

A COMPARATIVE STUDY OF THE PRESENT STATUS OF
MARCHING BAND AND STAGE BAND IN THE STATE OF KANSAS

by

TIMOTHY MILTON MATTHAEI

B. S., McPherson College, 1967

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

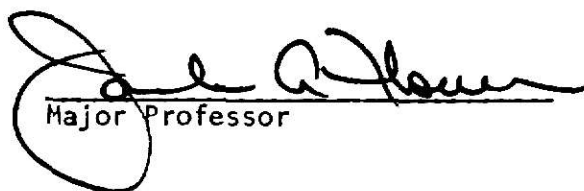
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

Approved by:


Major Professor

LD
2668
R4
1976
M38
C.2
Document

11

TABLE OF CONTENTS

INTRODUCTION	1
MARCHING BAND	4
Inclusion of Marching Band in the Curriculum	4
Reasons for Inclusion or Exclusion of Marching	
Band in the Instrumental Program	5
Attitudes of Directors and Students Toward Marching Band	11
Junior High School Marching Band?	12
The Extent that each Program is Engaged in Marching Band	14
Budgets for Marching Band	16
The Marching Band Contest or Festival Situation	17
Sponsorship of Marching Contests	19
STAGE BAND	22
Inclusion of Stage Band in the Curriculum	22
Reasons for Inclusion or Exclusion of Stage Band	
in the Instrumental Program	23
Junior High Stage Band?	29
The Extent that each Program is Engaged in Stage Band	31
Stage Band Music Libraries and Budgets	33
Stage Band Contests or Festivals	34
Sponsorship of Stage Band Contest	36
CONCLUSIONS	39
APPENDIX	52
LIST OF WORKS CONSULTED	55

LIST OF ILLUSTRATIONS

1. The percentage in each classification having marching band	4
2. Explanation of classification system of schools in Kansas by size (1974-75) showing the percentage of total enrollment in the instrumental program	5
3. Average size of marching bands in each classification	5
4. The average rating of the reasons that marching band is included in a music program	7
5. General areas of agreement and disagreement in the reasons that marching band is included in a music program	8
6. The average rating of the reasons that marching band is not included in a music program	9
7. Composite averages in order of importance that marching band is and is not included in a music program	10
8. The percentage of directors in each classification that feel that marching band is a headache	11
9. Student attitude toward marching band in each classification	12
10. The percentage in each classification that have their junior high band march and those that think they should	13
11. The percentage of schools in each classification that suspend concert activities or maintain concert and marching band simultaneously	14
12. Extent of marching band performances at home games	15
13. Rehearsal time for marching band other than during regular school hours	15
14. The percentage of each classification in groupings of budgets for marching band	16
15. The percentage of attendance at marching contest and band day	17
16. Extent of activities related to bands that attend a marching contest	18

17.	The percentage of each classification that attend a marching contest and the attitudes toward marching contests . . .	19
18.	A comparison of organizations indicated as sponsors of marching band contests	20
19.	The indication by classification of preference of sponsorship . . .	21
20.	The percentage of high schools in each classification that operate a stage band	22
21.	Average rating in each classification of the reasons that stage band is included in a music program	25
22.	Areas of agreement and disagreement for the reasons that stage band is included in an instrumental program	26
23.	Average rating by classification of reasons stage band is not included in an instrumental program	28
24.	Composite ratings for all classifications in order of importance of reasons stage band is and is not included in an instrumental program	29
25.	The percentage of each classification that maintain junior high stage band and those that think they should	30
26.	Comparison by classification of rehearsal time for stage band . . .	32
27.	Comparison by classification of number of performances during a year by stage bands	32
28.	A comparison by classification of all schools (whether stage band is indicated or not) of the number of arrangements in their stage band music library	33
29.	A comparison by classification of all schools (whether stage band is indicated or not) of their stage band budgets	34
30.	A comparison by classification of those attending a stage band contest and those who say there is a need	35
31.	The attitudes toward stage band contest	35
32.	A comparison by classification of the three major organizations indicated as sponsors of stage band contests	37
33.	A comparison of organizations indicated as sponsors of stage band contests	37

INTRODUCTION

The purpose of this study is to gather information on the present status of marching band and stage band in the state of Kansas for future use in planning and developing programs, and to study the contest-festival situation in these areas. A comparison is made of the reasons marching band and stage band are or are not included in the instrumental program, along with a study of attitudes of directors and students toward marching band. This study also deals with marching band and stage band in the junior high and reasons for or against this inclusion. The extent that each program is engaged in marching band and stage band is also covered, along with attitudes toward the contest-festival situation in both areas.

Chapters 2 and 3 of this study present the data collected by the questionnaire. Observations and personal conclusions are included in Chapter 4. It is hoped not only to show the present state of marching band and stage band in Kansas, but also to establish some new directions for future programs in this area.

The initial part of this study included sending out a questionnaire to all 389 high schools in Kansas to collect data (see questionnaire in Appendix 1). From these questionnaires a return of 232 (59.6 per cent) was realized. This includes high schools not maintaining instrumental programs as established by the Kansas State High School Activity Association directory. The breakdown by classification is as follows:

**THIS BOOK
CONTAINS
NUMEROUS PAGES
WITH DIAGRAMS
THAT ARE CROOKED
COMPARED TO THE
REST OF THE
INFORMATION ON
THE PAGE.**

**THIS IS AS
RECEIVED FROM
CUSTOMER.**

Classification	Number of Responses	Percentage
1A	90	60%
2A	77	60%
3A	35	55%
4A	20	63%
5A	10	63%
Total	232	59.6%

The statistical data contained in this study has been found to have a standard error¹ of ± 6.3 per cent if all responses are involved. If percentages involve separate classifications, the standard errors are as follows:

¹ In dealing with a percentage of a population, a standard error or deviation may be calculated to validate this percentage or attain a "true" (population) percentage [George A. Ferguson, Statistical Analysis in Psychology and Evaluation (New York: McGraw-Hill, 1966), p. 158.]. The standard error of a percentage (P) is equal to $\sqrt{\frac{pq}{n}}$ where p is the percentage giving the response in question, q is 100-p, and n is the number of respondents.

$$S. E. = \sqrt{\frac{pq}{n}}$$

$$S. E. = \sqrt{\frac{(59.6)(40.4)}{232}}$$

$$S. E. = \sqrt{10.38}$$

$$S. E. = 3.22\%$$

In this case the "true" (population) percentage will fall between $P \pm (1) S. E.$ or $P \pm 3.22\%$ if one wishes to be correct 68% of the time. If one wishes to be correct 95% of the time, then the formula $P \pm 1.96 S. E.$ must be used. In this case it would be $P \pm (1.96)(3.22)$ or $P \pm 6.31\%$.

In other words, for all questions dealing with a percentage of total responses, one will be correct 68% of the time in making statements about the total population if he interprets that percentage $\pm 3.2\%$. If one wishes to be correct 95% of the time, then he must interpret that percentage $\pm 6.3\%$.

<u>Classification</u>	<u>Standard Error</u>	<u>1.96 x Standard Error</u>
1A	± 5.1%	±10.0%
2A	± 5.6%	±11.0%
3A	± 8.4%	±16.5%
4A	±10.8%	±21.2%
5A	<u>±15.3%</u>	<u>±30.0%</u>
Composite	± 3.2%	± 6.3%

Since the percentage of responses in each classification is fairly close, the difference in the standard error comes in the number of responses in those classifications. But a statement will be true, subject to the above stipulations.

MARCHING BAND

Inclusion of Marching Band in the Curriculum

The first area of consideration is the present status of marching bands in Kansas. Ninety-six per cent of the high schools in Kansas maintain an instrumental program in their schools. Ninety per cent of all high schools in Kansas having marching band as part of their over-all program (see the classification comparison in Figure 1). This means (taking into account the standard error already discussed) that there are 373 high school bands in Kansas and 351 marching bands.

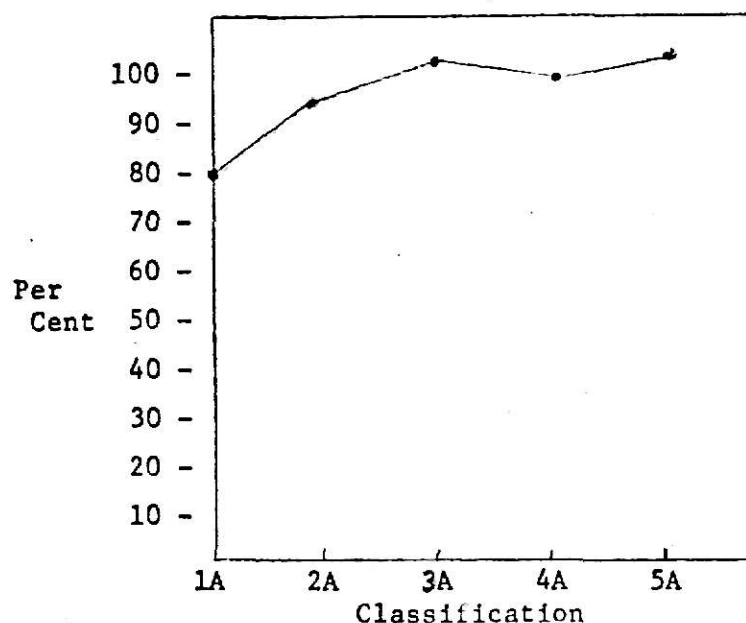


Fig. 1. The percentage in each classification having marching band.

Looking at the instrumental programs in Kansas through size classification (see Figure 2), the Class 1A schools have an average of sixty-six

per cent of the total enrollment participating in high school band. This compares to twenty-six per cent in class 2A, seventeen per cent in class 3A, ten per cent in class 4A and eight per cent in class 5A. Figure 3 shows the average size marching band in each classification. They are divided into categories according to the mathematical size of ideal marching units. The smallest marching band reported has fifteen members, while the largest is almost two hundred.

Classification	5A	4A	3A	2A	1A
Number of Schools	16	32	64	128	149
Enrollment	2463-1491	1448-637	625-257	256-119	118-21
Per Cent in High School Band	8%	10%	17%	26%	66%

Fig. 2. Explanation of classification system of schools in Kansas by size (1974-75) showing the percentage of total enrollment in the instrumental program.

Class	Average Size Marching Band								
	16	32	48	64	80	96	112	128	150+
1A	3%	59%	23%	12%	3%				
2A		40%	23%	20%	11%	6%			
3A		6%	18%	16%	21%	21%	6%	12%	
4A			11%	17%	5%	28%	11%		28%
5A						30%	40%	10%	20%

Fig. 3. Average size of marching bands in each classification.

Reasons for Inclusion or Exclusion of Marching Band in the Instrumental Program

The questionnaire includes questions concerning opinions, in order of importance, as to why marching band is included or not included in an instrumental program. Results of these questions present the following information.

