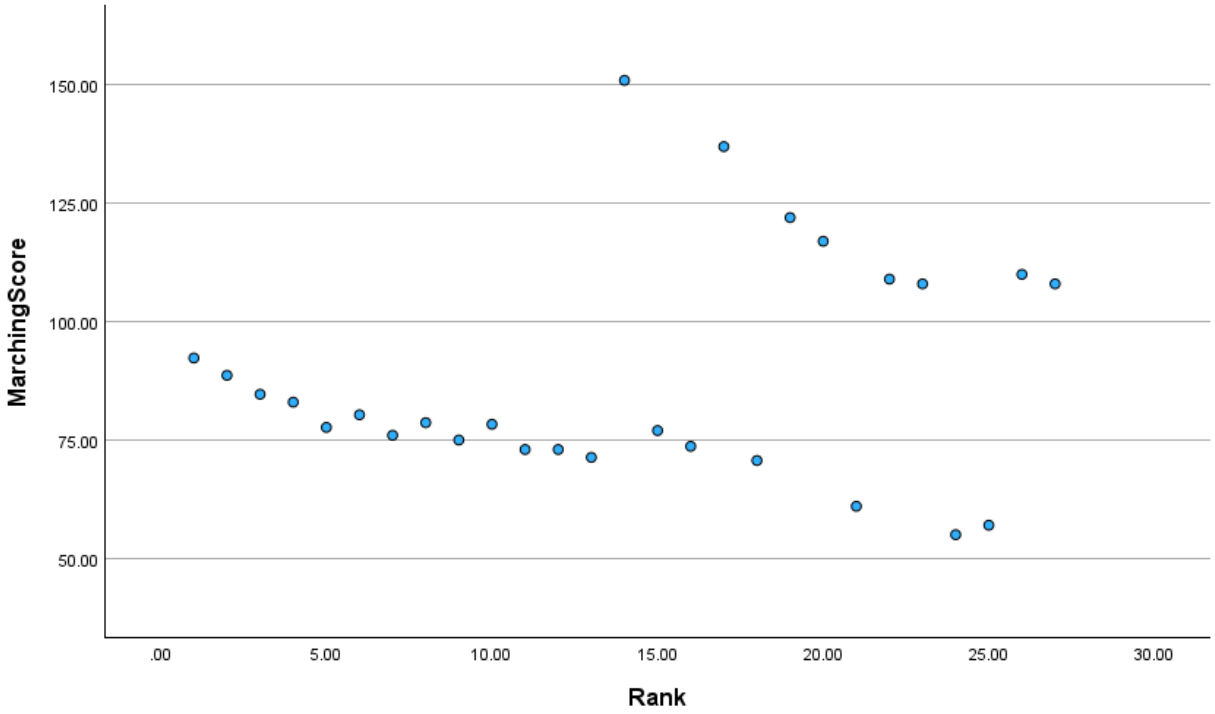

Figure 10

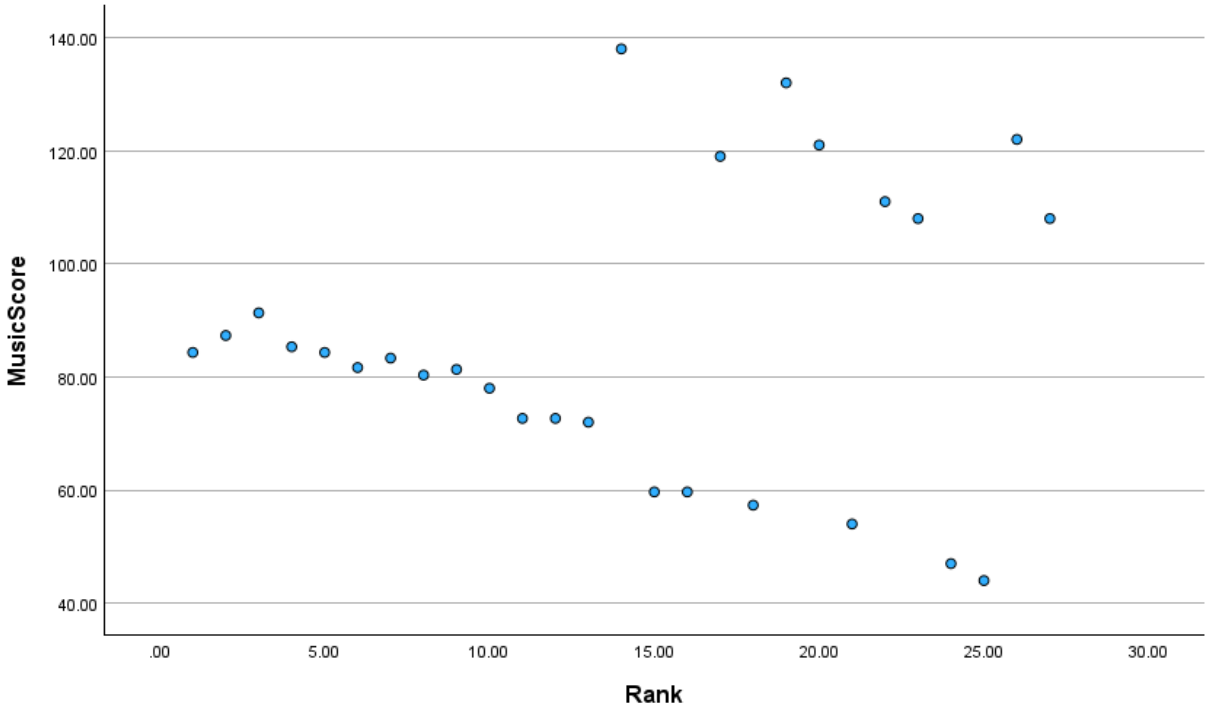

Figure 11

The Durbin-Watson statistic, shown in Table 10, was calculated to examine the independence of observation. The Durbin-Watson static is d=.292 for the whole group results, indicating a positive correlation between the residuals. The ANOVA model shows the significance of the regression, p=.003[b]. R^2=.144 demonstrates that the marching and music scores affect around 14% of the change that occurs in ranking.

Table 10. Whole Group Rank Linear Regression Test

		Model Summary		**ANOVA**
Model		R^2	Durbin-Watson	Significance
1		.144	.292	
	Regression			.003[b]

The small group Durbin-Watson static is d=.118, indicating a positive correlation between the residuals. The ANOVA model shows no significance. See Table 11 below.

Table 11. Small School Rank Linear Regression Test

		Model Summary		**ANOVA**
Model		R^2	Durbin-Watson	Significance
1		.072	.118	
	Regression			.408[b]

Scatterplots for standardized linear regression for whole groups and small schools demonstrate no pattern, upholding the assumption of homoscedasticity; see Figures 12 and 13, respectively.

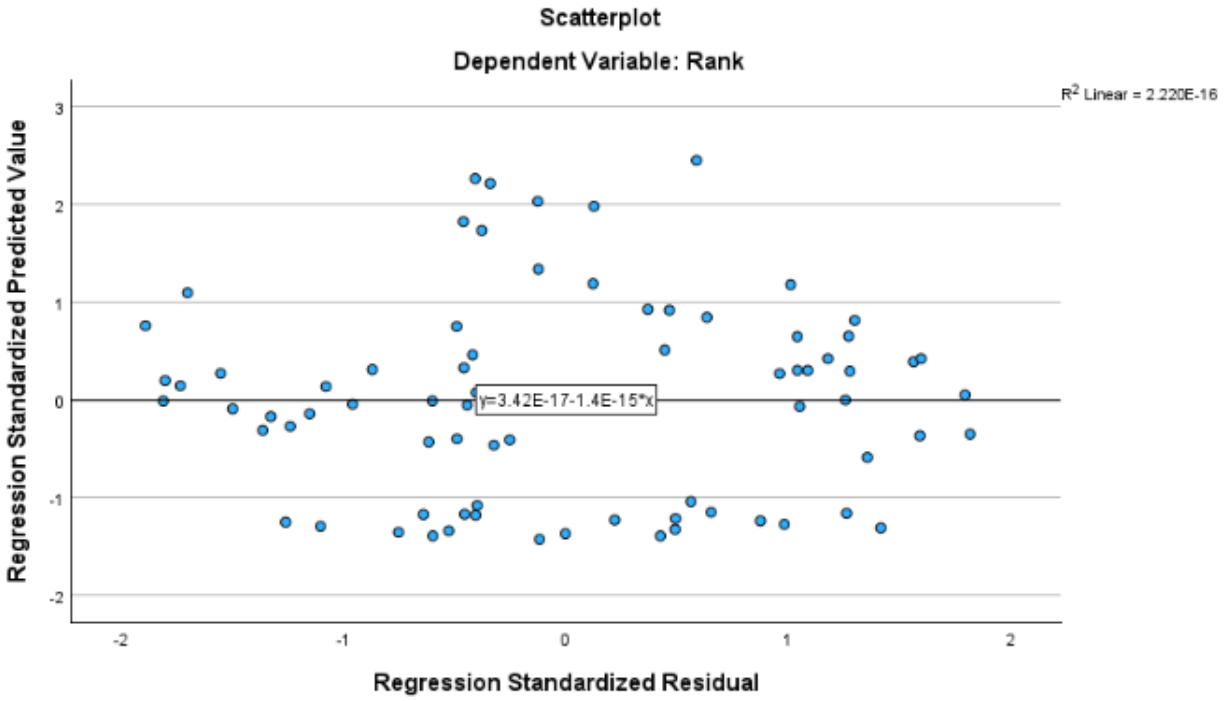

Figure 12

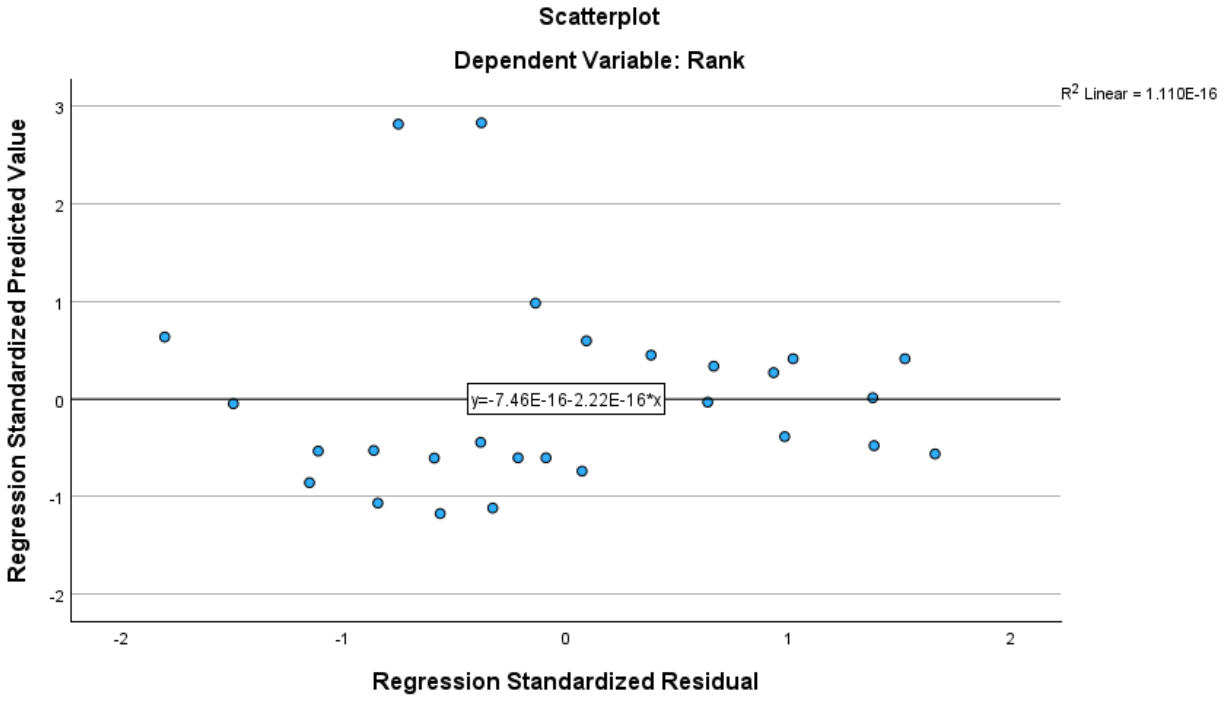

Figure 13

The data were aligned to the line of best fit in a P-P Plot to test for the normal distribution of residuals. The whole group data shows tenability for the assumption of normal distribution as the data aligned tightly to the line of best fit; see Figure 14 below.

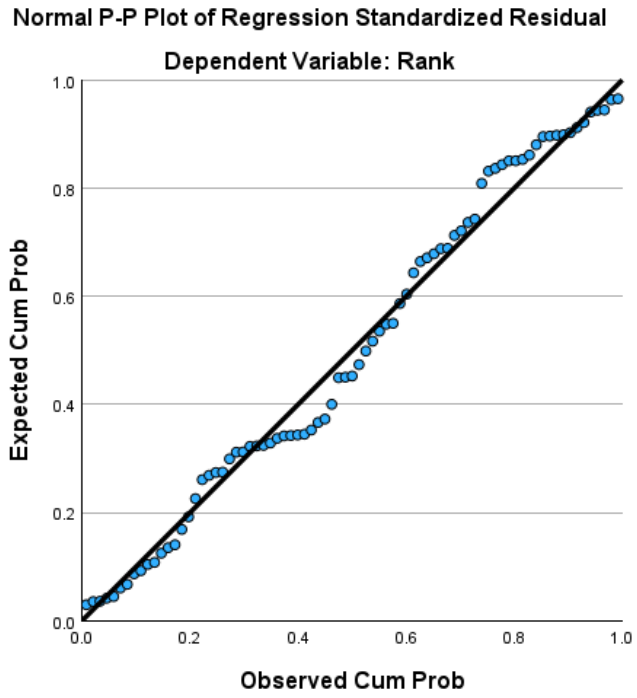

Figure 14

The small school data supports the assumption of a normal distribution, as the data aligned tightly to the line of best fit. This is shown in Figure 15 below.

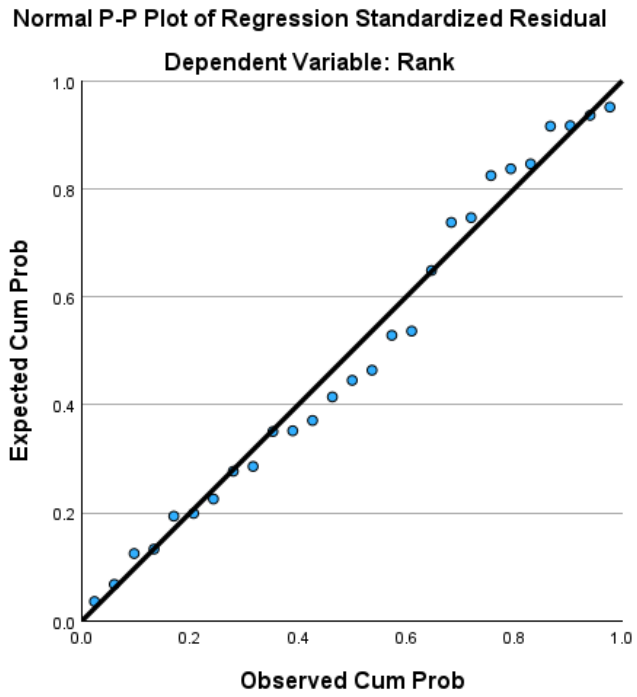

Figure 15

For the assumption of collinearity, the Variation Inflation Factor (VIF) should be below 10 for this assumption to be tenable. The whole group data of Table 12 resulted in VIF=12.385, which violates the assumption. The ANOVA test showed significance for the music score, p=.032, and marching score, p=.005, scores, showing a linear relationship between music, marching score, and rank.

Table 12. Whole Group Rank Collinearity

Coefficients			
Model		*p*	VIF
1	Music Score	.032	12.385
	Marching Score	.005	12.385

The small school data in Table 13 resulted in VIF=9.260, showing tenability for the assumption. Neither the music nor the marching score is significant. The model summary shows no linear relationship with rank.

Table 13. Small School Rank Collinearity

Coefficients			
Model		*p*	VIF
1	Music Score	.329	9.260
	Marching Score	.224	9.260

Chapter 5

Introduction

This study aimed to assess and contrast the competitive skills of small school marching bands in Kansas. This was accomplished by examining the different adjudication techniques and rules in interscholastic events organized by entities like the Kansas Bandmasters Association, high schools, and universities. This study sought to answer if there was a difference in total score based on class size, staff size, and funding; the accuracy of a linear combination of music and marching scores for predicting the total score; and the accuracy of a linear combination of music and marching score to predict rank.

Discussion

This study began by examining the differences in the overall total scores based on school size, staff size, and school funding. The overall findings for the total score based on Staff*Funding and school size were nonsignificant, with $p>.05$. However, the data revealed a significant discovery. Staff size, shown in Table 5, appeared to profoundly affect the total score, underscoring its importance in the competitive abilities of small school marching bands. Interpreting these results reveals that adding more staff members, such as assistant directors or specialty instructors for color guard, drumline, and instrumental groups, can enhance the overall quality of the musical performance. This approach is more effective than relying solely on one director to work with the marching band. While the staff size significantly affects the total score results, with $p=.369$, school funding and school size must also be considered to add additional staff to a program.

The linear combination of the music and marching scores significantly affects the total score of $p=.004^{b}$. Three distinct groups appear when examining the scatterplots for music and

marching with the total score, shown in Figures 2 and 3 above, although the results are linear. The results in Appendices A, B, C, and D need to be examined to interpret these scatterplots and groupings better. The rubrics implemented for the four studied interscholastic events were different. The Kansas State Fair (Appendix E) employed two simple rubrics based on 100-point scales, with five ratings per category. The Kansas Bandmasters Association (KBA) used a more complex rubric (Appendix F) featuring a separate rubric for each caption based on a 200-point scale. The KBA events applied the same rubrics for the Small Schools Championship and the Open Class Championship. The rubrics for the Kansas State Fair and KBA indicate a discrepancy in the application of point values and the focus for each adjudicator. The grouping at the top of the scatterplots appears to be the KBA Small School Championship results. These results include higher scores for music and marching categories but lower overall scores than those of the KBA Open Class Championship and the Neewollah Marching Band Festival. Further examination of the results (appendix C and D) underscores that the Small School Championship employed only one judge per category. At the same time, the Open Class Championship implemented an average score of two judges per category. The results indicate that the marching score was significant, with p=.013 to the total score, showing that proper fundamentals and execution of marching drills will significantly predict a marching band's total score. This data is displayed in Table 7 above.

The linear combination of music score and marching score may also predict rank. The scatterplots for whole groups and small schools indicate a linear relationship, shown in Figures 8 and 9, between music score and marching score for rank. The same groupings appear from the total score testing. The linear combination of the music and marching scores significantly affects the total score, p=.003b. There is no significance between music and marching for the small

schools regarding the total score and rank of p=408[b]. This may indicate that large schools enjoy a significant advantage over small schools in non-differentiated inter-scholastic events.

Conclusion

Small school marching bands face a statistical disadvantage when competing against larger schools. While the KBA and Kanas Music Educators Association (KMEA) consider 4A schools small due to a couple of high-performing outlier schools that place above most large 5A and 6A schools, this study had to focus on 1A, 2A, and 3A. Music adjudication may not be accurate due to the simple points system in the rubric and individual interpretation of the categories. In contrast, adjudication of marching techniques employs observing the proper execution of marching maneuvers and mistakes. Silveira and Silvey found that "adjudicators for concert band may be swayed by factors such as quality or performance and difficulty of the music."[147] This may indicate that small schools featuring smaller ensembles and more unbalanced wind sections may be disadvantaged in the music performance category compared to a marching band with full instrumentation and 100 or more students. King and Burnsed found that, in Virginia, "1A marching bands are typically scored almost a full point lower on the mean than 4A and 5A bands."[148] Small school marching bands are limited in scope and ability due to the lack of performers or instrumentation. They are competitively limited compared to large school marching bands twice their size.

The structure of interscholastic events also affects the scores and rankings of small schools. Prelims-Finals or divisional formats with rankings allow small schools to compete

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[147] Silveira, "Effects of Ensemble Size and Repertoire Difficulty on Ratings of Concert Band Performances," 139.

[148] Stephen E. King, and Vernon Burnsed. "A Study of The Reliability of Adjudicator Ratings at the 2005 Virginia Band and Orchestra Directors Association State Marching Band Festivals." Journal of Band Research 45, no. 1 (Fall, 2009).

against comparable bands. For instance, the KBA Small School Championship facilitates preliminary events separated by class size and finals for the top twelve overall (Appendix C). The Neewollah Marching Festival divides bands based on size (Appendix B), with caption, divisional, and overall awards. Other events, such as the Kansas State Fair Marching Festival (Appendix A), present bands randomly, without differentiating between class or band size. One format allows judges to adjudicate and evaluate based on small sizes, while the other provides reflections on potential biases. Hash found that "adjudicators awarded a preponderance of Division I and II ratings. Although this practice may increase festival participation and provide a source of encouragement for students and directors, it probably does not adequately differentiate ensembles at various levels of achievement. It may weaken the validity of these ratings."[149]

Three initial focus interscholastic events use this format for ratings. The two university festivals eliminated from the study due to lack of point total data presented similar results, with no bands receiving a III rating and a majority receiving a I rating. The Kansas State Fair (Appendix A) demonstrates this rating distribution, with only five out of ninety-three bands receiving a III rating in three days. Events with point totals ranked or unranked offer a more precise analysis of a marching band's overall performance and development than events with ratings with little to no actual explanation of the rating.

Implications

This study analyzes small school marching bands and the predictive factors contributing to total score and rank. These predictors provide directors at small school band programs the knowledge to understand how their ensembles can compete. Directors may want to participate but fear their bands cannot compete in events with large schools and large bands. Festivals with

[149] Phillip M. Hash. "A Comparison of The Ratings and Reliability on Two Band/Orchestra Festival Adjudication Forms." Journal of Band Research 55, no. 1 (Fall, 2019).

ratings-only, where I and II ratings are prevalent, may be an excellent opportunity to develop student confidence. Small school marching bands can compete in ranked divisional or non-divisional ratings-only events, but the predictive data shows they may be severely limited when performing with large schools. The KBA results demonstrate that point. The Small Schools champion scored three points lower than the twelfth-place band in the Open Class finals, while the Small Schools twelfth-place band finished twenty points behind the twelfth-place band in Open Class. The predictive tests indicate that music, marching, and total scores affect small schools more than large schools. Perhaps organizers should structure Kansas marching band interscholastic events to address the merits of competition and the needs of students across the state.

While this study is unique to Kansas, several studies show students' perspectives toward marching band competitions around the United States and Canada. Gouzouasis and Henderson found that 69 percent of band students in British Columbia felt that band festival participation was essential to their music education.[150] Rogers found that "80.0% of participants indicated that they would rather perform solely in competitive marching band than non-competitive concert band if they had to choose."[151] This 1984 study should be considered within its historical context, but it is relevant to the 21st century as the marching band has become more extensive and competitive. These qualitative studies provide insight into students' perceptions of the marching band activity, which can directly affect participation.

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[150] Peter Gouzouasis, and Alan Henderson. "Secondary Student Perspectives on Musical and Educational Outcomes from Participation in Band Festivals." Music Education Research 14, no. 4 (2012).

[151] George L. Rogers. "Attitudes of High School Band Directors, Band Members, Parents, And Principals Toward Marching Band Contests." Order No. 8306179, Indiana University, 1982.

Small schools in Kansas are primarily located in rural communities where agriculture generates the primary source of income. However, state funding is limited in these communities since it is based on per capita and student enrollment. Conversely, larger schools receive a higher funding rate due to their larger populations and greater student enrollment. State funding and student population affect the schools' resources, including staff and program funding. Stern found that "bands with lower economic capital often compete with bands with great economic capital, and the competitive results are stratifying."[152] Per KSDE's data reports,[153] the school district with the lowest funding in the study receives less than one million dollars in district funds. Three of the largest school districts, all suburbs of Kansas City, Kansas, received an average of $466,048,615.67. The largest school district in Kansas receives nearly one billion dollars in state funding. Funding was nonsignificant in this study compared to the total score and rank. However, funding is connected directly to staffing, and the number of staff was significant in predicting the total score and rank.

Limitations

The scope of events imposed several limitations on this study. One theoretical limitation was the selection of band events based on Kansas's perceived most prominent and widely attended events. One limitation of the data collection process was that the researcher only considered the music, marching, and overall performance scores without factoring in other contributing elements. Additionally, ex post facto data from Fall 2022 and Fall 2023 was utilized, relying on previously published results as the basis for analysis. An empirical limitation of this study would be the adjudication results themselves. Each event used a different type of rubric,

[152] Jordan Stern. "Marching on an Uneven Field." Sociological Thinking in Music Education: International Intersections. New York: Oxford University Press, 2022.

[153] "USD Budget Summary." USD Budget Summary - Data Central

providing varying opinions in scores. The Kansas State Fair used three judges per venue to adjudicate off the same rubric. Marching was adjudicated in the parade, and music was adjudicated in the arena. The KBA Championships utilized a panel of caption-specific judges who did not adjudicate on each other's categories.

Two selected events could not provide point-score data for results, further reducing the sample size. These events either did not record point totals, or the organizers did not retain records of individual judges' scores. Analytically, the accuracy and completeness of the data were in question due to the structure of the events. The Kansas State Fair was held in early September and featured only a parade and stand-still arena performance, while the other festivals were field performances in October.