Reasons Marching Band is Included:
(In Order of Importance)

Class 1A

1. Public relations
2. Spirit and Pride
3. School and Community Service
4. Cooperative Feeling and Responsibility
5. Improvement of Student Interest
6. Development of Rhythmic Response
7. Development of Musicianship
8. Coordination of Mind and Body

Class 2A

1. School and Community Service
2. Public relations
3. Spirit and Pride
4. Cooperative Feeling and Responsibility
5. Coordination of Mind and Body
6. Improvement of Student Interest
7. Development of Rhythmic Response
8. Development of Musicianship

Class 3A

1. Improvement of Student Interest
2. School and Community Service
3. Public relations
4. Spirit and Pride
5. Coordination of Mind and Body
6. Cooperative Feeling and Responsibility
7. Development of Musicianship
8. Development of Rhythmic Response

Class 4A

1. Spirit and Pride
2. Public relations
3. School and Community Service
4. Cooperative Feeling and Responsibility
5. Coordination of Mind and Body
6. Improvement of Student Interest
7. Development of Rhythmic Response
8. Development of Musicianship

Class 5A

1. Public relations
2. School and Community Service
3. Cooperative Feeling and Responsibility
4. Spirit and Pride
5. Development of Rhythmic Response
6. Improvement of Student Interest
7. Coordination of Mind and Body
8. Development of Musicianship

From these responses, Public relations, Spirit and Pride, and School and Community Service consistently rank high. The biggest variance develops in the rating of Improvement of Student Interest (see Figure 4). Class 3A directors ranked this number one, while other classes rate it well down the list in their order of importance.

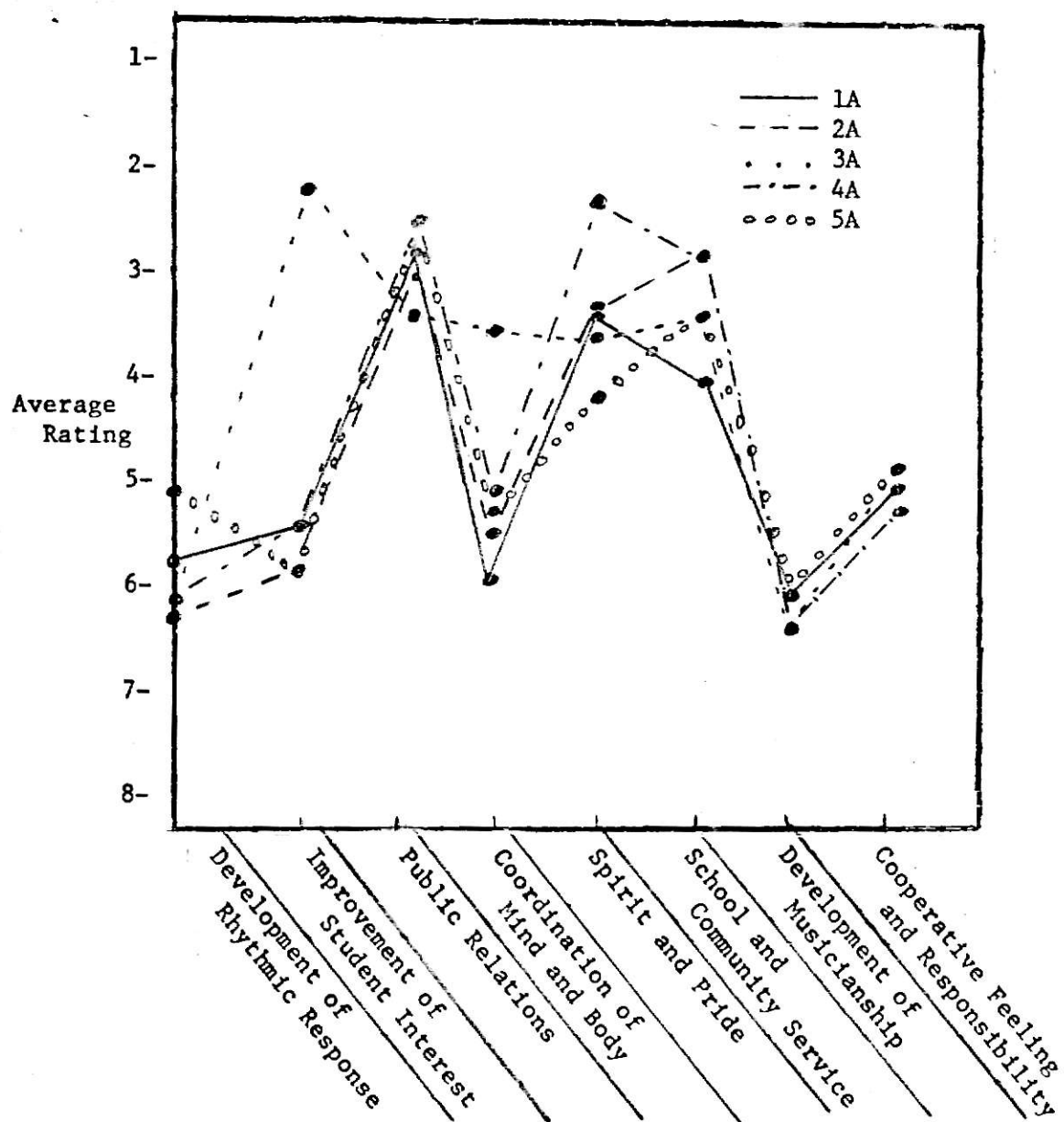


Fig. 4. The average rating of the reasons that marching band is included in a music program.

The biggest areas of agreement seem to come at the bottom of the rating scale, where Development of Musicianship and Development of Rhythmic Response consistently rank seventh and eighth. Notice the areas of agreement and disagreement in Figure 5. This is shown through the lowest and highest ratings and the average rating.

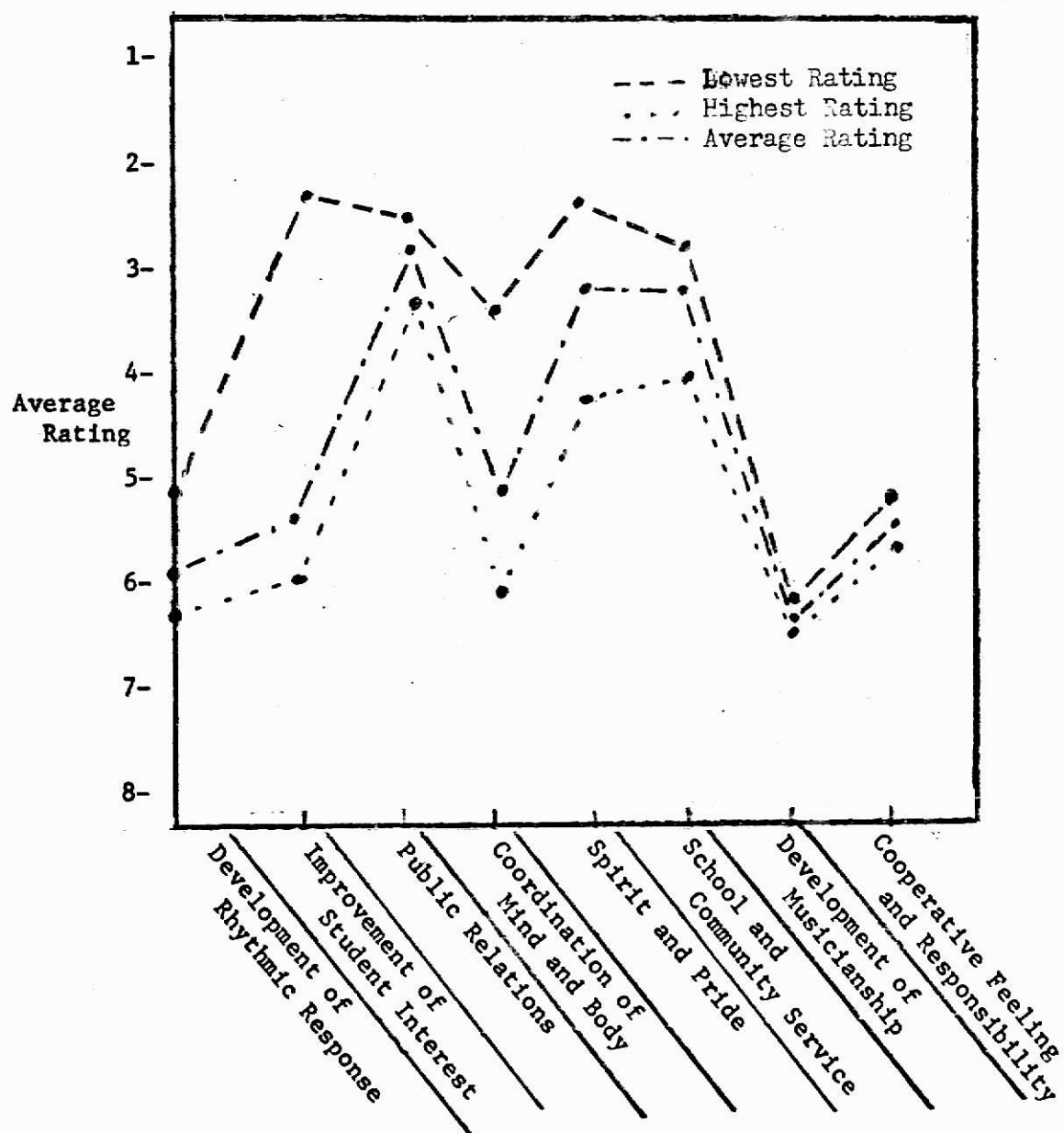


Fig. 5. General areas of agreement and disagreement in the reasons that marching band is included in a music program.

Reasons Marching Band is Not Included:
(In Order of Importance)

- Class 1A
1. Too few students
 2. Too little time
 3. Not enough money
 4. Lack of student interest
 5. Lack of aesthetic value

- Class 2A
1. Too few students
 2. Lack of student interest
 3. Too little time
 4. Lack of aesthetic value
 5. Not enough money

As far as reasons that marching band is not included, Too few students is the number one reason. There is an insufficient number of "no marching band" results in 3A, 4A, and 5A to chart separately (see Figure 6), but all classifications are included in the composite (see Figure 7).