Recommendations for Future Research

This study has created more questions, leading to the need for further research. Researchers should conduct a comprehensive survey of all inter-scholastic events to thoroughly study marching bands in Kansas; this will provide a complete data set to examine and test. The researcher can study a more extensive set of small schools by researching all marching band events. Due to one competitive 4A marching band, which serves as an outlier due to its competitive standings among the state's top 5A and 6A programs, a study focusing on 1A through 2A, 3A through 4A, and 5A through 6A may be beneficial, as 3A and 4A were the only two classes to compete at the KBA Small Schools Championship.

Live researcher observation of interscholastic events will help to inform the adjudication results, which were ex post facto in this study. Live observation will also provide information not included in final scores, such as weather and venue conditions, that may contribute to the performance. Suppose a small school marching band performs for a 6-man or 8-man football

team. In that case, the field set-up of an 11-man or collegiate field may significantly affect the performance if accommodations, such as harsh mark placement, are not provided.

A competitive marching band is only one portion of the inter-scholastic events the Kansas State High School Activities Association (KSHSAA) offers or sanctions. A subsequent logical study should be similar to that of the State Large Group Festival. In Kansas, State Large Group, often called "assessment" in many states, assumes the same structure as non-divisional rating festivals. Venues may host homogenous classifications encompassing 1A through 6A in one day. This can result in adjudication bias based on what judges have heard throughout the day. The National Federation of State High School Associations (NFHS) suggests that "adjudicators should not artificially inflate the performance rating just because it is refreshing to hear after a few below-average performances. Adjudicators should always consider previous performances to ensure consistency in ratings. The same applies when hearing several superior performances in a row and then an average performance."[154]

Studying all fifteen venues and their band ratings may provide rating data by class and venue to determine if a bias exists between large and small schools and will help to improve the State Large Group Festival. Adjudicators for the State Large Group Festival are assigned as a three-judge panel for two consecutive days, adjudicating at different venues. Unlike Solos and Small Ensembles, which facilitate Regional Music Festivals first followed by State Music Festivals for those who receive a I rating, State Large Group Festival only conducts one State level event, open to all bands, choirs, and orchestras, no matter the performance and preparation level.

[154] "Music Adjudication," NFHS Learn, accessed April 11, 2024, https://course.nfhslearn.com/courses/21030312?course_id=61186&state_id=16&tutorial_seen=true&user_id=5628799.

A qualitative study of small school marching bands may also benefit future educators. Studying multiple small-school marching bands with varying levels of success will help create a clearer picture of competitive small-school marching bands. This study was only limited to ex post facto collected data. Qualitative data from surveys, case studies, etc., may provide a more in-depth analysis of small school band programs.

Summary

The research objective was to evaluate and differentiate the abilities of small marching bands in Kansas to compete against larger school marching bands. An analysis of collected scores from four interscholastic events predicts a correlation between music and marching scores, the total score, and ranked placement at events. A correlation exists that predicts higher scores for marching fundamentals significantly contribute to the total score for small school marching bands. Staff size is also a predictor of higher total scores. Students should not have their overall learning experience taken away just because small school marching bands may face adversity when competing against larger schools. The right balance should help bands be successful.

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Appendix A

MONDAY MARCHING 2023	JUDGE 1		JUDGE 2		JUDGE 3		OVERALL
Inman High School	80	I	78	II	76	II	II
Skyline Schools	87	I	91	I+	67	II	I
Campus High School	78	II	84	I	97	I+	I
LaCrosse High School	87	I	72	II	74	II	II
Sedgwick Jr/Sr High School	76	II	80	I	63	II	II
Solomon High School	74	II	79	II	64	II	II
Chapman High School	n/a		n/a		n/a		n/a
Ellsworth High School	n/a		n/a		n/a		n/a
Minneapolis High School	78	II	76	II	69	II	II
Chaparrel Jr/Sr High	88	I	81	I	78	II	I
Andover Central Bands	94	I+	97	I+	87	I	I+
Ell-Saline High School	88	I	97	I+	81	I	I
Clearwater High School	64	II	82	I	71	II	II
Clearwater Intermediate	66	II	64	II	73	II	II
Rose Hill Middle School	n/a		n/a		n/a		n/a
Flinthills Middle School	n/a		n/a		n/a		n/a
Flinthills High School	n/a		n/a		n/a		n/a
Clay Center Community	n/a		n/a		n/a		n/a
Marysville High School	69	II	70	II	67	II	II
Erie HS/Galesburg MS	n/a		n/a		n/a		n/a
Thunder Ridge	n/a		n/a		n/a		n/a
West Franklin	88	II	78	II	76	II	I
Lebo-Waverly	82	I	66	II	64	II	II
Junction City High School	88	I	89	I	98	I+	I+
Larned High School	70	II	70	II			II
Lyndon High School	82	I	69	II	75	II	II
Chanute High School	86	I	94	I+	92	I+	I+
Cherryvale	58	III	63	II	59	III	II
Sylvan-Lucas Jr/Sr	n/a		n/a		n/a		n/a
Halstead	n/a		n/a		n/a		n/a
Northeast Magnet	n/a		n/a		n/a		n/a

Appendix A cont.

MONDAY ARENA 2023	JUDGE 1		JUDGE 2		JUDGE 3		OVERALL
Inman High School	n/a		n/a		n/a		n/a
Skyline Schools	75	II	84	I	82	I	I
Campus High School	86	I	94	I+	90	I+	I+
LaCrosse High School	90	I+	83	I	80	I	I
Sedgwick Jr/Sr High School	65	II	73	II	80	I	II
Solomon High School	n/a		n/a		n/a		n/a
Chapman High School	75	II	73	II	63	II	II
Ellsworth High School	68	II	67	II	80	I	II
Minneapolis High School	n/a		n/a		n/a		n/a
Chaparrel Jr/Sr High	n/a		n/a		n/a		n/a
Andover Central Bands	95	I+	99	I+	95	I+	I+
Ell-Saline High School	95	I+	81	I	86	I	I
Clearwater High School	70	II	60	II	63	II	II
Clearwater Intermediate	75	II	77	II	69	II	II
Rose Hill Middle School	80	I	81	I	83	I	I
Flinthills Middle School	n/a		n/a		n/a		n/a
Flinthills High School	n/a		n/a		n/a		n/a
Clay Center Community	87	I	90	I+	90	I+	I
Marysville High School	n/a		n/a		n/a		n/a
Erie HS/Galesburg MS	48	III	55	III	62	II	III
Thunder Ridge	84	I	84	I	90	I+	I
West Franklin	n/a		n/a		n/a		n/a
Lebo-Waverly	n/a		n/a		n/a		n/a
Junction City High School	88	I	98	I+	90	I+	I+
Larned High School	n/a		n/a		n/a		n/a
Lyndon High School	n/a		n/a		n/a		n/a
Chanute High School	75	II	67	II	70	II	II
Cherryvale	n/a		n/a		n/a		n/a
Sylvan-Lucas Jr/Sr	74	II	70	II	75	II	II
Halstead	80	I	80	I	79	II	I
Northeast Magnet	78	II	79	II	80	I	II

Appendix A cont.

TUESDAY MARCHING 2023	JUDGE 1		JUDGE 2		JUDGE 3		OVERALL
Sterling High School	n/a		n/a		n/a		n/a
Cunningham High School	75	II	88	I	72	II	II
Burrton High School	80	II	71	II	74	II	II
South Haven High School	69	II	75	II	70	II	II
Southeast of Saline	80	I	88	I	83	I	I
Andover High School	n/a		n/a		n/a		n/a
Hugoton USD210	95	I+	90	I+	97	I+	I+
Canton-Galva	n/a		n/a		n/a		n/a
Eureka High School	75	II	75	II	75	II	II
St. Mary Parish Middle School	n/a		n/a		n/a		n/a
Hutchinson High School	95	I+	95	I+	85	I	I+
Riley County High School	94	I+	93	I+	90	I+	I+
Andale High School	84	I	84	I	80	I	I
Mulvane Middle School	90	I+	93	I+	85	I	I
Hill City Jr/Sr	80	I	80	I	71	II	II
TUESDAY ARENA 2023	**JUDGE 1**		**JUDGE 2**		**JUDGE 3**		**OVERALL**
Sterling High School	97	I+	96	I+	94	I+	I+
Cunningham High School	81	I+	79	II	74	II	II
Burrton High School	n/a		n/a		n/a		n/a
South Haven High School	68	II	72	II	76	II	II
Southeast of Saline	n/a		n/a		n/a		n/a
Andover High School	93	I+	91	I+	99	I+	I+
Hugoton USD210	n/a		n/a		n/a		n/a
Canton-Galva	80	I+	85	I+	79	II	I
Eureka High School	83	I	82	I	79	II	I
St. Mary Parish Middle School	67	II	69	II	73	II	II
Hutchinson High School	n/a		n/a		n/a		n/a
Riley County High School	85	I	86	I	82	I	I
Andale High School	n/a		n/a		n/a		n/a
Mulvane Middle School	n/a		n/a		n/a		n/a
Hill City Jr/Sr	64	II	58	III	57	III	II

Appendix A cont.

WEDNESDAY MARCHING 2023	JUDGE 1		JUDGE 2		JUDGE 3		OVERALL
Hoisington Middle/High	76	II	78	II	74	II	II
Cheney High School	n/a		n/a		n/a		n/a
Lyons AFJROTC	100	I+	94	I+	99	I+	I+
Douglass High School	66	II	72	II	74	II	II
Remington High School	74	II	77	II	78	II	II
Burrton Middle School	83	I	72	II	77	II	II
Fairfield Jr/Sr. High	n/a		n/a		n/a		n/a
Marion High School	80	I	72	II	69	II	II
Otis-Bison Jr/Sr. High School	n/a		n/a		n/a		n/a
Pretty Prairie	88	I	88	I	78	II	I
Pawnee Heights	81	I	71	II	75	II	II
Lyons High School	91	I+	83	I	89	I	I
Rock Hills	81	I	69	II	78	II	II
Smoky Valley Schools	92	I+	82	I	86	I	I
Baldwin High School	93	I+	80	I	80	I	I
Salina Central	89	I	74	II	75	II	II
Circle Middle School	n/a		n/a		n/a		n/a
Circle High School	85	I	79	II	73	II	II
Columbus High School	100	I+	99	I+	91	I+	I+
Republic County High School	n/a		n/a		n/a		n/a
Hays Middle School	71	II	72	II	68	II	II
El Dorado High School	85	I	77	II	74	II	II
Andover Middle School	n/a		n/a		n/a		n/a
Jefferson West	86	I	81	I	81	I	I
Bucklin High School	70	II	76	II	66	II	II
Phillipsburg Jr/Sr	82	I	84	I	70	II	II
Wamego High School	80	I	80	I	85	I	I
Caney Valley	94	II	74	II	76	II	II
Moundridge High School	91	I+	79	II	79	II	I
Minneola	93	I+	97	I+	80	I	I+
Bishop Carroll	90	I+	86	I	80	I	I
Bennington High School	80	I	84	I	78	II	I
Wakefield Jr/Sr. High	84	I	71	II	84	II	II
Kingman High School	71	II	73	II	77	II	II
Argonia High School	77	II	62	II	66	II	II
Wichita Southeast	91	I+	98	I+	89	I	I+
Christa McAuliffe Academy	n/a		n/a		n/a		n/a
Bluestem High School	87	I	70	II	77	II	II
Great Bend High School	90	I+	80	I	82	I	I
Ingalls High School	81	I	72	II	64	II	II
Sedan Jr/Sr High School	n/a		n/a		n/a		n/a
Winfield High School	88	I	87	I	75	II	I
Kiowa County	n/a		n/a		n/a		n/a
Chisholm Middle School	86	II	72	II			II
Macksville High School	85	I	71	II	68	II	II

Appendix A cont.

WEDNESDAY ARENA 2023	JUDGE 1		JUDGE 2		JUDGE 3		OVERALL
Hoisington Middle/High	n/a		n/a		n/a		n/a
Cheney High School	98	I+	98	I+	95	I+	I+
Lyons AFJROTC	n/a		n/a		n/a		n/a
Douglass High School	61	II	51	III	60	II	III
Remington High School	85	I	71	II	68	II	II
Burrton Middle School	n/a		n/a		n/a		n/a
Fairfield Jr/Sr. High	60	II	68	II	58	III	II
Marion High School	n/a		n/a		n/a		n/a
Otis-Bison Jr/Sr. High School	60	II	74	II	56	III	II
Pretty Prairie	90	I+	93	I+	91	I+	I+
Pawnee Heights	n/a		n/a		n/a		n/a
Lyons High School	80	I	81	I	86	I	I
Rock Hills	81	I	80	I	89	I	I
Smoky Valley Schools	n/a		n/a		n/a		n/a
Baldwin High School	92	I+	95	I+	84	I	I+
Salina Central	n/a		n/a		n/a		n/a
Circle Middle School	80	I	83	I	84	I	I
Circle High School	98	I+	90	I+	95	I+	I+
Columbus High School	n/a		n/a		n/a		n/a
Republic County High School	80	I	73	II	67	II	II
Hays Middle School	n/a		n/a		n/a		n/a
El Dorado High School	90	I+	83	I	85	I	I
Andover Middle School	90	I+	93	I+	91	I+	I+
Jefferson West	n/a		n/a		n/a		n/a
Bucklin High School	n/a		n/a		n/a		n/a
Phillipsburg Jr/Sr	81	I	85	I	75	II	I
Wamego High School	n/a		n/a		n/a		n/a
Caney Valley	90	I+	84	I	76	II	I
Moundridge High School	88	I	83	I	85	I	I
Minneola	n/a		n/a		n/a		n/a
Bishop Carroll	85	I	95	I+	90	I+	I+
Bennington High School	n/a		n/a		n/a		n/a
Wakefield Jr/Sr. High	n/a		n/a		n/a		n/a
Kingman High School	67	II	57	III	55	III	II
Argonia High School	n/a		n/a		n/a		n/a
Wichita Southeast	80	I	86	I	73	II	I
Christa McAuliffe Academy	90	I+	92	I+	90	I+	I+
Bluestem High School	87	I	85	I	84	I	I
Great Bend High School	90	I+	91	I+	83	I	I
Ingalls High School	n/a		n/a		n/a		n/a
Sedan Jr/Sr High School	60	II	61	II	55	III	III
Winfield High School	66	II	55	III	56	III	III
Kiowa County	48	III	55	III	46	III	III
Chisholm Middle School	n/a		n/a		n/a		n/a
Macksville High School	n/a		n/a		n/a		n/a

Appendix B

NEEWOLLAH FIELD COMPETITION							
School	Music	Visual	GE	DM	Perc	CG	TOTAL
Burlington High School	54	61	76	88	51	-	242
Fort Scott HS	40	46	71	79	51	-	208
Andale High School	42	52	73	76	59	55	226
Iola HS	44	57	80	89	57	90	238
Labette County	58	70	82	86	59	78	269
Sarcoxie R-2	77	77	77	76	42	73	273
Dewey HS	79	76	89	93	67	-	311
Field Kindley	73	79	84	80	69	85	305
Caney Valley HS	47	55	74	75	40	-	216
Chanute HS	75	74	80	81	59	75	288
Clever HS	57	75	79	76	44	88	255
Wichita North HS	53	85	83	81	68	85	289
Center High School #58	57	68	88	92	62	87	275
Wichita South HS	59	73	75	75	66	71	273
Hutchinson HS	61	80	86	81	69	-	296
Eisenhower HS (Goddar	71	81	87	83	78	94	317
Shawnee Heights HS	81	86	87	88	83	91	337
Olathe West HS	92	91	91	86	92	96	366
Wichita East HS	80	83	83	79	81	94	327
Independence HS	75	77	84	80	80	93	316
Valley Center HS	61	88	94	90	90	94	333
Gardner-Edgerton HS	75	79	79	82	85	90	318
Blue Valley NW HS	85	92	96	94	90	96	363

Appendix C

KBA Small School Championship

Washburn University
Saturday, October 15, 2022
Prelims

Chief Judge: Tabitha Sebastino

3A

		Visual							Overall Effect 1			Sub Total	Total	Auxilliary/Percussion								
		Music Performance			Visual Performance				P. Repp					Overall Effect 2			Percussion (200)			Auxilliary (200)			
		C. Francis			D. Schliewe									T. Sebastino			T. Mascari			J. Gilbreth			
		QoT	MuS	Tot	Comp	MUS	Tot	Tot	Rep	Eff	Tot			Rep	Eff	Tot	GE	perf	Tot	Cont	Perf	Tot	Tot
McLouth High School Band	McLouth	78 1	74 1	152.00 1	70 3	66 3	136.00 3	20.40 3	0 1	0 1	0.00 1	70 1	74 1	144.00 1	61.600 1	61.600 1	64 1	68 1	132.00 1	46 4	43 4	89.00 4	110.50 4
Cheney Cardinal Marching Band	Cheney	64 3	64 3	128.00 3	74 1	72 1	146.00 1	21.90 1	0 1	0 1	0.00 1	56 4	57 4	113.00 4	55.975 2	55.975 2	62 3	66 2	128.00 2	75 1	71 1	146.00 1	137.00 1
Rock Creek Marching Mustangs	St. George-Rock Creek	67 2	65 2	132.00 2	69 4	66 3	135.00 4	20.25 4	0 1	0 1	0.00 1	53 6	53 6	106.00 5	54.600 3	54.600 3	50 7	51 7	101.00 7	0 6	0 6	0.00 6	50.50 8
Riverton Fighting Rams Marching Band	Riverton	62 5	60 6	122.00 5	66 5	64 5	130.00 5	19.50 5	0 1	0 1	0.00 1	62 3	65 2	127.00 2	53.425 4	53.425 4	49 8	49 8	98.00 8	67 2	65 2	132.00 2	115.00 3
Pride of Lyons Marching Band	Lyons	57 7	55 7	112.00 7	72 2	70 2	142.00 2	21.30 2	0 1	0 1	0.00 1	63 2	59 3	122.00 3	52.850 5	52.850 5	63 2	63 3	126.00 3	55 3	51 3	106.00 3	116.00 2
Wildcat Pride Marching Band	Haven	63 4	63 4	126.00 4	64 6	63 6	127.00 6	19.05 6	0 1	0 1	0.00 1	51 7	54 5	105.00 6	52.125 6	52.125 6	54 4	52 6	106.00 5	0 6	0 6	0.00 6	53.00 7
Pomona West Franklin High School Band	Pomona-West Franklin	61 6	61 5	122.00 5	55 8	55 7	110.00 7	16.50 7	0 1	0 1	0.00 1	50 8	50 7	100.00 8	48.400 7	48.400 7	53 5	54 4	107.00 4	0 6	0 6	0.00 6	53.50 6
Osage City Marching Indians	Osage City	54 8	54 8	108.00 8	56 7	52 8	108.00 8	16.20 8	0 1	0 1	0.00 1	54 5	48 8	102.00 7	45.450 8	45.450 8	52 6	53 5	105.00 6	31 5	27 5	58.00 5	81.50 5
Caney Valley Pup Band	Caney Valley	50 9	50 9	100.00 9	53 9	50 9	103.00 9	15.45 9	0 1	0 1	0.00 1	49 9	47 9	96.00 9	42.650 9	42.650 9	47 9	47 9	94.00 9	0 6	0 6	0.00 6	47.00 9

** Total reflects factored subcaptions*

KBA Small School Championship

Washburn University
Saturday, October 15, 2022
Prelims

Chief Judge: Tabitha Sebastino

4A

		Visual							Overall Effect 1			Sub Total	Total	Auxilliary/Percussion								
		Music Performance			Visual Performance				Overall Effect 1					Overall Effect 2			Percussion (200)			Auxilliary (200)			
		Music Performance			Visual Performance									Overall Effect 2			Percussion (200)			Auxilliary (200)			
		QoT	MuS	Tot	Comp	MUS	Tot	Tot	Rep	Eff	Tot			Rep	Eff	Tot	GE	perf	Tot	Cont	Perf	Tot	Tot
Indy Bulldog Marching Band	Independence, KS	75 1	73 1	148.00 1	76 1	74 1	150.00 1	22.50 1	0 1	0 1	0.00 1	67 1	62 4	129.00 2	61.775 1	61.775 1	65 1	62 1	127.00 1	73 3	70 3	143.00 3	135.00 1
Rose Hill Rocket Marching Band	Rose Hill	68 3	66 3	134.00 3	71 2	69 2	140.00 2	21.00 2	0 1	0 1	0.00 1	65 3	63 3	128.00 3	57.400 2	57.400 2	51 9	50 9	101.00 9	80 2	79 1	159.00 1	130.00 3
Labette County High School Marching Band	Altamont-Labette County	70 2	68 2	138.00 2	63 6	59 8	122.00 7	18.30 7	0 1	0 1	0.00 1	58 7	56 6	114.00 6	54.450 3	54.450 3	61 2	61 2	122.00 2	54 4	50 5	104.00 5	113.00 4
Holton Wildcat Marching Band	Holton	66 4	65 4	131.00 4	62 7	62 5	124.00 6	18.60 6	0 1	0 1	0.00 1	61 5	64 2	125.00 4	54.175 4	54.175 4	56 5	52.5 6	108.50 6	0 8	0 8	0.00 8	54.25 9
Eudora Cardinal Regiment	Eudora	62 6	58 6	120.00 6	61 8	60 7	121.00 8	18.15 8	0 1	0 1	0.00 1	64 4	67 1	131.00 1	51.975 5	51.975 5	51.5 8	51.5 7	103.00 8	50 6	48 6	98.00 6	100.50 6
Basehor-Linwood Marching Band	Basehor-Linwood	56 9	55 9	111.00 9	70 3	64 4	134.00 3	20.10 3	0 1	0 1	0.00 1	66 2	58 5	124.00 5	51.600 6	51.600 6	59 3	58 3	117.00 3	54 4	51 4	105.00 4	111.00 5
Clay Center Community Tiger Band	Clay Center Community	65 5	62 5	127.00 5	58 10	56 10	114.00 10	17.10 10	0 1	0 1	0.00 1	57 8	55 7	112.00 7	50.900 7	50.900 7	55 6	54.5 5	109.50 5	81 1	74 2	155.00 2	132.25 2
Towanda Circle Blue and Gold Marching Thunderbirds	Towanda-Circle	61 7	57 7	118.00 7	65 5	61 6	126.00 5	18.90 5	0 1	0 1	0.00 1	60 6	51 9	111.00 8	50.825 8	50.825 8	53.5 7	50.5 8	104.00 7	44 7	41 7	85.00 7	94.50 7
Hugoton High School Marching Eagles	Hugoton	53 10	53 10	106.00 10	67 4	65 3	132.00 4	19.80 4	0 1	0 1	0.00 1	52 10	49 10	101.00 10	48.575 9	48.575 9	48 10	48 10	96.00 10	0 8	0 8	0.00 8	48.00 10
Atchison High School Marching Band	Atchison	58 8	56 8	114.00 8	60 9	58 9	118.00 9	17.70 9	0 1	0 1	0.00 1	55 9	52 8	107.00 9	48.525 10	48.525 10	58 4	55 4	113.00 4	0 8	0 8	0.00 8	56.50 8