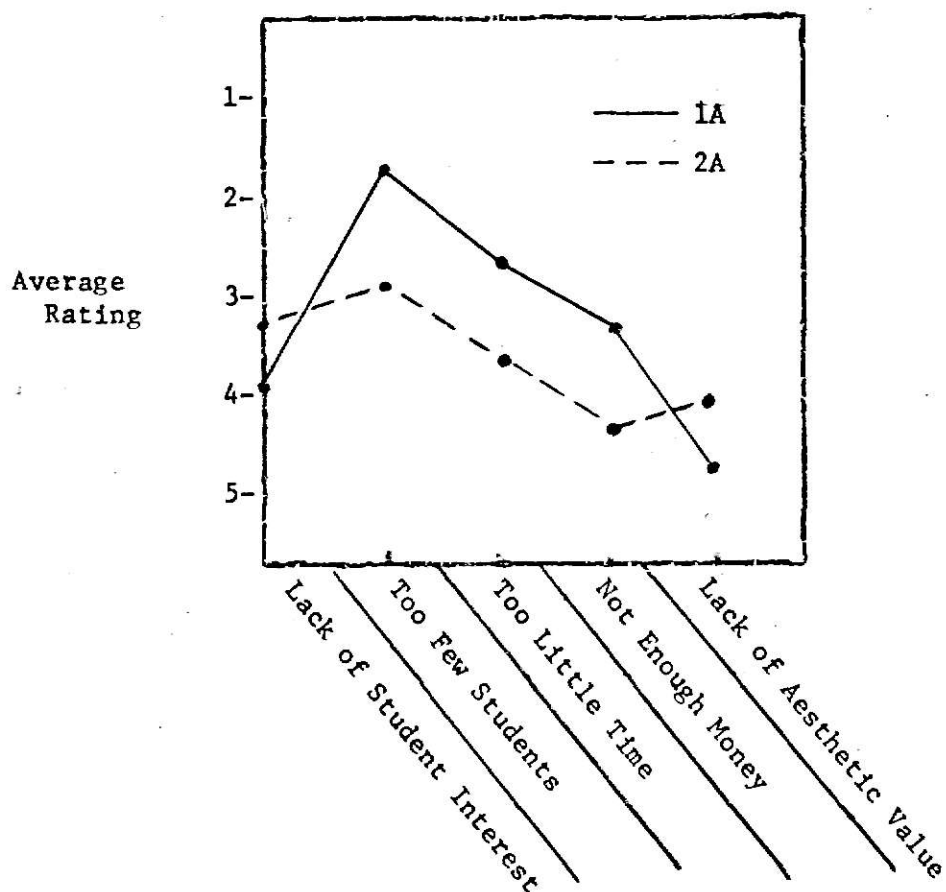


Fig. 6. The average rating of the reasons that marching band is not included in a music program.

Composite Reasons Marching Band

Is Included:

1. Public relations
2. School and Community Service
3. Spirit and Pride
4. Cooperative Feeling and Responsibility
5. Improvement of Student Interest
6. Coordination of Mind and Body
7. Development of Musicianship
8. Development of Rhythmic Response

Is Not Included:

1. Too few students
2. Too little time
3. Not enough money
4. Lack of student interest
5. Lack of aesthetic value

Composite reasons why marching band is and is not included are graphed in order of importance in Figure 7. Public relations is number one for reasons that marching band is included, but School and Community Service and Spirit are very close in importance. However, one must remember that only six per cent of the questionnaire responses were in the "no marching band" group, so difficulty may arise in finding substantial trends. It is important to note

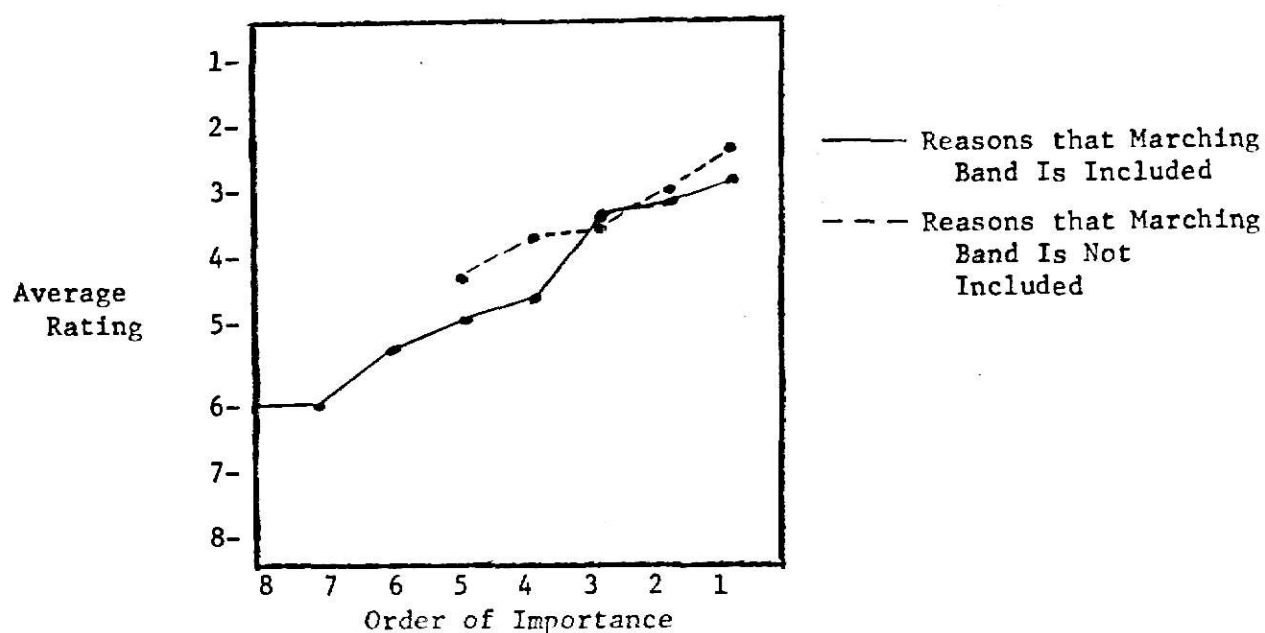


Fig. 7. Composite averages in order of importance that marching band is and is not included in a music program.

that the majority of reasons that marching band is not included in a program is for a reason other than a philosophy against marching band. In addition, Lack of aesthetic value ranked last in almost every case. Marching band is definitely a part of Kansas instrumental music.

Attitudes of Directors and Students
Towards Marching Band

The attitude of directors is hardly established by the responses to whether marching band is a headache or not, but some definite trends may be seen. A little over thirty per cent of the directors feel that marching band is a headache (see Figure 8).

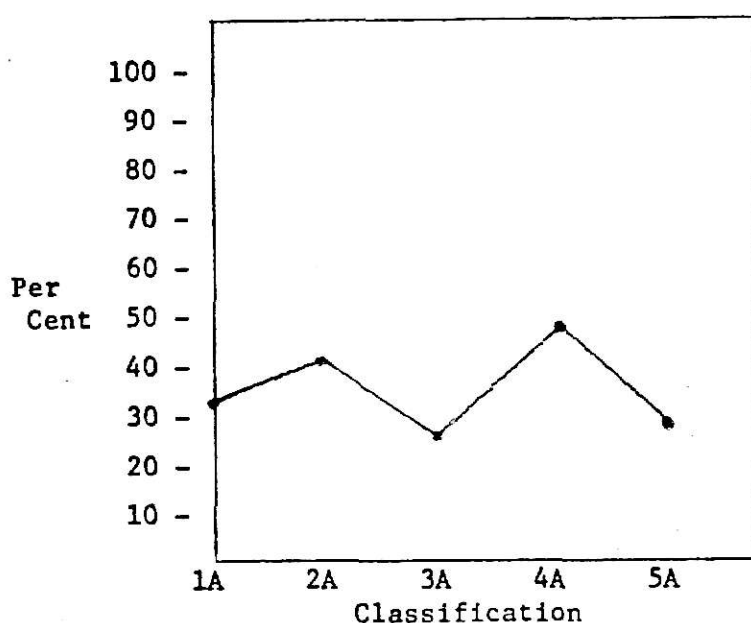


Fig. 8. The percentage of directors in each classification that feel that marching band is a headache.

Figure 9 shows student attitude as rated by their director--not as students would rate their own attitude. This again shows trends, but it may say something about director attitude also. If a director feels marching band is a headache, then probably his students are not excited about marching band

either. Students develop attitudes from their directors.

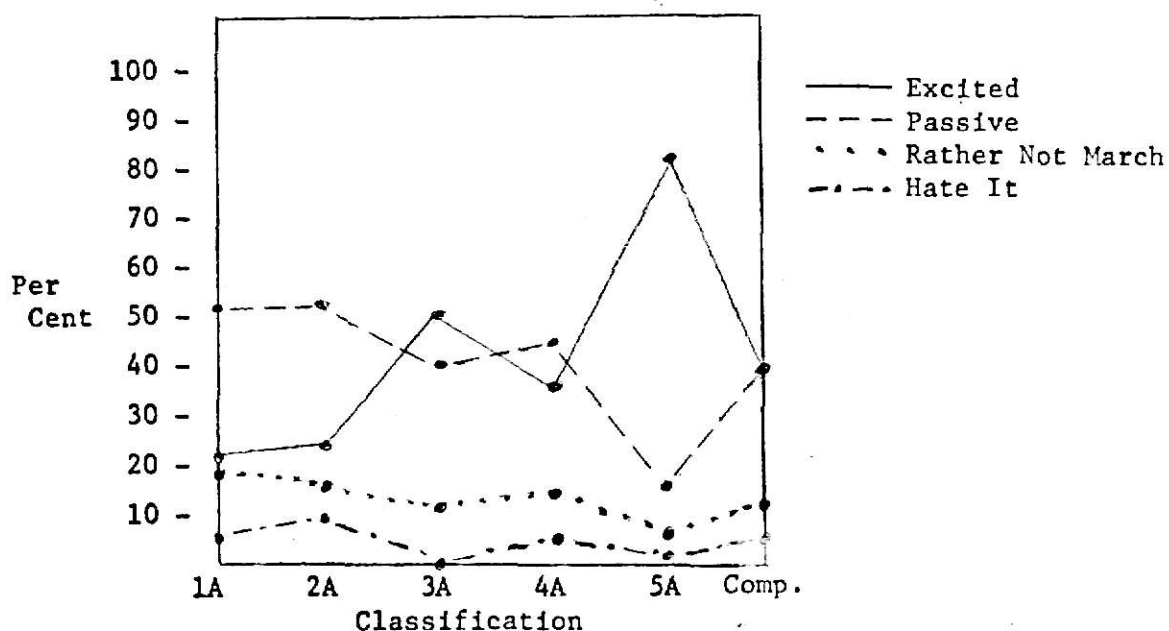


Fig. 9. Student attitude toward marching band in each classification.

Junior High School Marching Band?

Question number seven of the questionnaire deals with junior high marching band and attitudes concerning it. This is a highly controversial area, and many strong views were expressed here. An area of the questionnaire was left open for the stating of basic reasons why junior high bands should or should not march.

The most common positive answer to the question of junior high marching band lies in the area of learning fundamentals and coordination in preparation for the high school performance group. A typical answer is to develop a feeling of pride to build toward the high school band. One director states that students need to begin marching at this age of physical growth to learn coordination to march. A large number say junior high marching is included for the same reasons high school marching band is included. However, the biggest reason, other than the learning of fundamentals, is the utilization

of junior high in the high school unit.

The most common negative answer is that students would get "burned out" before they reach high school. Other reasons against junior high marching are that they are struggling with instrumental proficiency and embouchure problems, and there is no musical value. Certainly the degree of variance has a lot to do with the situation in which a director finds himself.

In every case but one, there are more directors in each class who think junior high bands should march than ones that actually do (see Figure 10). There may be many reasons for this, including administrative policy and rehearsal time. The large variance in the 5A schools may be the fact that there are different instructors and administrators involved in a large system. However, that does not detract from the fact that almost forty-five per cent of Kansas directors have their junior high bands march in some way, and more than sixty-five per cent think they should.