** Total reflects factored subcaptions*

KBA Small School Championship

Washburn University
Saturday, October 15, 2022
Finals

Chief Judge: Tabitha Sebastino

3A

		Visual							Overall Effect 1			Sub Total	Total	Auxilliary/Percussion								
		Music Performance			Visual Performance				D. Schliewe					Overall Effect 2			Percussion (200)			Auxilliary (200)			
		T. Mascari			J. Gilbreth									C. Francis			V. Hansen			T. Sebastino			
		QoT	MuS	Tot	Comp	MUS	Tot	Tot	Rep	Eff	Tot			Rep	Eff	Tot	GE	perf	Tot	Cont	Perf	Tot	Tot
McLouth High School Band	McLouth	70 1	68 1	138.00 1	77 1	74 1	151.00 1	22.65 1	70 4	68 4	138.00 4	74 1	72 1	146.00 1	71.550 1	71.550 1	66 2	66 4	132.00 2	60 6	64 4	124.00 6	128.00 2
Indy Bulldog Marching Band	Independence, KS	64 3	61 5	125.00 3	74 2	71 2	145.00 2	21.75 2	76 1	74 1	150.00 1	70 2	70 2	140.00 2	68.500 2	68.500 2	62 4	60 5	122.00 6	65 3	65 3	130.00 3	126.00 3
Rose Hill Rocket Marching Band	Rose Hill	60 6	63 3	123.00 4	71 3	70 3	141.00 3	21.15 3	74 2	73 2	147.00 2	68 3	66 3	134.00 3	66.825 3	66.825 3	58 6	58 7	116.00 7	70 1	66 2	136.00 1	126.00 3
Rock Creek Marching Mustangs	St. George-Rock Creek	61 5	58 7	119.00 7	70 4	67 4	137.00 4	20.55 4	68 5	68 4	136.00 5	67 4	65 4	132.00 4	64.450 4	64.450 4	48 11	56 8	104.00 10	0 10	0 10	0.00 10	52.00 12
Cheney Cardinal Marching Band	Cheney	67 2	65 2	132.00 2	62 5	60 5	122.00 5	18.30 5	68 5	66 6	134.00 6	61 9	56 11	117.00 10	63.525 5	63.525 5	56 7	68 3	124.00 5	64 4	62 6	126.00 4	125.00 5
Pride of Lyons Marching Band	Lyons	59 7	62 4	121.00 6	60 6	57 6	117.00 6	17.55 6	72 3	69 3	141.00 3	64 7	60 7	124.00 7	61.625 6	61.625 6	63 3	70 1	133.00 1	63 5	63 5	126.00 4	129.50 1
Holton Wildcat Marching Band	Holton	62 4	60 6	122.00 5	55 8	52 10	107.00 10	16.05 10	65 8	63 8	128.00 8	60 10	58 9	118.00 9	58.900 7	58.900 7	50 9	55 10	105.00 9	0 10	0 10	0.00 10	52.50 11
Basehor-Linwood Marching Band	Basehor-Linwood	57 9	56 9	113.00 8	53 12	50 12	103.00 12	15.45 12	67 7	64 7	131.00 7	65 6	61 6	126.00 6	57.325 8	57.325 8	68 1	60 5	128.00 4	57 7	55 8	112.00 7	120.00 6
Wildcat Pride Marching Band	Haven	54 11	57 8	111.00 10	55 8	54 7	109.00 8	16.35 8	59 12	56 12	115.00 12	66 5	63 5	129.00 5	56.850 9	56.850 9	60 5	70 1	130.00 3	0 10	0 10	0.00 10	65.00 10
Eudora Cardinal Regiment	Eudora	58 8	54 11	112.00 9	54 11	52 10	106.00 11	15.90 11	62 10	60 10	122.00 10	63 8	59 8	122.00 8	56.600 10	56.600 10	50 9	46 12	96.00 12	52 9	56 7	108.00 8	102.00 9
Labette County High School Marching Band	Altamont-Labette County	52 12	55 10	107.00 12	57 7	53 8	110.00 7	16.50 7	63 9	62 9	125.00 9	58 11	57 10	115.00 11	55.900 11	55.900 11	55 8	56 8	111.00 8	55 8	52 9	107.00 9	109.00 8
Riverton Fighting Rams Marching Band	Riverton	55 10	53 12	108.00 11	55 8	53 8	108.00 9	16.20 9	60 11	59 11	119.00 11	52 12	50 12	102.00 12	54.375 12	54.375 12	46 12	54 11	100.00 11	66 2	67 1	133.00 2	116.50 7

** Total reflects factored subcaptions*

Appendix D

	Music							Visual							Overall Effect										Auxiliary/Percussion				Auxiliary (200)			
	Music Performance			Music Individual (200)				Visual Performance			Visual Performance Individual				Overall Effect 1			Overall Effect 2							Percussion (200)				Content			
	A. Clark			B. Relyea				D. Schliewe			K. Baker				G. Robertson			A. Riederer							P. Repp				B. Saccomanno			
	QoT	MuS	Tot	Technique	MU	Tot	Tot	Comp	MUS	Tot	TE	EX	Tot	Tot	Rep	Eff	Tot	Rep	Eff	Tot	Tot	Sub Total	Total	Class Rank	Class	Overall Rank	GE	perf	Tot	Tot	CT	Perf	Tot	Tot
Blue Valley Southwest Emerald Regiment	89 1	85 2	174.00 1	90 1	93 1	183.00 1	35.70 1	87 1	88 1	175.00 1	77 3	79 2	156.00 2	24.825 2	87 1	84 1	171.00 1	87 1	86 1	173.00 1	25.80 1	86.325 1	86.325 1	1	OP	1	90 1	88 1	178.00 1	89.00 1	83 3	77 3	160.00 3	80.00 3
Maize South High School Marching Band	84 2	86 1	170.00 2	89 2	91 2	180.00 2	35.00 2	79 3	77 3	156.00 3	78 2	74 3	152.00 3	23.10 3	78 4	78 3	156.00 3	84 2	78 3	162.00 3	23.85 3	81.950 2	81.950 2	2	OP	2	80 3	80 3	160.00 3	80.00 3	85 2	80 2	165.00 2	82.50 2
Olathe East Orange and Blue Brigade	78 4	78 3	156.00 4	83 4	80 4	163.00 4	31.90 4	85 2	86 2	171.00 2	81 1	84 1	165.00 1	25.20 1	82 2	81 2	163.00 2	82 3	85 2	167.00 2	24.75 2	81.850 3	81.850 3	3	OP	3	82 2	86 2	168.00 2	84.00 2	91 1	90 1	181.00 1	90.50 1
Spring Hill High School Band	82 3	76 4	158.00 3	85 3	83 3	168.00 3	32.00 3	76 4	73 4	149.00 4	67 5	71 4	138.00 4	21.525 4	70 5	75 4	145.00 5	75 5	70 5	145.00 5	21.75 5	75.875 4	75.875 4	4	OP	4	65 7	58 7	123.00 7	61.50 7	60 7	57 7	117.00 7	58.50 7
Blue Valley North Marching Mustangs	68 6	65 5	133.00 5	74 6	71 6	145.00 6	27.80 6	70 5	67 6	137.00 6	69 4	68 5	137.00 5	20.55 5	80 3	73 5	153.00 4	81 4	77 4	158.00 4	23.325 4	71.675 5	71.675 5	5	OP	5	78 4	71 4	149.00 4	74.50 4	68 5	65 5	133.00 5	66.50 5
Topeka West Charger Band	69 5	62 6	131.00 6	69 7	69 7	138.00 7	26.90 7	70 5	68 5	138.00 5	63 7	61 6	124.00 6	19.65 6	61 7	63 6	124.00 7	71 6	68 6	139.00 6	19.725 6	66.275 6	66.275 6	6	OP	6	66 6	62 5	128.00 6	64.00 6	73 4	69 4	142.00 4	71.00 4
Basehor-Linwood Marching Band	67 7	61 7	128.00 7	76 5	75 5	151.00 5	27.90 5	65 7	62 7	127.00 7	64 6	57 7	121.00 7	18.60 7	65 6	60 7	125.00 6	67 7	63 7	130.00 7	19.125 7	65.625 7	65.625 7	7	OP	7	70 5	60 6	130.00 5	65.00 5	66 6	60 6	126.00 6	63.00 6

* Total reflects factored subcaptions

	Music							Visual							Overall Effect										Auxiliary/Percussion				Auxiliary (200)			
	Music Performance			Music Individual (200)				Visual Performance			Visual Performance Individual				Overall Effect 1			Overall Effect 2							Percussion (200)				Content			
	A. Clark			B. Relyea				D. Schliewe			K. Baker				G. Robertson			A. Riederer							P. Repp				B. Saccomanno			
	QoT	MuS	Tot	Technique	MU	Tot	Tot	Comp	MUS	Tot	TE	EX	Tot	Tot	Rep	Eff	Tot	Rep	Eff	Tot	Tot	Sub Total	Total	Class Rank	Class	Overall Rank	GE	perf	Tot	Tot	CT	Perf	Tot	Tot
Blue Valley Tiger Band	92 1	90 1	182.00 1	94 1	94 1	188.00 1	37.00 1	89 2	89 2	178.00 2	86 1	85 1	171.00 1	26.175 1	91 1	88 1	179.00 1	91 2	89 2	180.00 2	26.925 1	90.100 1	90.100 1	1	OP	1	91 1	90 1	181.00 1	90.50 1	88 2	84 4	172.00 4	86.00 4
Blue Valley West Red and Silver Brigade	88 2	88 3	176.00 2	91 4	90 4	181.00 4	35.70 3	86 3	85 3	171.00 3	80 3	77 4	157.00 3	24.60 3	89 2	86 2	175.00 2	88 3	84 3	172.00 3	26.025 3	86.325 2	86.325 2	2	OP	2	85 3	82 3	167.00 3	83.50 3	87 4	82 5	169.00 5	84.50 5
Olathe Northwest Raven Pride	86 3	89 2	175.00 3	93 2	92 2	185.00 2	36.00 2	90 1	90 1	180.00 1	76 4	78 3	154.00 4	25.05 2	77 6	82 4	159.00 5	84 5	80 6	164.00 6	24.225 5	85.275 3	85.275 3	3	OP	3	77 5	77 5	154.00 5	77.00 5	86 5	88 3	174.00 3	87.00 3
Buhler Marching Band	72 5	71 5	143.00 5	92 3	92 2	184.00 3	32.70 4	80 4	79 4	159.00 4	81 2	82 2	163.00 2	24.15 4	88 3	85 3	173.00 3	93 1	90 1	183.00 1	26.70 2	83.550 4	83.550 4	4	OP	4	88 2	84 2	172.00 2	86.00 2	93 1	92 1	185.00 1	92.50 1
Topeka Washburn Rural Marching Junior Blues	77 4	72 4	149.00 4	77 5	72 6	149.00 5	29.80 5	68 7	66 7	134.00 7	74 5	75 5	149.00 5	21.225 5	85 4	82 4	167.00 4	85 4	83 4	168.00 4	25.125 4	76.150 5	76.150 5	5	OP	5	84 4	81 4	165.00 4	82.50 4	71 7	67 7	138.00 7	69.00 7
Marching Cougar Pride	65 7	59 7	124.00 7	73 7	70 7	143.00 7	26.70 7	70 6	70 5	140.00 6	71 6	69 6	140.00 6	21.00 6	79 5	76 6	155.00 6	83 6	82 5	165.00 5	24.00 6	71.700 6	71.700 6	6	OP	6	83 7	83 7	126.00 7	63.00 7	88 2	91 2	179.00 2	89.50 2
Dodge City Pride of Southwest Kansas	71 6	67 6	138.00 6	75 6	73 5	148.00 6	28.60 6	72 5	70 5	142.00 5	61 7	65 7	126.00 7	20.10 7	69 7	74 7	143.00 7	76 7	75 7	151.00 7	22.05 7	70.750 7	70.750 7	7	OP	7	69 6	71 6	140.00 6	70.00 6	72 6	73 6	145.00 6	72.50 6

* Total reflects factored subcaptions

	Music							Visual							Overall Effect										Auxiliary/Percussion				Auxiliary (200)			
	Music Performance			Music Individual (200)				Visual Performance			Visual Performance Individual				Overall Effect 1			Overall Effect 2							Percussion (200)				Content			
	A. Clark			B. Relyea				D. Schliewe			K. Baker				G. Robertson			A. Riederer							P. Repp				B. Saccomanno			
	QoT	MuS	Tot	Technique	MU	Tot	Tot	Comp	MUS	Tot	TE	EX	Tot	Tot	Rep	Eff	Tot	Rep	Eff	Tot	Tot	Sub Total	Total	Class Rank	Class	Overall Rank	GE	perf	Tot	Tot	CT	Perf	Tot	Tot
Olathe South Falcon Regiment	87 1	84 2	171.00 2	93 1	94 1	187.00 1	35.80 1	81 3	81 2	162.00 3	80 3	81 3	161.00 3	24.225 3	82 2	86 1	168.00 2	89 1	87 1	176.00 1	25.80 1	85.825 1	85.825 1	1	OP	1	72 1	66 2	138.00 1	69.00 1	75 4	72 4	147.00 4	73.50 4
Screamin' Eagle Marching Band	80 4	77 4	157.00 4	92 2	90 2	182.00 2	33.90 2	83 1	81 2	164.00 2	88 1	87 1	175.00 1	25.425 1	86 1	83 2	169.00 1	80 3	79 3	159.00 3	24.60 2	83.925 2	83.925 2	2	OP	2	80 6	55 6	115.00 6	57.50 6	84 1	86 1	170.00 1	85.00 1
Shawnee Mission East Marching Lancers	85 2	87 1	172.00 1	82 4	81 4	163.00 4	33.50 3	82 2	83 1	165.00 1	83 2	85 2	168.00 2	24.975 2	75 5	79 4	154.00 4	86 2	84 2	170.00 2	24.30 3	82.775 3	82.775 3	3	OP	3	68 3	67 1	135.00 2	67.50 2	83 2	79 2	162.00 2	81.00 2
Derby Panther Marching Band	81 3	79 3	160.00 3	84 3	82 3	166.00 3	32.60 4	77 4	75 4	152.00 4	72 5	76 4	148.00 4	22.50 4	77 3	80 3	157.00 3	79 4	76 5	155.00 4	23.40 4	78.500 4	78.500 4	4	OP	4	69 2	65 3	134.00 3	67.00 3	74 5	70 5	144.00 5	72.00 5
De Soto Marching Wildcats	75 5	73 5	148.00 5	80 6	79 5	159.00 6	30.70 5	75 5	74 5	149.00 5	66 6	62 7	128.00 6	20.775 6	76 4	76 5	152.00 5	79 4	74 5	153.00 5	22.875 5	74.350 5	74.350 5	5	OP	5	67 4	64 4	131.00 4	65.50 4	69 6	62 7	131.00 6	65.50 6
Valley Center Hornet Marching Band	73 6	69 6	142.00 6	81 5	79 5	160.00 5	30.20 6	74 6	73 6	147.00 6	73 4	70 5	143.00 5	21.75 5	72 6	68 7	140.00 6	73 7	71 7	144.00 7	21.30 7	73.250 6	73.250 6	6	OP	6	64 5	61 5	125.00 5	62.50 5	80 3	78 3	158.00 3	79.00 3
Marching Thunderbirds	70 7	63 7	133.00 7	78 7	74 7	152.00 7	28.50 7	69 7	70 7	139.00 7	59 7	63 6	122.00 7	19.575 7	68 7	70 6	138.00 7	77 6	73 6	150.00 6	21.60 6	69.675 7	69.675 7	7	OP	7	58 7	53 7	111.00 7	55.50 7	63 7	64 6	127.00 6	63.50 7