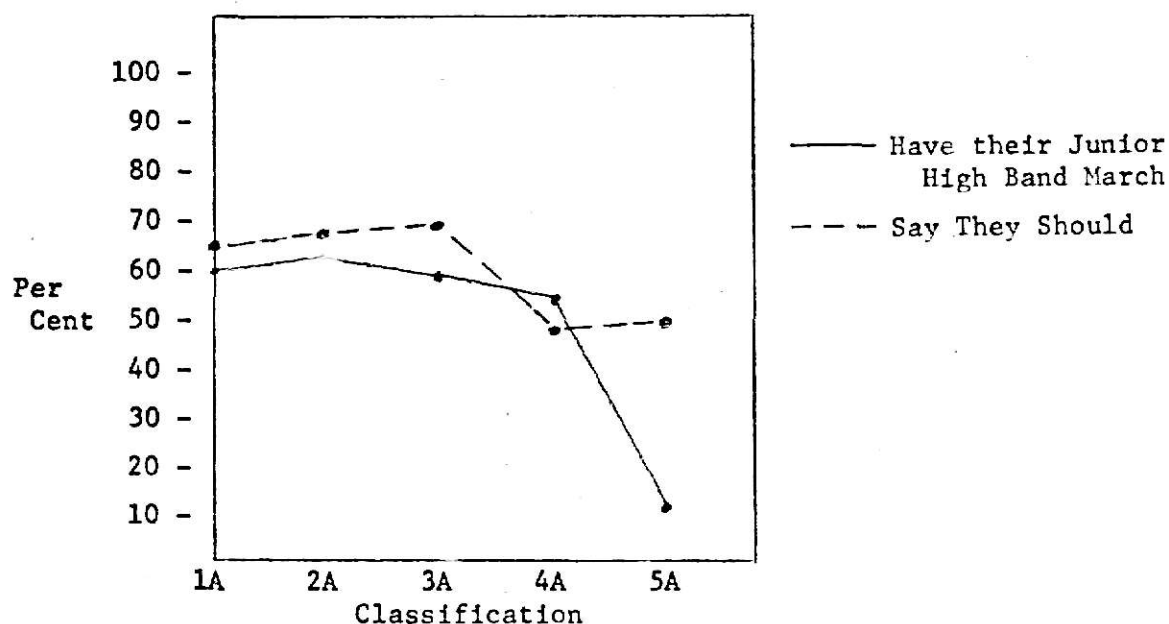


Fig. 10. The percentage in each classification that have their junior high band march and those that think they should.

The Extent that each Program is
Engaged in Marching Band

The degree to which each program is engaged in marching band is as widely varied as each program, but some comparisons can be made. There is no great degree of difference between classifications in the percentage of schools that operated marching band and concert band simultaneously. This is generally around thirty per cent. This means that those suspending concert band activities completely during football season would be somewhere around seventy per cent, with the 3A schools having the highest percentage. There is some inconsistency in the way that this question was answered, but generally we can see the activity in Figure 11.

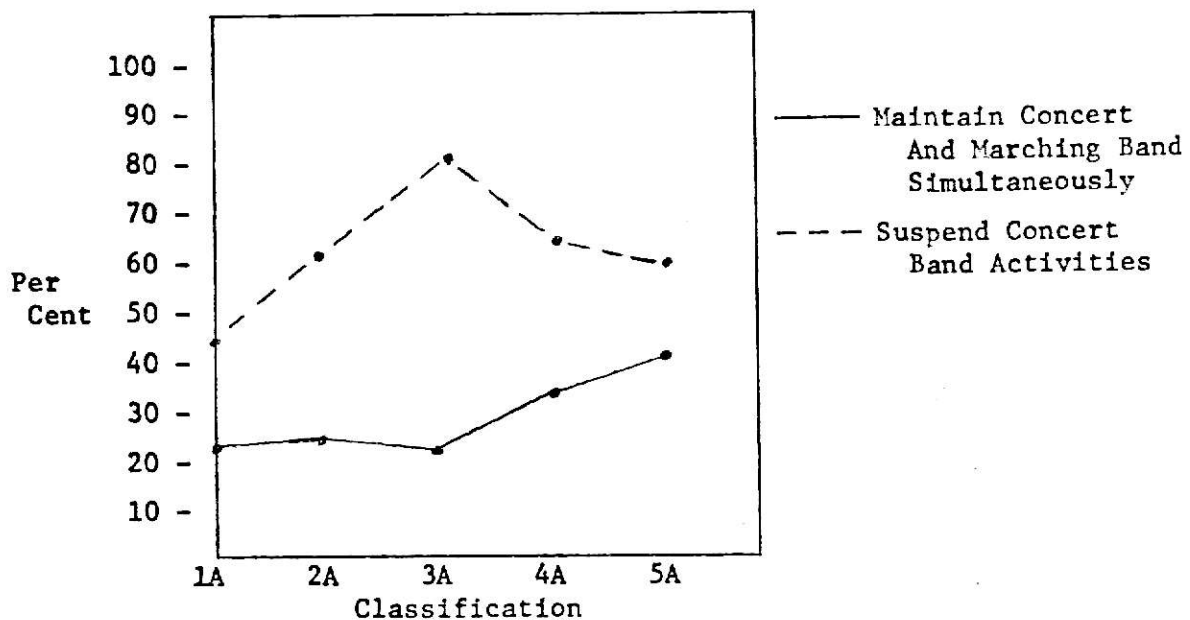


Fig. 11. The percentage of schools in each classification that suspend concert activities or maintain concert and marching band simultaneously.

Figure 12 shows how many band shows are done in each classification divided into three general areas: all games, two or three games, homecoming show only. In this case also, it is the 3A schools that take the lead, and

even the 2A schools had a greater percentage doing a show at every game than the 5A schools.

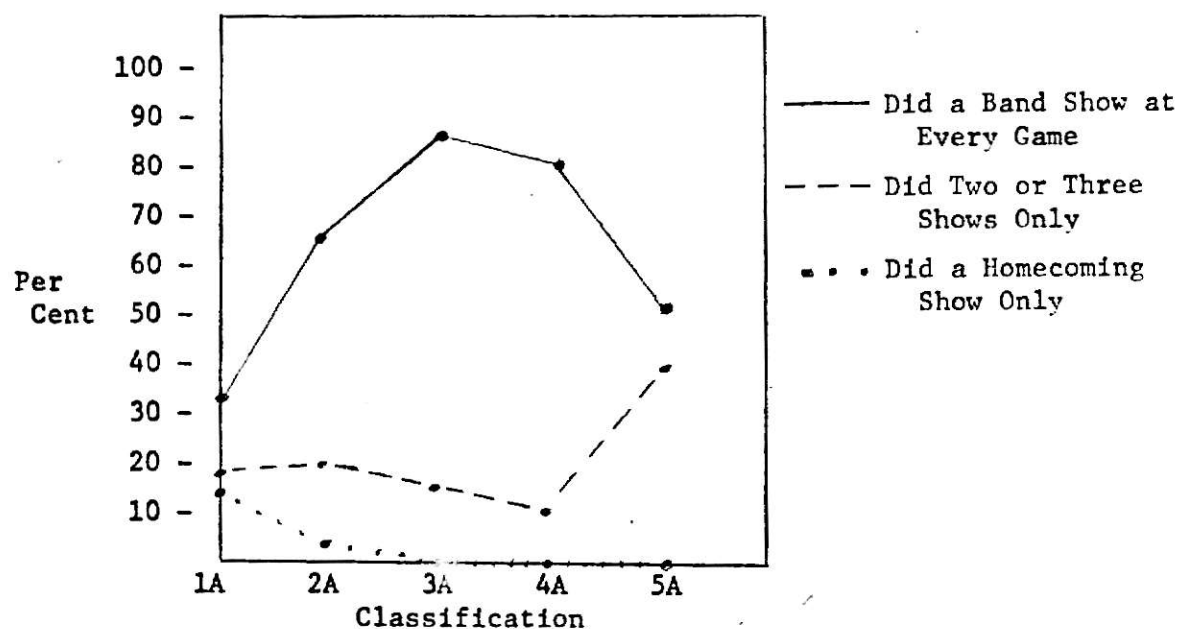


Fig. 12. Extent of marching band performances at home games.

Practice time other than during regular school hours increases greatly with the size of school (see Figure 13). There is a marked increase in

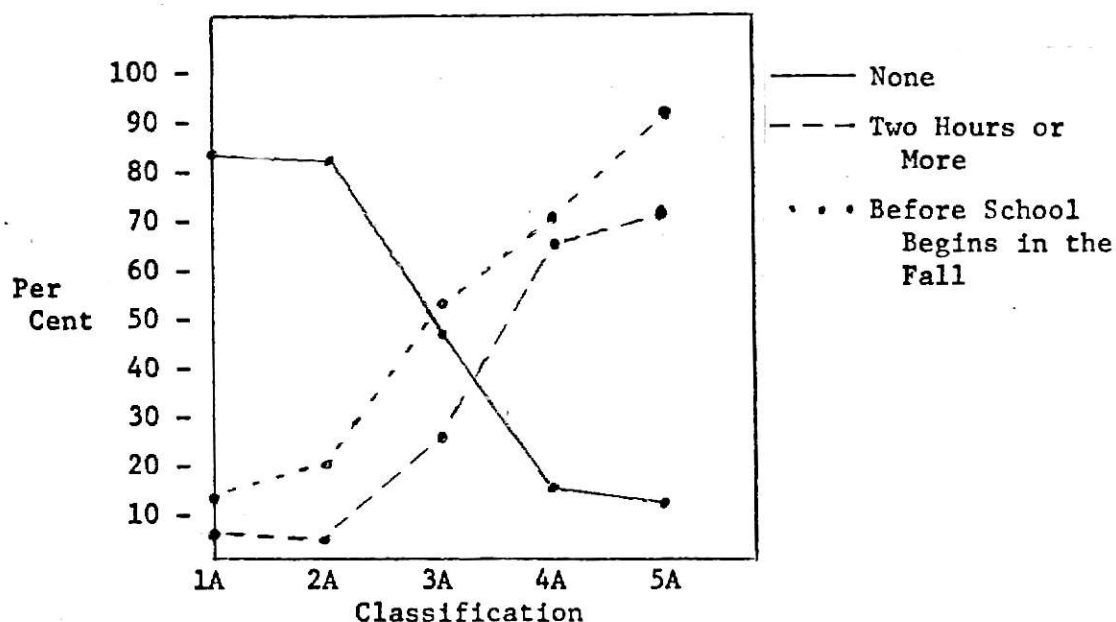


Fig. 13. Rehearsal time for marching band other than during regular school hours.

practice before school starts in the fall as we move through the classifications, also. However, there is no correlation between this practice and the attendance at a marching contest.

Budgets for Marching Band

Budgets vary from zero to five thousand dollars. As before, there does not seem to be any correlation between the amount of money spent and attendance at a marching contest. However, there is some relationship between the amount of money spent and the number of performances. The greatest percentage of schools seem to be in the six hundred dollar and less areas, which indicates not much more spending than that needed for music.

Class	No Set Amount	None	Less than \$100	\$100-300	\$300-600
1A	21%	13%	19%	14%	6%
2A	23%	5%	12%	20%	16%
3A	17%		6%	29%	12%
4A	11%	5%	5%	5%	16%
5A				20%	20%
Comp.	19%	7%	12%	18%	12%

Class	\$600-1000	\$1000-2000	\$2000 and Over	Not Listed
1A	1%	3%		23%
2A	4%	3%	1%	16%
3A		15%	9%	12%
4A		31%	11%	16%
5A	10%	20%	10%	20%
Comp.	2%	9%	3%	18%

Fig. 14. The percentage of each classification in groupings of budgets for marching band.

If special equipment is noted, it usually involves multiple percussion or flags. However, several schools list convertible Meinl Wesson tubas, mellophones, herald trumpets, and valve trombones. One school marches with bagpipes. However, only twenty per cent of the questionnaire responses indicated that they have any type of special equipment for marching band.

The Marching Contest or Festival Situation

It is evident from Figure 15 that band day is an important activity for classes 1A through 4A. However, one hundred per cent of the 5A questionnaire respondents attend a marching contest. The 5A percentage attending band day drops below the 2A, 3A, and 4A. The number attending neither band day nor marching contest declines as the schools increase in size, and the number attending both generally increases. An exception is that the percentage of 2A schools attending both is greater than the 3A percentage.

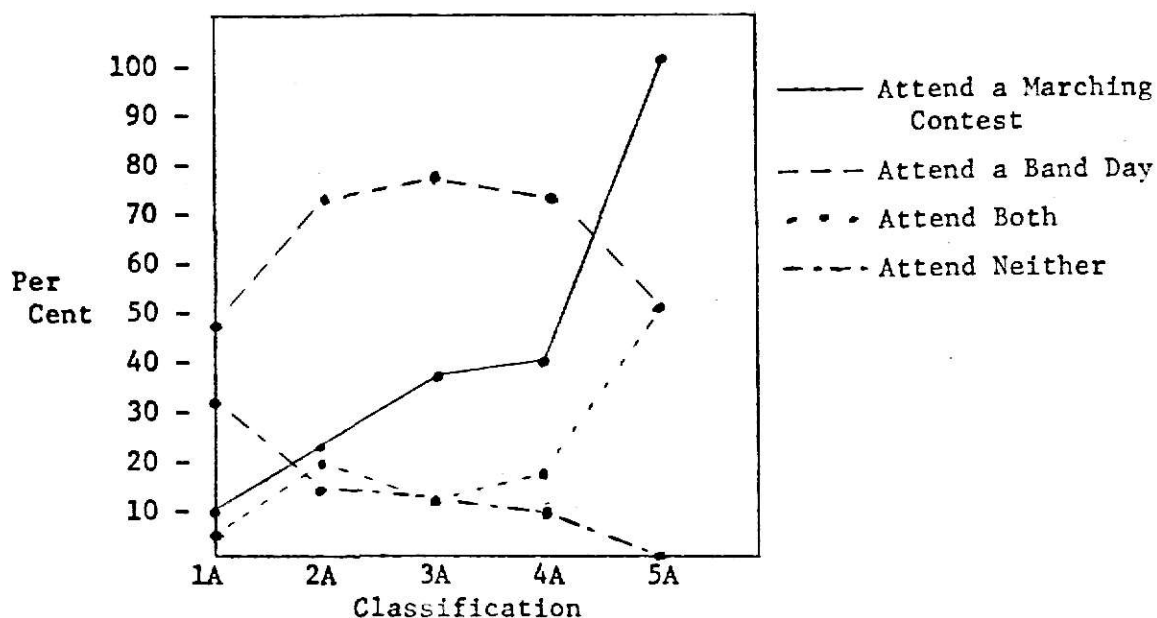


Fig. 15. The percentage of attendance at marching contest and band day.

With activities related to schools that attend marching contest (Figure 16), the 3A schools have a higher percentage performing a half-time show at every ball game and suspending concert band. However, the percentage of schools that indicate practice before school started in the fall increases decidedly from 1A to 5A, with ninety per cent of the 5A schools rehearsing at this time. The dotted line shows the percentage of schools that go to marching contest that practice other than during regular school hours. For 1A, 2A, and 3A schools this is generally around forty per cent. This means that approximately sixty per cent of those that go to marching contest in these groups do all their preparation in school time.

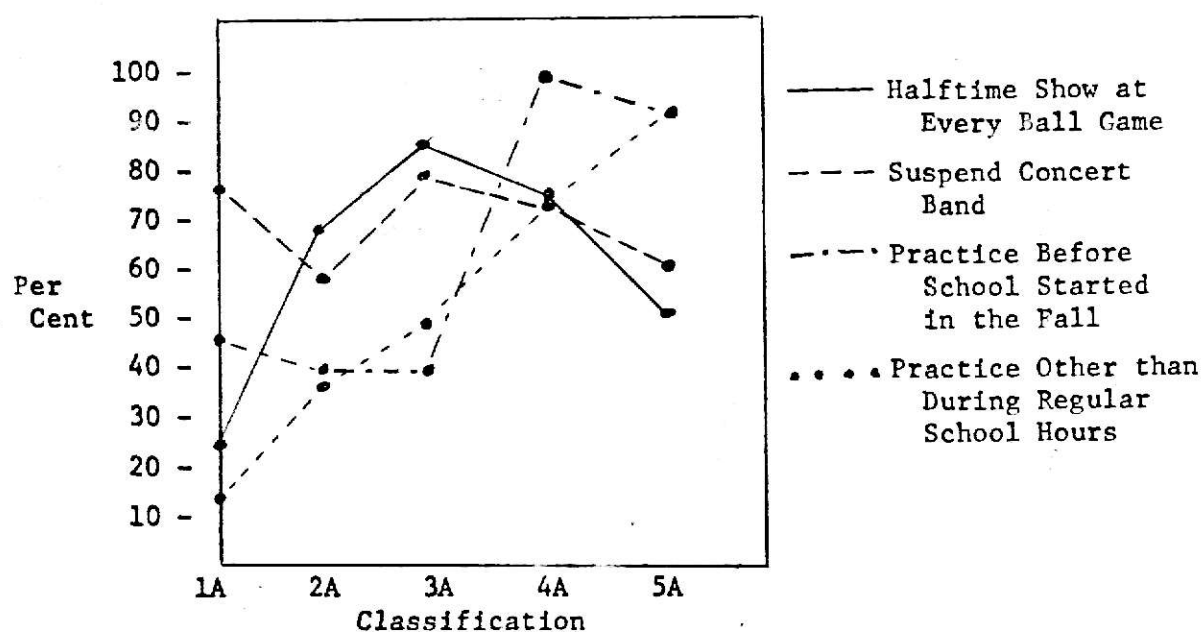


Fig. 16. Extent of activities related to bands that attend a marching contest.

Those attending a marching contest are also shown in Figure 17, along with attitudes about marching contest. Positive attitudes on improvement of marching proficiency and marching contest as an educational experience generally decline through the 2A and 3A schools, but those saying there is a

need generally increase. However, in every case, by even some substantial margins, the percentage of questionnaire responses that respond positively to those attitudes exceeded the percentage of those attending a contest. For example, those stating there is a need for marching contests run from fifty to one hundred per cent in each classification.

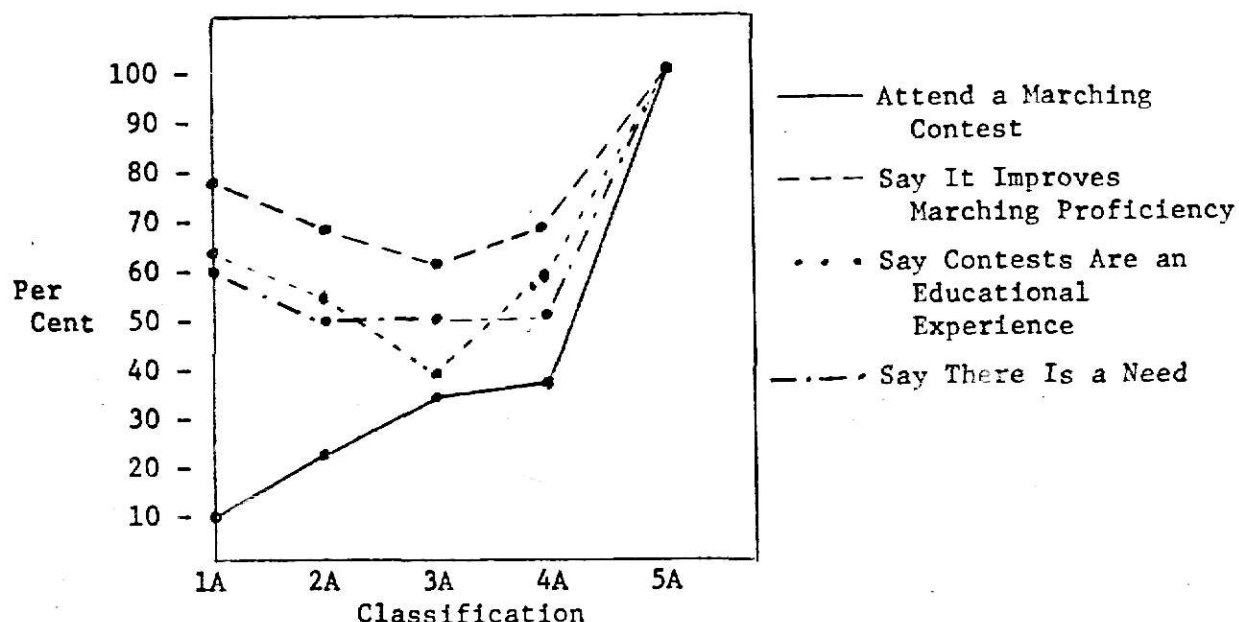


Fig. 17. The percentage of each classification that attend a marching contest and the attitudes toward marching contests.

Sponsorship of Marching Contests

Question number eight also deals with the sponsorship of marching contests. The area of significance as shown in Figure 18 is the increased interest in the Kansas Bandmasters Association. It has already been pointed out that 3A schools are probably involved in marching to a greater degree. Notice their percentage for KBA sponsorship is thirty-four. The composite percentage for sponsorship of marching contests shows KBA ahead of the Kansas Music Educators Association and only slightly behind the Kansas State High School Activities Association. Actually these three percentages are relatively close.