* Total reflects factored subcaptions

Finals

	Music							Visual							Overall Effect										Auxiliary/Percussion				Auxiliary (200)			
	Music Performance			Music Individual (200)				Visual Performance			Visual Performance Individual				Overall Effect 1			Overall Effect 2							Percussion (200)				Content			
	B. Relyea			A. Clark				G. Robertson			B. Saccomanno				K. Baker			D. Schliewe							P. Repp				A. Riederer			
	QoT	MuS	Tot	Technique	MU	Tot	Tot	Comp	MUS	Tot	TE	EX	Tot	Tot	Rep	Eff	Tot	Rep	Eff	Tot	Tot	Sub Total	Total	Class Rank	Class	Overall Rank	GE	perf	Tot	Tot	CT	Perf	Tot	Tot
Blue Valley Tiger Band	95 1	96 1	191.00 1	94 1	92 2	186.00 1	37.70 1	93 1	90 1	183.00 1	93 1	92 1	185.00 1	27.60 1	89 1	90 1	179.00 1	90 1	89 1	179.00 1	26.85 1	92.150 1	92.150 1	1	OP	1	92 1	92 1	184.00 1	92.00 1	84 7	86 6	170.00 6	85.00 6
Blue Valley Southwest Emerald Regiment	93 2	93 2	186.00 2	92 2	93 1	185.00 2	37.10 2	89 3	89 2	178.00 2	89 3	87 4	176.00 4	26.55 2	82 5	83 5	165.00 5	87 3	86 3	173.00 3	25.35 3	89.000 2	89.000 2	2	OP	2	91 2	91 2	182.00 2	91.00 2	91 2	89 3	180.00 3	90.00 3
Buhler Marching Band	90 5	90 5	180.00 5	86 4	85 4	171.00 4	35.10 4	86 4	88 3	174.00 4	88 4	90 2	178.00 3	26.40 3	78 9	82 6	160.00 7	84 4	80 5	164.00 4	24.30 6	85.800 3	85.800 3	3	OP	3	88 3	86 3	174.00 3	87.00 3	93 1	92 1	185.00 1	92.50 1
Olathe Northwest Raven Pride	87 8	87 8	174.00 8	82 7	78 9	160.00 9	33.40 8	85 5	85 5	170.00 5	87 5	83 7	170.00 6	25.50 6	85 3	85 3	170.00 3	89 2	88 2	177.00 2	26.025 2	84.925 4	84.925 4	4	OP	4	84 5	83 6	167.00 5	83.50 5	87 5	82 8	169.00 7	84.50 7
Olathe South Falcon Regiment	92 3	92 3	184.00 3	85 5	84 5	169.00 5	35.30 3	82 8	84 6	166.00 7	81 10	79 10	160.00 10	24.45 8	87 2	84 4	171.00 2	81 6	80 5	161.00 6	24.90 4	84.650 5	84.650 5	5	OP	5	73 10	73 10	146.00 10	73.00 10	86 6	88 4	174.00 4	87.00 4
Blue Valley West Red and Silver Brigade	91 4	91 4	182.00 4	84 6	79 8	163.00 6	34.50 5	90 2	87 4	177.00 3	86 6	82 8	168.00 7	25.875 4	80 7	79 8	159.00 8	77 9	77 9	154.00 9	23.475 9	83.850 6	83.850 6	6	OP	6	85 4	85 4	170.00 4	85.00 4	88 4	84 6	172.00 5	86.00 5
Screamin' Eagle Marching Band	88 7	88 7	176.00 7	79 10	77 10	156.00 10	33.20 9	84 6	83 7	167.00 6	85 7	86 5	171.00 5	25.35 7	83 4	86 2	169.00 4	82 5	81 4	163.00 5	24.90 4	83.450 7	83.450 7	7	OP	7	65 12	65 12	130.00 12	65.00 12	83 8	80 9	163.00 9	81.50 9
Olathe East Orange and Blue Brigade	85 10	84 10	169.00 10	81 8	80 7	161.00 8	33.00 10	83 7	82 8	165.00 8	91 2	88 3	179.00 2	25.80 5	81 6	80 7	161.00 6	78 8	78 8	156.00 8	23.775 7	82.575 8	82.575 8	8	OP	8	82 7	84 5	166.00 6	83.00 6	90 3	91 2	181.00 2	90.50 2
Maize South High School Marching Band	89 6	89 6	178.00 6	80 9	82 6	162.00 7	34.00 7	81 10	78 12	159.00 11	83 9	84 6	167.00 8	24.45 8	77 10	77 10	154.00 10	76 10	76 10	152.00 10	22.95 10	81.400 9	81.400 9	9	OP	9	75 9	75 9	150.00 9	75.00 9	79 10	78 10	157.00 10	78.50 10
Derby Panther Marching Band	86 9	85 9	171.00 9	87 3	86 3	173.00 3	34.40 6	78 12	80 10	158.00 12	79 12	74 12	153.00 12	23.325 12	74 12	76 11	150.00 11	75 11	75 11	150.00 11	22.50 11	80.225 10	80.225 10	10	OP	10	80 8	80 8	160.00 8	80.00 8	77 11	75 11	152.00 11	76.00 11
Shawnee Mission East Marching Lancers	83 11	83 11	166.00 11	74 12	72 12	146.00 12	31.20 11	79 11	81 9	160.00 10	84 8	81 9	165.00 9	24.375 10	79 8	78 9	157.00 9	80 7	79 7	159.00 7	23.70 8	79.275 11	79.275 11	11	OP	11	70 11	70 11	140.00 11	70.00 11	82 9	83 7	165.00 8	82.50 8
Topeka Washburn Rural Marching Junior Blues	78 12	75 12	153.00 12	77 11	74 11	151.00 11	30.40 12	82 8	79 11	161.00 9	80 11	76 11	156.00 11	23.775 11	77 11	73 12	148.00 12	72 12	70 12	142.00 12	21.75 12	75.925 12	75.925 12	12	OP	12	83 6	82 7	165.00 7	82.50 7	73 12	74 12	147.00 12	73.50 12

* Total reflects factored subcaptions

2022 Kansas State Fair Marching Band Competition

Fairgrounds Marching **Band Adjudication Form**

		Outstanding (I+, I, I-) (100-76)	Excellent (II+, II, II-) (75-52)	Average (III+, III, III-) (51-31)	Fair (IIII+, IIII, IIII-) (30 or less)
Marching Execution		**25 20 18**	**16 14 12**	**10 8**	**7**
Alignment, spacing, percussion cadence, body posture, instrument carriage, marching in step, marching style, attention to detail.		Consistently in step, accurate spacing, strong cadence. Great attention to detail. Visually impressive.	Almost always in step with accurate spacing. Good attention to detail. Good marching style.	Good foundation but still some inconsistency with basic marching details.	Practice needed on basic marching technique.
Tone Quality & Intonation		**25 20 18**	**16 14 12**	**10 8**	**7**
Tuning, pitch control, breathing, breathing apparatus, chords, octaves, unisons		Focused, resonant in all ranges & dynamic levels. Well centered, needed adjustments made quickly.	Focus & resonance are affected by range & dynamic levels. Minor problems in certain ranges &/or dynamic levels or passages.	Focus & resonance are inconsistent. Problems evident with some adjustments being made.	Seldom focused or resonant. Numerous problems evident with little adjustment being made.
Balance, Blend & Note Accuracy		**20 1 8 16**	**14 12 11**	**8 6**	**5**
Uniform interpretation of dynamics, note length & strength of articulation from player to player.		Appropriate melodic & harmonic balance. Consistent blend within sections & across the ensemble. Rhythms & notes performed correctly	Minor defects in melodic & harmonic balance &/or blend. Nearly all rhythms & notes performed correctly	Inconsistent balance or blend. Inconsistent rhythms & notes accuracy	Frequent balance or blend problems. Many rhythm &/or notes performed incorrectly
Expression & Technique		**15 1 3 12**	**11 9**	**8 6**	**5**
Dynamics, musical content, phrasing, style, tempo, articulation & technique.		Artistic use of style, tempo, phrasing & dynamics. Wide variety of musical styles & nuances. Accurate articulation. Demonstrates a high contrast in volume levels while maintaining good performance qualities. Music memorized.	Consistent use of expressive elements. Strong articulation & technical performance with minor defects.	Inconsistent use of expressive elements. Inconsistent application of articulation & technical skills. Musical score not memorized.	Lacks meaningful expression much of the time. Minimal articulation & technical skills.
General Effect / Percussion		**15 1 3 12**	**11 9**	**8 6**	**5**
Appearance, auxiliary units, overall uniformity of unit, drum majors, precision, showcase of instruments, showmanship, spirit, intensity, musical proficiency, creative techniques.		Superb precision, high degree of technique, sensitivity to the music being presented, tempo control is flawless, good phrasing, impressive showmanship, intensity & spirit.	Strong ensemble, solid tempo control, phrasing is almost always correct. Handle variety of musical styles. Showmanship is apparent.	Good tempo control most of the time, qualities of musicianship are developing, Balance and blend with the winds is moderately achieved.	Frequent balance, blend and tempo problems. Some showmanship is beginning to develop.

Total

Adjudicator's Signature: _____

**** Please write constructive criticisms and helpful comments below or on the back.**

Appendix E

2022 Kansas State Fair Marching Band Competition

People's Bank & Trust Arena **Band Adjudication Form**

		Outstanding (I+, I, I-) (100-76)			Excellent (II+, II, II-) (75-52)			Average (III+, III, III-) (51-31)		Fair (IIII+, IIII, IIII-) (30 or less)
Marching Execution		**25**	**20**	**18**	**16**	**14**	**12**	**10**	**8**	**7**
Alignment, spacing, percussion cadence, body posture, instrument carriage, marching in step, marching style, attention to detail.		Consistently in step, accurate spacing, strong cadence. Great attention to detail. Visually impressive.			Almost always in step with accurate spacing. Good attention to detail. Good marching style.			Good foundation but still some inconsistency with basic marching details.		Practice needed on basic marching technique.
Tone Quality & Intonation		**25**	**20**	**18**	**16**	**14**	**12**	**10**	**8**	**7**
Tuning, pitch control, breathing, breathing apparatus, chords, octaves, unisons		Focused, resonant in all ranges & dynamic levels. Well centered, needed adjustments made quickly.			Focus & resonance are affected by range & dynamic levels. Minor problems in certain ranges &/or dynamic levels or passages.			Focus & resonance are inconsistent. Problems evident with some adjustments being made.		Seldom focused or resonant. Numerous problems evident with little adjustment being made.
Balance, Blend & Note Accuracy		**20**	**1 8**	**16**	**14**	**12**	**11**	**8**	**6**	**5**
Uniform interpretation of dynamics, note length & strength of articulation from player to player.		Appropriate melodic & harmonic balance. Consistent blend within sections & across the ensemble. Rhythms & notes performed correctly			Minor defects in melodic & harmonic balance &/or blend. Nearly all rhythms & notes performed correctly			Inconsistent balance or blend. Inconsistent rhythms & notes accuracy		Frequent balance or blend problems. Many rhythm &/or notes performed incorrectly
Expression & Technique		**15**	**1 3**	**12**	**11**	**9**		**8**	**6**	**5**
Dynamics, musical content, phrasing, style, tempo, articulation & technique.		Artistic use of style, tempo, phrasing & dynamics. Wide variety of musical styles & nuances. Accurate articulation. Demonstrates a high contrast in volume levels while maintaining good performance qualities. Music memorized.			Consistent use of expressive elements. Strong articulation & technical performance with minor defects.			Inconsistent use of expressive elements. Inconsistent application of articulation & technical skills. Musical score not memorized.		Lacks meaningful expression much of the time. Minimal articulation & technical skills.
General Effect / Percussion		**15**	**1 3**	**12**	**11**	**9**		**8**	**6**	**5**
Appearance, auxiliary units, overall uniformity of unit, drum majors, precision, showcase of instruments, showmanship, spirit, intensity, musical proficiency, creative techniques.		Superb precision, high degree of technique, sensitivity to the music being presented, tempo control is flawless, good phrasing, impressive showmanship, intensity & spirit.			Strong ensemble, solid tempo control, phrasing is almost always correct. Handle variety of musical styles. Showmanship is apparent.			Good tempo control most of the time, qualities of musicianship are developing, Balance and blend with the winds is moderately achieved.		Frequent balance, blend and tempo problems. Some showmanship is beginning to develop.