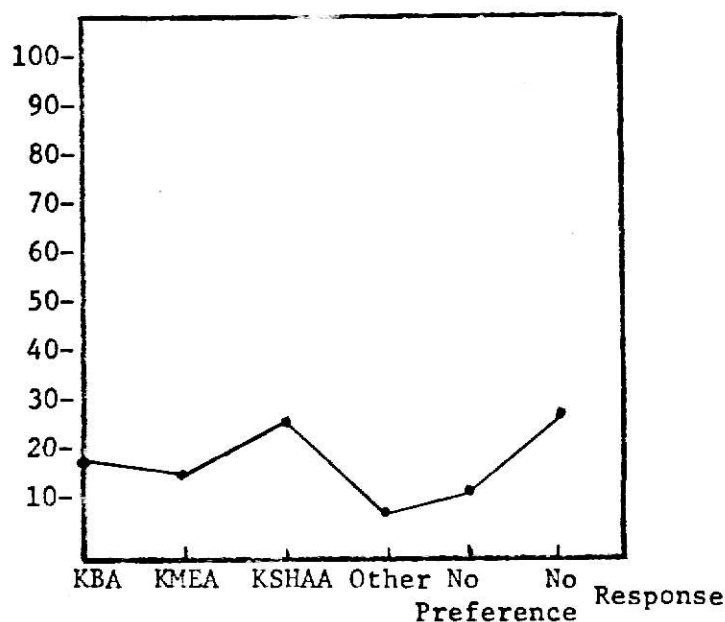


Fig. 18. A comparison of organizations indicated as sponsors of marching band contests.

If the composite percentage of all sponsors in the musical orientation are added (KBA, KMEA, and others including colleges and local schools) the percentage is forty-one for these sponsors versus twenty-three for KSHAA. Many responses include a combination of KBA and KMEA. Others, to a lesser degree, include those schools indicating a combination of KMEA and KSHAA. It is important to remember that the "no response" area also includes schools without marching band. However, in every case, the responses in each class for some type of sponsorship of a marching contest exceed sixty per cent. The composite totals seventy-five per cent of the schools in Kansas indicating some type of sponsor for marching contest. This corresponds favorably to those that feel there is a need for consideration of marching contests (see Figure 17).

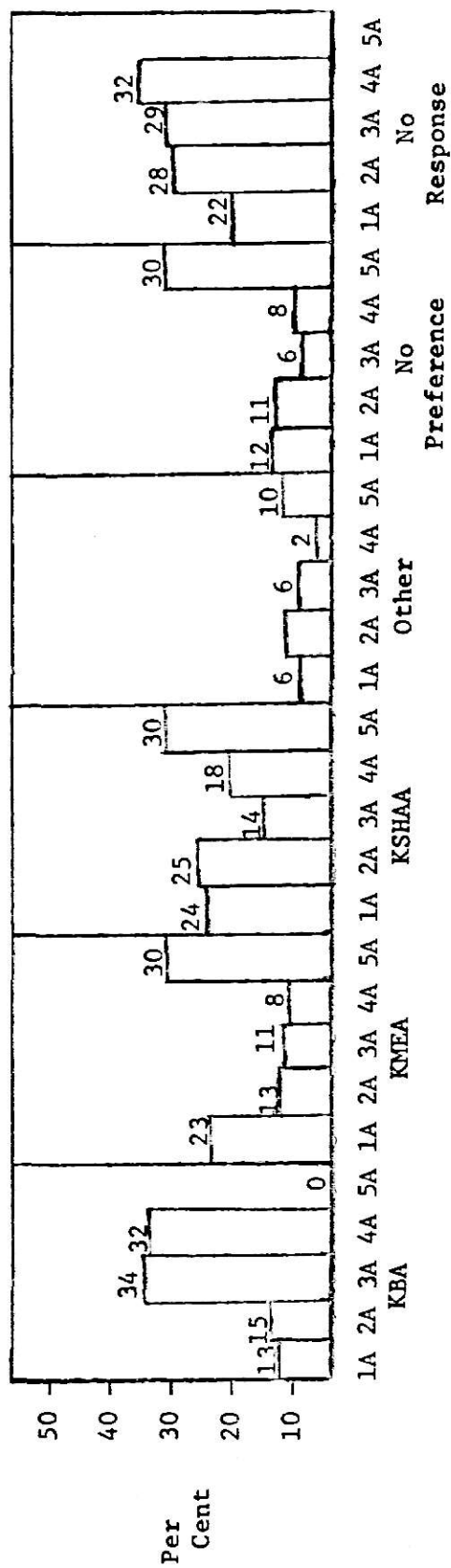


Fig. 19. The indication by classification of preference of sponsorship.

STAGE BAND

Inclusion of Stage Band
in the Curriculum

The next area of consideration is the present status of stage bands in Kansas. Sixty-six per cent of the high schools in Kansas operate a stage band as part of their over-all music program. Figure 20 shows the percentage by classes. There is a general increase in the number of stage bands as the size of schools increases. If the 1A schools were not included in the composite, then the other four classifications would average eighty per cent. But all classes considered, taking into account the standard error, there are approximately 257 stage bands in the state of Kansas. The percentage of schools maintaining stage bands is smaller than those offering marching band, but stage band appears to be a growing area.

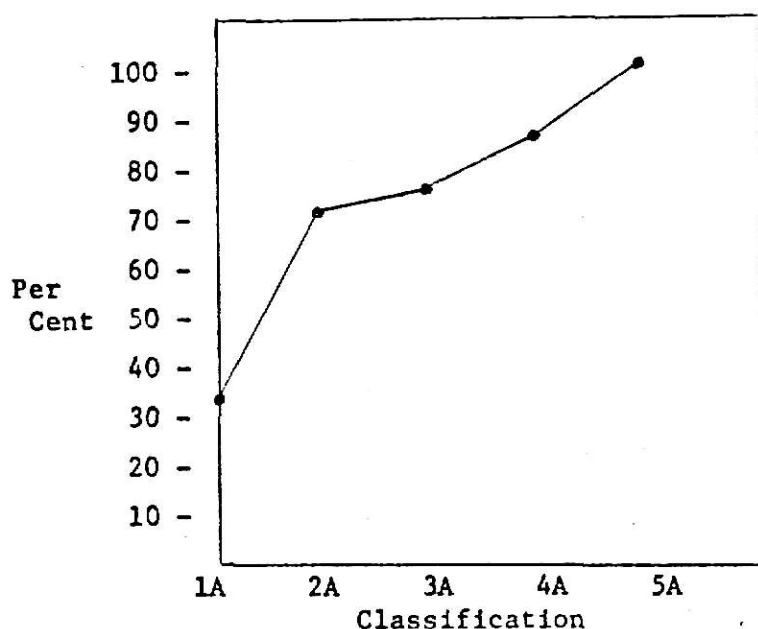


Fig. 20. The percentage of high schools in each classification that operate a stage band.

Reasons for Inclusion or Exclusion of Stage
Band in the Instrumental Program

The questionnaire includes questions concerning opinions in order of importance of why stage band is included or not included in an instrumental program. Results of these questions present the following information.

Reasons Stage Band is Included:
(In Order of Importance)

Class 1A

1. Improvement of Student Interest
2. Exposure to Different Types of Music--An Art Form
3. Building Individuality in Playing
4. Development of Tone and Technique, Balance and Blend
5. Encouragement of Creativity
6. Public Relations
7. Study America's Music

Class 2A

1. Improvement of Student Interest
2. Building Individuality in Playing
3. Exposure to Different Types of Music--An Art Form
4. Encouragement of Creativity
5. Development of Tone and Technique, Balance and Blend
6. Public Relations
7. Study America's Music

Class 3A

1. Building Individuality in Playing
2. Exposure to Different Types of Music--An Art Form
3. Improvement of Student Interest
4. Encouragement of Creativity
5. Development of Tone and Technique, Balance and Blend
6. Public Relations
7. Study America's Music

Class 4A

1. Building Individuality in Playing
2. Exposure to Different Types of Music--An Art Form
3. Encouragement of Creativity
4. Improvement of Student Interest
5. Development of Tone and Technique, Balance and Blend
6. Public Relations
7. Study America's Music

Class 5A

1. Exposure to Different Types of Music--An Art Form
2. Building Individuality in Playing
3. Encouragement of Creativity
4. Improvement of Student Interest
5. Development of Tone and Technique, Balance and Blend
6. Public Relations
7. Study America's Music

The largest number of responses in Class 1A and 2A to reasons for including stage band is Improvement of Student Interest. This area starts moving down in importance as the size of the school increases, and Building Individuality in Playing and Exposure to Different Types of Music--An Art Form increase in importance. Public Relations and Study America's Music rank sixth and seventh in every class. In all, there is not as much deviation as there is in marching band. Compare the areas of agreement and disagreement in Figures 21 and 22. The average rating does not vary more than one and a half for any of the areas. There is a consensus of agreement in the areas of Exposure to Different Types of Music--An Art Form, and Development of Tone and Technique, Balance and Blend. The biggest disagreement is in the area of Improvement of Student Interest.

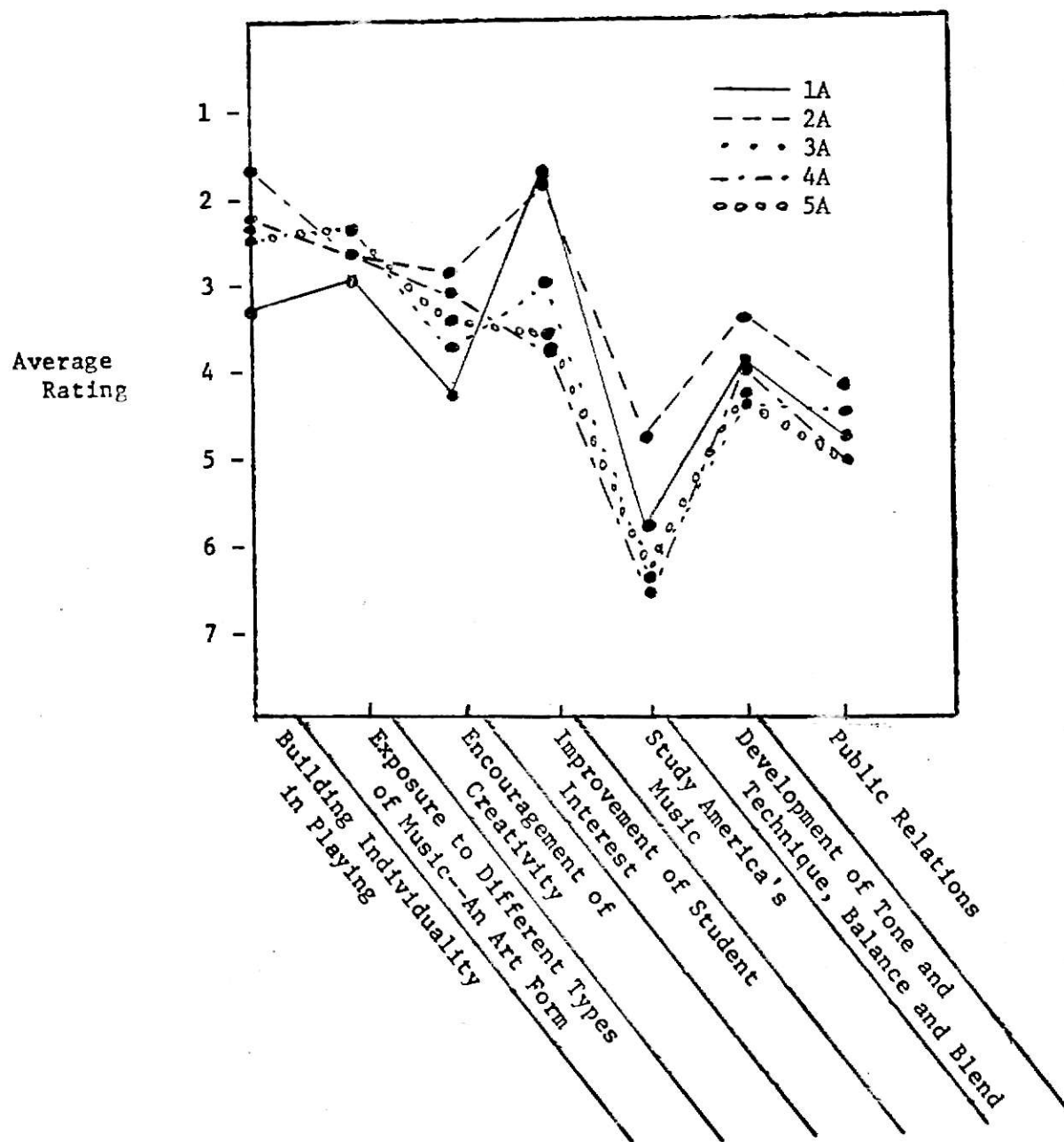


Fig. 21. Average rating in each classification of the reasons that stage band is included in a music program.

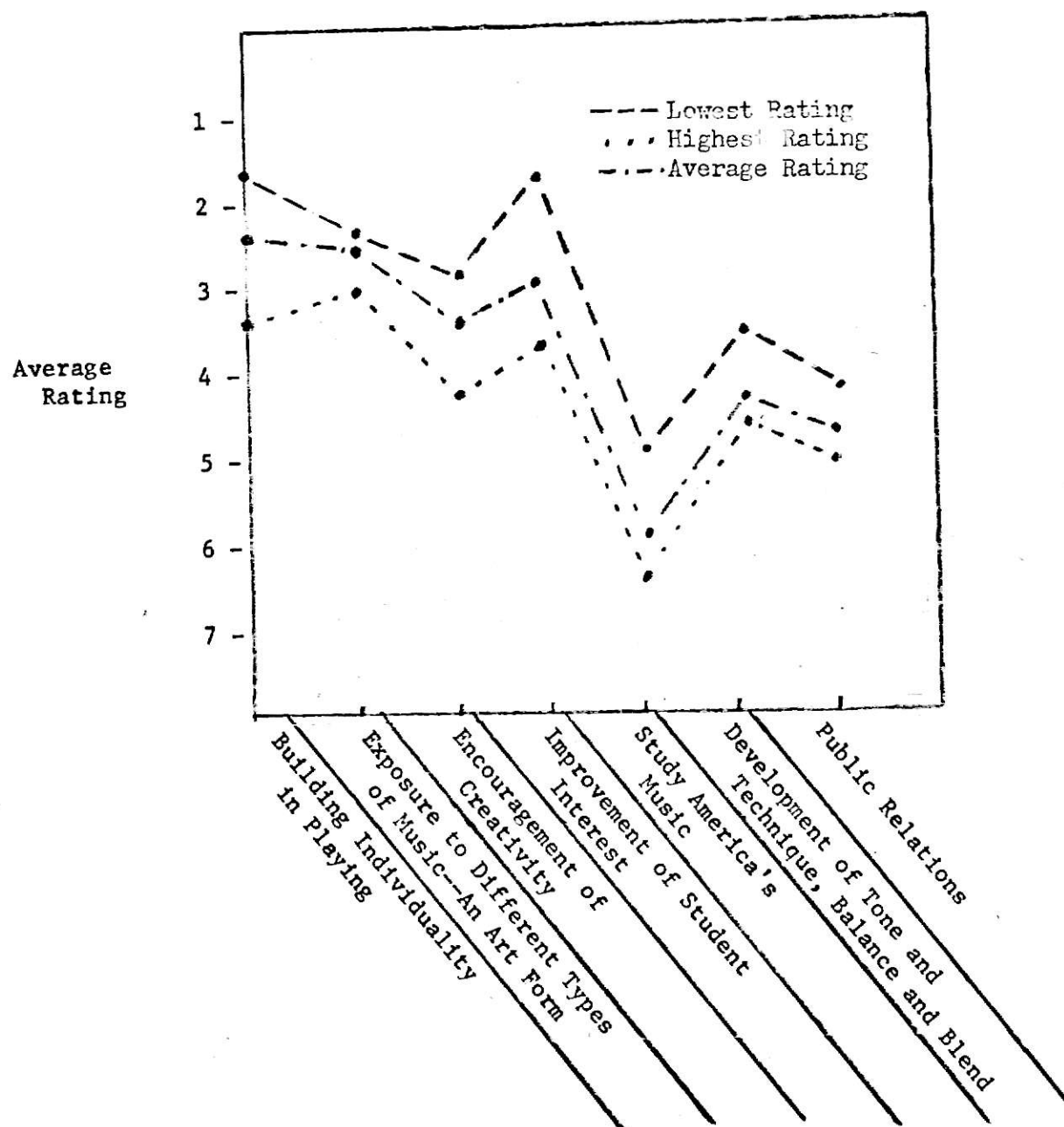


Fig. 22. Areas of agreement and disagreement for the reasons that stage band is included in an instrumental program.

Reasons Stage Band is Not Included:
(In Order of Importance)

Class 1A

1. Not Enough Time
2. Other Things More Important
3. Rest of Program Would Suffer
4. Not Acceptable Type of Music
5. Not Conducive to Good Tone Production

Class 2A

1. Not Enough Time
2. Other Things More Important
3. Rest of Program Would Suffer
4. Not Conducive to Good Tone Production
5. Not Acceptable Type of Music

Class 3A

1. Not Enough Time
2. Rest of Program Would Suffer
3. Other Things More Important
4. Not Conducive to Good Tone Production
5. Not Acceptable Type of Music

All 5A schools that responded maintain stage band. Only two 4A schools did not have stage band. The number one reason in all classes for not including stage band is Not Enough Time. The second and third reasons fluctuate back and forth between Rest of Program Would Suffer and Other Things More Important. The fourth and fifth reasons also fluctuate, but there is not a lot of disagreement. Notice the average ratings in Figure 23.

There is some disagreement, however, in the responses to the question of whether the Rest of the Program Would Suffer. Other than that, there is general agreement. Not Acceptable Type of Music ranks at or near the bottom in every case.

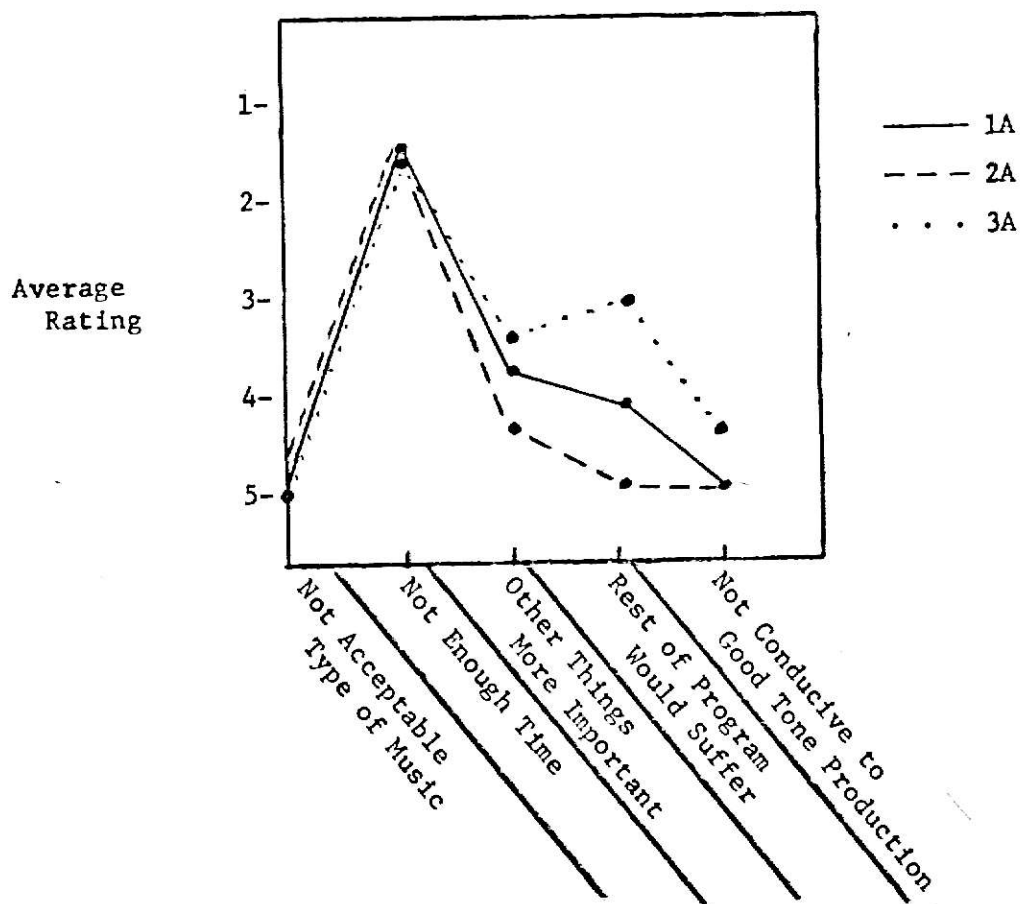


Fig. 23. Average rating by classification of reasons stage band is not included in an instrumental program.

Composite Reasons Stage Band is Included:
(In Order of Importance)

1. Improvement of Student Interest
2. Building Individuality in Playing
3. Exposure to Different Types of Music--An Art Form
4. Encouragement of Creativity
5. Development of Tone and Technique, Balance and Blend
6. Public Relations
7. Study America's Music

Composite Reasons Stage Band is not Included:
(In Order of Importance)

1. Not Enough Time
2. Other Things More Important
3. Rest of Program Would Suffer
4. Not Conducive to Good Tone Production
5. Not Acceptable Type of Music

Composite Reasons Stage Band is or is not Included

Figure 24 and the above lists demonstrate the same information as before, but one can see exactly how they rate across the state. A more definite opinion is certainly generated on the negative side of this question since there is not that much variance in the reasons that stage band is included. The top five reasons for inclusion of stage band all average within a rating and a half.