Total Adjudicator's Signature: _____

**** Please write constructive criticisms and helpful comments below or on the back.**

Appendix F

MUSIC EFFECT

Credit the quality of the Program Design and Performance.
React to emotional, intellectual and aesthetic effects.

REPERTOIRE (DESIGN) EFFECT
Credit the effectiveness of the Musical Program, the creativity and originality of the program concept, the imagination, depth and pacing of the musical design. Consider the coordination of percussion to wind and winds to winds. Reward the effective staging and presentation of musical voices and the visual enhancement of the music.

100 ____

PERFORMANCE EFFECT
Reward the performers for their ability to bring the show to life through all of those positive qualities of a technical and artistic nature which are communicated through the performance. Reward the emotion, expression, style, and communication of the performance. Difficulty is inherent in consideration of achievement.

100 ____

JUDGE _____ **Maximum TOTAL 200** ____

Appendix F cont.

Appendix F cont.

MUSIC PERFORMANCE-ENSEMBLE

Credit the Excellence of Achievement of Balance/Timing, Tone Quality/Intonation, and Musicianship inherent in the art of music.

QUALITY OF TECHNIQUE

Evaluate the quality of the instrumentalist's ensemble performance. Award excellence in technical proficiency, balance, timing, ensemble cohesiveness, rhythmic accuracy, quality/consistency of sound, and pitch control and accuracy. Demand is inherent in consideration of achievement.

100 _____

MUSICIANSHIP

Award excellence of musicality of the ensemble performance. Include: qualities of phrasing, expression, style and idiomatic accuracy, communication and involvement. Demand is inherent in the derived achievement score.

100 _____

JUDGE _____

Maximum TOTAL 200 _____

Appendix F cont.

TECHNIQUE	Immature or beginning players with little training. A general inability to play together.	Below average technique. A general weakness in balance. Clarity lacking. There is usually a troublesome control of pitch and/or rhythm. Breath support poor. Players seem unaware of tonal centers. Instruments are not carefully tuned. Timpany intonation is rarely correct and keyboards have serious problems in technique. While there is a sense of tempo and pulse control, simultaneity seems coincidental. Recovery from loss of pulse takes much time, especially in spread formations. Little technical demand.	Average to above average technical playing. Balance within the winds and between winds and percussion is average to above average. A consistent approach to tone production. Developing concepts of breath control. Some harsh or pinched tone. Percussion may be inconsistently tuned. Wind instruments have been tuned but some obvious individual and section errors exist. Players display moderate awareness of pulse and tempo. Recovery from error is sometimes difficult especially in spread formations. Concentration and is moderate and developing. High demand taxes performers.	Above average to excellent technical playing. Musicians consistently achieve proper balance. Players may be taxed at upper extremes of range, volume and tempo, but there is above average to excellent control of all aspects of rhythm, tempo and pulse. Tonal focus is rarely lost and tone color is uniform throughout. Breath control is not a problem. Concentration is excellent. Intonation is excellent to superior. Excellent to superior demand present and performed.	Excellent to superior technical playing. Winds and percussion achieve proper balance throughout the performance. The musicians demonstrate excellent to superior control of all aspects of rhythm, tempo and pulse. Tonal focus is rarely lost and tone color is uniform throughout. Breath control is not a problem. Concentration is excellent. Intonation is excellent to superior. Excellent to superior demand present and performed.
MUSICIANSHIP	There is no meaningful musical thought or expressive playing. Performance is muddled and mechanical.	Winds and percussion occasionally achieve consistent phrasing and expression of the musical line. Dynamic contrast and uniformity of phrasing are inconsistent with little communication of style and idiom. Some musical demands of an average nature may be present.	Ensemble usually achieves meaningful and uniform musical communication, although there is some mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing with moderate success. Demands requiring above-average musical understanding are present.	Winds and percussion demonstrate a strong achievement of quality and mostly uniform musical expression with subtle gradations. Communication of style and idiom is uniform, sensitive and tasteful. High musical demands are often displayed with above average to excellent results.	Beautiful musical playing. Clear, meaningful and expressive shaping of musical phrases with possible transitory lapses. Tasteful and idiomatic interpretation. Players are involved. High musical demands are present throughout the entire performance with excellent to superior results.

MUSIC PERFORMANCE-ENSEMBLE

Appendix F, cont.

MUSIC PERFORMANCE-INDIVIDUAL

Credit the Excellence of Achievement of Method, Timing, Tone Quality, Intonation and Musicianship inherent in the art of music.

QUALITY OF TECHNIQUE

Evaluate the quality of individuals in their instrumental performance. Credit excellence in technical proficiency, timing and rhythmic accuracy, beauty/consistency of sound, and intonation control and accuracy. Demand is inherent in consideration of achievement.

100 _____

MUSICIANSHIP

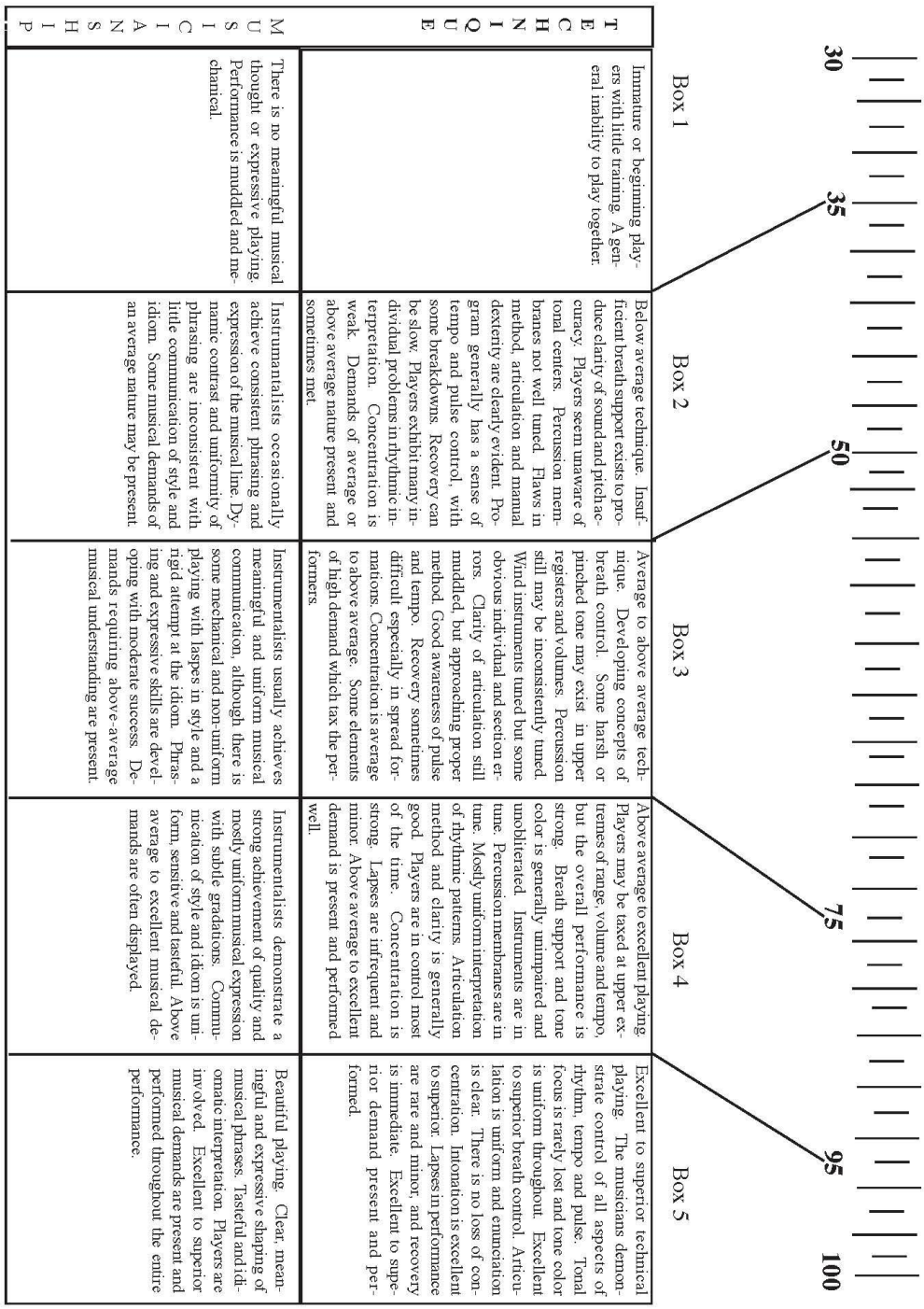
Award the excellence of musicality of the individual performers. Consider in your evaluation: phrasing, expression, style and idiomatic accuracy, communication and involvement. Demand is inherent in the derived achievement score.

100 _____

JUDGE_____

Maximum TOTAL 200 _____

Appendix F, cont.



	Box 1	Box 2	Box 3	Box 4	Box 5
TECHNIQUE	Immature or beginning players with little training. A general inability to play together.	Below average technique. Insufficient breath support exists to produce clarity of sound and pitch accuracy. Players seem unaware of tonal centers. Percussion membranes not well tuned. Flaws in method, articulation and manual dexterity are clearly evident. Program generally has a sense of tempo and pulse control, with some breakdowns. Recovery can be slow. Players exhibit many individual problems in rhythmic interpretation. Concentration is weak. Demands of average or above average nature present and sometimes met.	Average to above average technique. Developing concepts of breath control. Some harsh or pinched tone may exist in upper registers and volumes. Percussion still may be inconsistently tuned. Wind instruments tuned but some obvious individual and section errors. Clarity of articulation still muddled, but approaching proper method. Good awareness of pulse and tempo. Recovery sometimes difficult especially in spread formations. Concentration is average to above average. Some elements of high demand which tax the performers.	Above average to excellent playing. Players may be taxed at upper extremes of range, volume and tempo, but the overall performance is strong. Breath support and tone color is generally unimpaired and unobliterated. Instruments are in tune. Percussion membranes are in tune. Mostly uniform interpretation of rhythmic patterns. Articulation method and clarity is generally good. Players are in control most of the time. Concentration is strong. Lapses are infrequent and minor. Above average to excellent demand is present and performed well.	Excellent to superior technical playing. The musicians demonstrate control of all aspects of rhythm, tempo and pulse. Tonal focus is rarely lost and tone color is uniform throughout. Excellent to superior breath control. Articulation is uniform and enunciation is clear. There is no loss of concentration. Intonation is excellent to superior. Lapses in performance are rare and minor, and recovery is immediate. Excellent to superior demand present and performed.
MUSICIANSHIP	There is no meaningful musical thought or expressive playing. Performance is muddled and mechanical.	Instrumentalists occasionally achieve consistent phrasing and expression of the musical line. Dynamic contrast and uniformity of phrasing are inconsistent with little communication of style and idiom. Some musical demands of an average nature may be present.	Instrumentalists usually achieves meaningful and uniform musical communication, although there is some mechanical and non-uniform playing with laspes in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing with moderate success. Demands requiring above-average musical understanding are present.	Instrumentalists demonstrate a strong achievement of quality and mostly uniform musical expression with subtle gradations. Communication of style and idiom is uniform, sensitive and tasteful. Above average to excellent musical demands are often displayed.	Beautiful playing. Clear, meaningful and expressive shaping of musical phrases. Tasteful and idiomatic interpretation. Players are involved. Excellent to superior musical demands are present and performed throughout the entire performance.

MUSIC PERFORMANCE-INDIVIDUAL

Appendix F, cont.

VISUAL EFFECT

Credit the quality of the Program Design and Performance.
React to emotional, intellectual and aesthetic effects.

REPERTOIRE (DESIGN) EFFECT

Credit the effectiveness of the Visual Program; the creativity and originality of the program concept, the imagination, depth and pacing of the visual design. Reward the inter-relationship of all visual elements to present various styles and moods. Reward the effective staging and presentation of musical voices, and the visual enhancement of the music.

100 ____

PERFORMANCE EFFECT

Reward the performers for their ability to bring the show to life. Credit the levels of artistic and technical ability present. Reward the emotion, expression, style and communication of the performance. Demand is inherent in consideration of achievement.

100 ____

JUDGE _____

Maximum TOTAL 200 ____

Appendix F, cont.

Appendix F, cont.

VISUAL PERFORMANCE-ENSEMBLE

Analyze and credit the composition and orchestration of the design, and the excellence of technical and expressive excellence.

COMPOSITION
Reward the quality and depth of the visual composition, design and orchestration of staging, movement, equipment, and character (if appropriate).

100 | |

EXCELLENCE
Reward the performers for their technical and expressive achievement. Grade the overall appearance of the unit with regard to uniformity of style and clarity. Demand is inherent in consideration of achievement.

100 | |

JUDGE _____ **Maximum TOTAL 200** | |

Appendix F, cont.

COMPOSITION				
The arrangement generally lacks readability. The design has little relation to the music. Artistic expression is lacking. There is little or no unity present.	The arrangement occasionally displays an awareness of fundamentals of design in drill/staging, body, equipment and occasionally relates to sound, most often relative to the basic melody. A need for unification of ideas is obvious. There is little or no innovation. Orchestration and organization are usually weak.	Intent of the form, body and equipment usually apparent with a few problematic areas. Use of design elements is of moderate quality and the composition itself presents only the basic sound track structure. Staging, orchestration and design is mostly correct but lacks depth or development. Artistic expression is average including auxiliary contribution.	The visual arrangement often displays a high degree of design and logic. The composition frequently explores the innerstructure of the music. Variety is above average to excellent. Artistic expression is typically present. Construction involves a strong sense of logic, continuity and creativity from one designed thought to the next. Organization and orchestration are typically above average to excellent in nature. Demand is above average to excellent and is performed successfully with few breaks.	The visual arrangement constantly displays excellent to superior levels of design. The design constantly reflects and enhances the music. The unity of elements shows superior design skills. Staging, orchestration and design of equipment/body is excellent to superior. Excellent to superior levels of demand are always present and always performed.
EXCELLENCE				
The performers are unaware of even the basic skills of ensemble performance. Style is unrecognizable. Little or no recovery from ensemble error. Concentration is weak. The ensemble is unprepared.	The ensemble shows some understanding of the principles involving space, line and time. There is some uniformity in drill, form and orientation. Breaks and flaws are frequent. Recovery is slow and incomplete. Style and technique are inconsistently displayed.	The ensemble achieves a more consistant demonstration of the principles involving line, time and space. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Breaks and flaws still occur but recovery is evident. Style and technique are recognizable but not well defined.	The ensemble maintains a highly developed sense of advanced principles involving line, time and space. A consistent level of skill is demonstrated by the ensemble in moving through space. Style is well defined with possible momentary lapses. Breaks and flaws are infrequent and recovery is achieved in a timely manner. Achievement of all performers can be characterized as above average to excellent.	The ensemble maintains an excellent to superior development of advanced principles involving space, time and line. The ensemble moves through space with clarity and ease. Flaws are infrequent, generally minor in nature and are result of momentary lapses by individuals. Recovery is effortless. Adherence to style is superb.

VISUAL PERFORMANCE-ENSEMBLE

Appendix F, cont.

VISUAL PERFORMANCE-INDIVIDUAL

Analyze and credit the cumulative range and variety of the visual vocabulary and the individual's demonstration of training, technical and expressive skills.

MOVEMENT AND EQUIPMENT TECHNIQUE: FORM, BODY & EQUIPMENT

Award achievement in style consistensy and quality of technique of movement. Demand is inherent in consideration of achievement.

100 | |

EXCELLENCE of FORM, BODY and EQUIPMENT

Reward the excellence of allignment and spacing, breaks and turns. Control of equipment, tempo and pulse. Timing. Demand is inherent in consideration of achievement.

100 | |

JUDGE _____ **Maximum TOTAL 200** | |

Appendix F, cont.

TECHNIQUE				
Performers display significant problems in achievement. Little understanding of the basic requirements with regards to movement and equipment techniques. There is little or no articulation with respect to time and position.	Performers occasionally display a below-average level of achievement. Occasional understanding of the skills required to demonstrate uniformity of style, poise and technical control. Recovery is slow and incomplete. Demands of average or above average nature present and sometimes met.	Average level of technical achievement usually displayed. Members exhibit a recognizable but unrefined style. The principles of movement and recovery are usually displayed but are somewhat inconsistent. Some elements of high demand which tax the performers.	Above average to excellent level of technique. Style is approching refinement with minor inconsistencies. Overall consistent in approach. Some variations in technique appear occasionally. The principles of movement are generally displayed with strength. Recovery usually accurate. Above average to excellent demand present and are performed well with minor lapses.	Performers display excellent to superior technique. Style is refined with possible minor inconsistencies. The principles of movement are consistent and refined in a superior manner. Swift recovery. Excellent to superior demand present and performed.
EXECUTION				
Individuals show little training and seem unaware of the most basic responsibilities in movement. Breaks are constant. There are very few moments that are not flawed.	Performers occasionally display a below-average level of achievement with movement and equipment. Individuals show some sense of alignment in upper and lower body. There are many moments with flaws. Errors are serious in nature. Some demands of an average or above average nature may be present.	Performers usually display an average achievement level with movement and equipment in areas of space, time and line. Flaws often occur; however there are periods of time with few or no obvious errors. Demands requiring above average understanding of visual responsibilities are present throughout most of the performance. Demands of a high degree may sometimes be present.	Performers display an above average achievement level with movement and equipment in areas of space, time and line. Flaws are present though minor in nature, especially when the performers are challenged by greater responsibilities. Above average to excellent display of skill development are often required. Above average to excellent levels of demand are present and performed from beginning to end with minor lapses.	Performers display excellent to superior achievement in areas of space, time and line. Flaws when noted are minor and infrequent even when performers are challenged by responsibilities of a greater magnitude. Excellent to superior levels of demand are present and performed from beginning to end.

VISUAL PERFORMANCE-INDIVIDUAL

Appendix F, cont.

PERCUSSION PERFORMANCE

Analyze and credit the achievement of technical and musical qualities of the percussion ensemble's performance.

QUALITY OF TECHNIQUE
Reward the performers for their technical achievement. Consider clarity of articulation, implement control, uniformity, technical proficiency, timing and rhythmic accuracy, quality of sound and tuning. Demand is inherent in consideration of achievement.

100

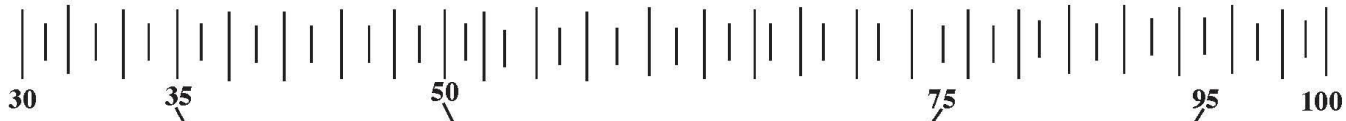
MUSICIANSHIP
Reward the performers for their expressive achievement. Consider all elements of artistry: phrasing, expression, style and interpretation, communication and involvement of the percussion section.

100

JUDGE _____

Maximum TOTAL 200

Appendix F, cont.



	Box 1	Box 2	Box 3	Box 4	Box 5
TECHNIQUE	Some control is present and patterns are discernable; however the performance is flawed. Clarity lacking. Players seem to be concerned with only playing the notes. No apparent attempt has been made to tune the instruments. Few areas of average musical and physical demands.	Occasional display of good technical and timing accuracy. Patterns are readable though clarity is not consistent. Below average skill demands. Some attempt has been made to tune the instrumants. Occasional displays of average technical demends.	Average to above average technical accuracy is displayed by all. Clarity is usually consistent and readable. Performance flaws do occur but they are not frequent and individuals and segments are mostly aware of their responsibilities. Skills of a high degree present occasionally. Instrumants are tuned for good sound. Areas of above agerage demand skills are sometimes presented and all efforts are generally maintained throughout the performance.	Above average to excellent control of technique by all the performers. High level of consistency in clarity and tempo control. All segments are aware of their responsibilities. Tuning of instruments is extremely good. For example, the timpanist uses many different pitches and tunes accurately. Flaws only occur during passages requiring a high level of technique and concentration. Above average to high demands are usually displayed by all players.	Excellent to superior achievement of timing and rhythmic control. All technical aspects are characteristic of excellent to superior playing. All instruments are tuned in a manner which enhances the wind ensemble. Excellent to superior quality of musical and physical demands are present and performed throughout the performance. All aspects are outstanding. No weaknesses.
MUSICIANSHIP	There is no meaningful musical thought or expressive playing. Performance is muddled and mechanical.	Occasional attempts at expressing musical ideas. Some communication of style and idiom from some performers. The players function more as individuals than as a unified musical group. Musical intent is sometimes recognizable. Musical demand is usually below average.	Musical and uniform musical communication usually achieved. Style and idiom sometimes expressed uniformly. Segments usually function as a unified musical entity. Mechanical performance only exists at times. Average to above average musical demand presented and often maintained. Skills of a high degree often present.	Communication of clear, meaningful, expressive, musical passages throught the performance with possible minor lapses. Style and idiom are tastefully and accurately communicated with above average to excellent success. Significant musical demand is typically present and performed..	Beautiful playing. Constant demonstration of excellent to superior qualities of musicality and subtleties of expression and interpretation. Excellent to superior quality of musical and physical demands are present throughout the entire performance.

PERCUSSION PERFORMANCE

Appendix F, cont.

AUXILIARY PERFORMANCE

Analyze and credit the achievement of content and excellence in performance of the auxiliary program

PROGRAM CONTENT
Reward the quality and depth of the auxiliary composition and the design and orchestration of staging, movement and equipment. Credit the variety and depth of the equipment/movement vocabulary. Consider how successful this section is in bringing the band's performance to life.

100

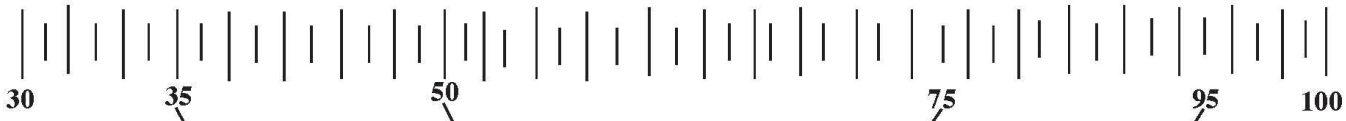
EXCELLENCE
Reward the performers for their technical and expressive achievement. Grade the communication skills of the performers as well as the overall appearance of the unit with regard to uniformity of style and clarity of performance.

100

JUDGE _____

Maximum TOTAL 200

Appendix F, cont.



	Box 1	Box 2	Box 3	Box 4	Box 5
PROGRAM	The program consists of simplistic musical support. Little design effort is demonstrated to combine the guard into the total program. The staging is below average. The auxiliary may not always fit into the visual concept.	The program sometimes consists of proper phrasing with perhaps moments of average audio interpretations. The design team only sometimes incorporates the auxiliary into the total program. Vocabulary of equipment and /or body is at a beginning level and does not offer a great deal of variety. The staging may be clear but emphasis and integration are often not successful.	The program consists of proper phrasing with a consistent average to moments of above average attempt to interpret the audio. The design team often incorporates the auxiliary into the total program. Vocabulary of equipment and/or body is at an intermediate level and offers moderate variety and some versatility. The staging is usually successful. There is an average development and control of emphasis.	The program consists of proper phrasing with an above average to excellen interpretation of the audio and some moments of strong musical enhancement. The auxiliary is typically and successfully incorporated into the total concept of the program with only minor lapses in details. Vocabulary of equipment and body is above average to excellent at times. There is a broad range of variety and versatility present much of the time. Staging is successful and sometimes creative with few problems in emphasis.	The program consists of proper and artistic phrasing with excellent to superior interpretation of the audio and a consistent display of musical enhancement. The auxiliary is constantly incorporated into the total program successfully. Vocabulary of equipment and body is at an advanced level and consitently offers a broad range of variety and versatility. Staging is logical, successful and creative.
EXCELLENCE	The ensemble is inadequately trained to demonstrate the required principles involving space, line or time. Breaks are constant. Skills are poorly achieved. Recovery is nonexistant. Concentration is weak. No style. Unprepared.	The ensemble shows some understanding of space, line and time. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in drill, form and orientation. Breaks and flaws are frequent. Recovery is attempted. Concentration varies. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated.	The ensemble achieves an average to above average demonstration of the principles involving space, time, and line. Responsibilities are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Breaks and flaws still occur but recovery is evident. A good degree of physical and mental development. Style is developing and is usually consistent.	The ensemble maintains an above average to exellent sense of advanced principles involving space, line and time. Visual dynamics are consistent and strong. High level of consistency in all responsibilities. Breaks and flaws are infrequent and recovery is evident and quick. Achievement is sustained and ongoing. A high degree of physical and mental development. Adherence to style is consistently above average to excellent with few breaks.	The ensemble maintains an excellent to superior development of advanced principles involving space, line and time. The ensemble moves through space with clarity and ease. A full range of dynamics is demonstrated. Excellent to Superior uniformity in performance. Breaks and flaws are infrequent and recovery is effortless. Adherence to style is excellent to superior.

AUXILIARY PERFORMANCE