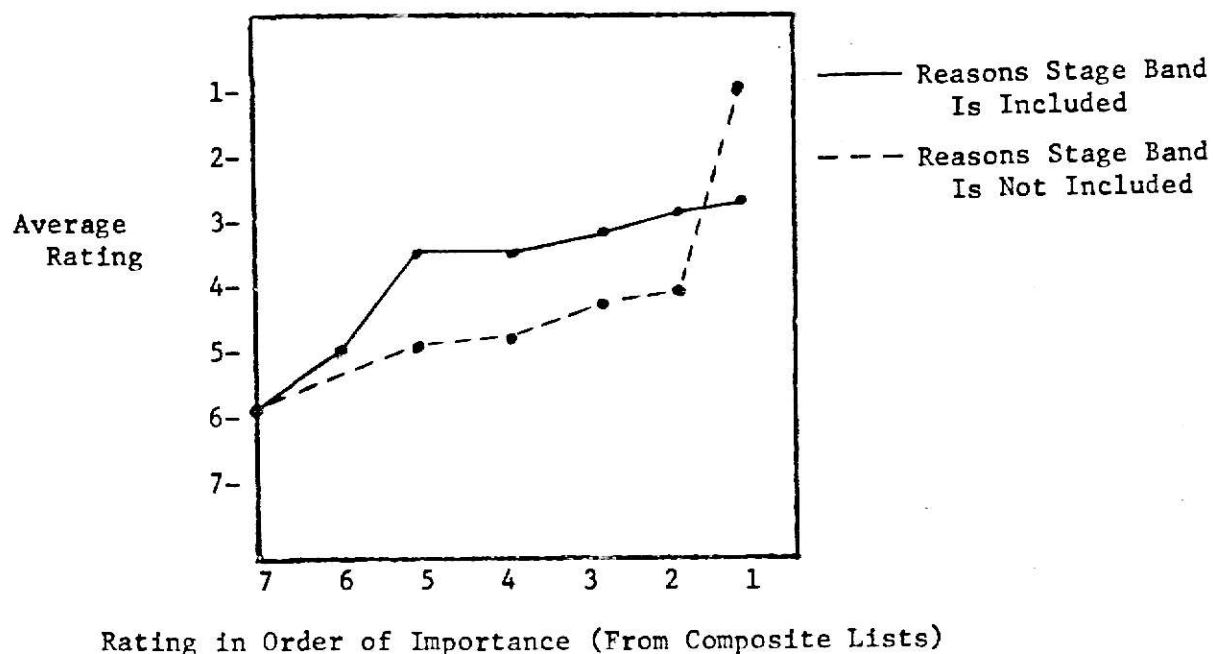


Fig. 24. Composite ratings for all classifications in order of importance of reasons stage band is and is not included in an instrumental program.

Junior High Stage Band?

Question number eight of the questionnaire dealt with the inclusion of stage band in the junior high and basic reasons for this inclusion or exclusion. In every classification but one, the number that feel there should be stage band in the junior high is significantly greater than the number that actually included it. Those that have stage bands in junior high average

about fifty-five per cent. Taking into account the "Not Enough Time" reason for not including stage band in the junior high, this area could be a lot larger.

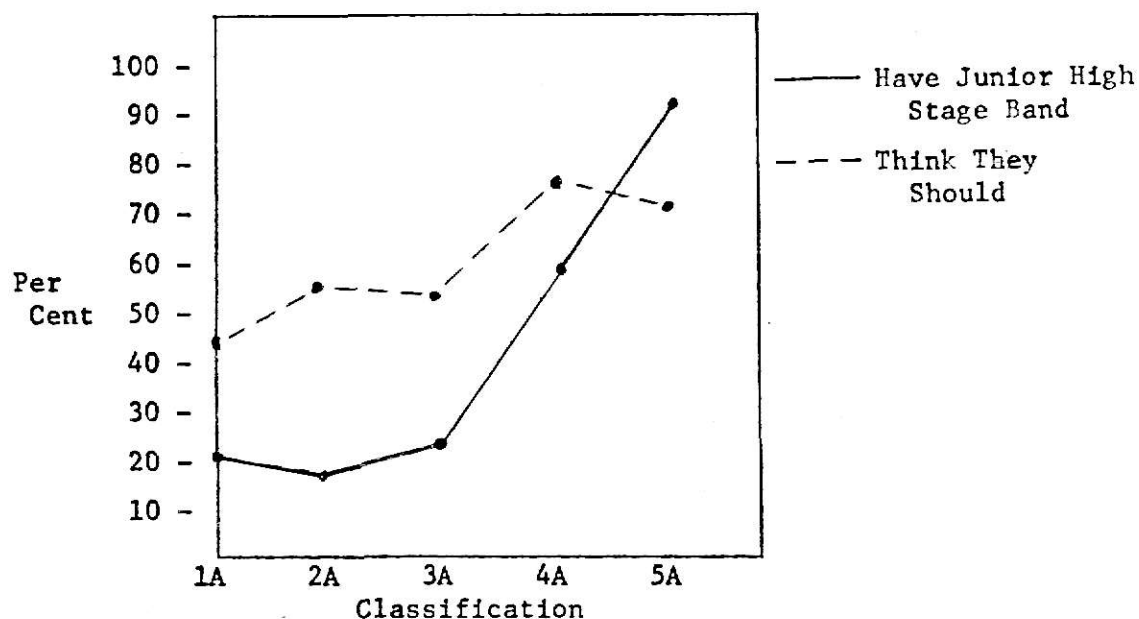


Fig. 25. The percentage of each classification that maintain junior high stage band and those that think they should.

An area of the questionnaire was left open for the stating of basic reasons why junior high stage band should or should not be included. The reasons that were given on either side of the question mainly follow the same reasoning for marching band. However, there is a little more variance here. Along with preparation for high school and building individual technical skills, other reasons listed by individual respondents for junior high stage band include that junior high is the level where students develop their deepest interests. All levels need the individuality that stage band offers. Stage band should start as early as beginners. Stage band is even a way to some of developing enthusiasm and independence. To others, again, it is a way to fill out instrumentation that is lacking in high school.

On the other side of the question, reasons against stage band in the junior high were given such as junior high age cannot read the rhythms and are not ready for the individuality that stage band demands. In addition, students have enough to think about in learning basic tone production, rhythm, etc., without having to learn another style. One director wants to spend his time developing the musical ability of all students, not just a talented few.

The Extent that each Program
is Engaged in Stage Band

The degree to which each program is engaged in stage band is as wide as that in marching band, but again, some comparisons can be made.

Rehearsal time other than during regular school hours is highest in the 3A schools (see Figure 26). Only thirty per cent of the 4A and 5A schools utilize this additional practice time. However, half of the 3A schools practice two hours or more other than during regular school hours. A high percentage of 4A and 5A schools have stage band built into the curriculum, but many stressed that members have to be a member of some other performing group as well. The amount of over-all rehearsal time generally increases through the classes as shown by the dotted line in Figure 26. In effect then, the extent of stage band programs generally increases with an increase in size of school. (This can also be seen in Figure 27.)

Eighty per cent of those that maintain stage band perform more than three times during a year. Around fifty per cent perform more than ten times. The largest number of performances listed are from forty to fifty per year. Many respondents indicate that a tour is part of their performance activity. As this was not a specific question, the accuracy is questionable, but one can see that there is some activity here.

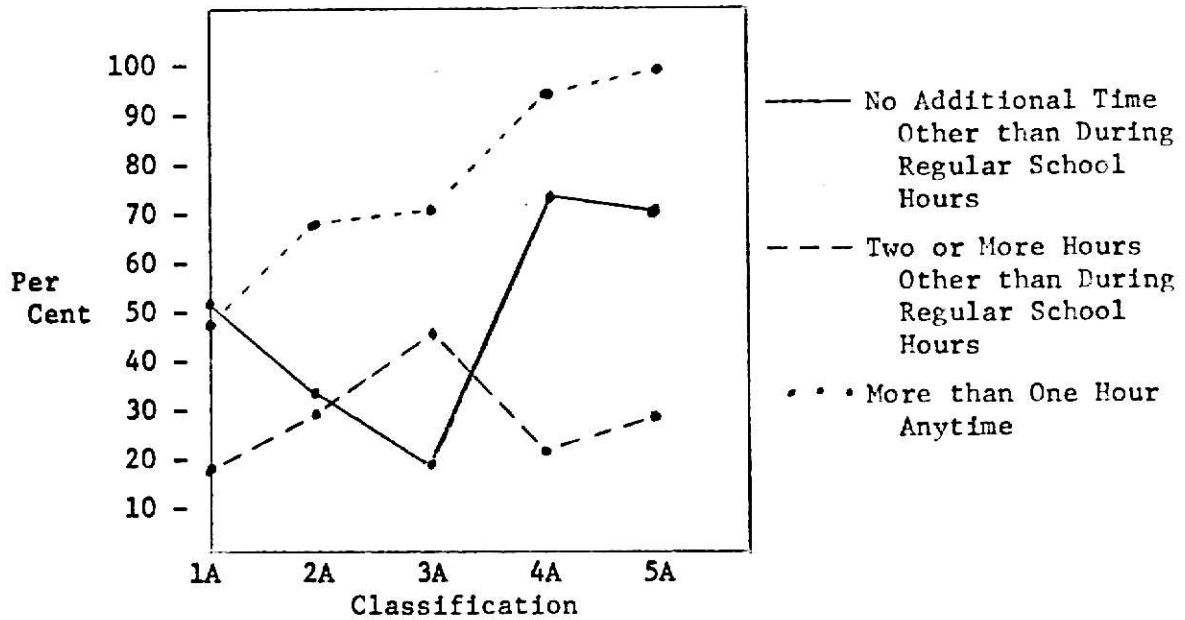


Fig. 26. Comparison by classification of rehearsal time for stage band.

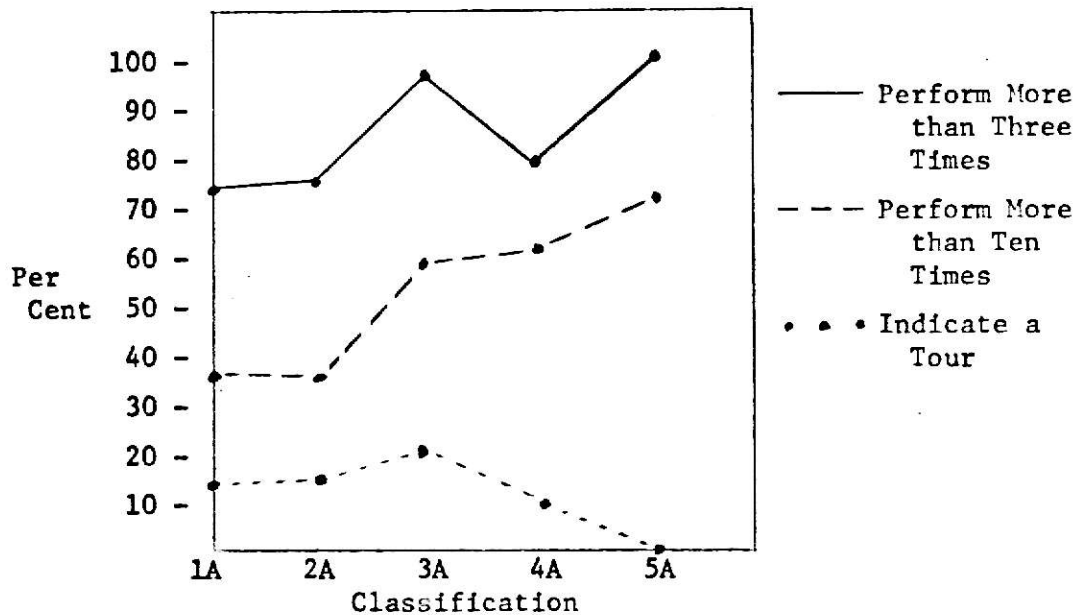


Fig. 27. Comparison by classification of number of performances during a year by stage band.

Stage Band Music Libraries and Budgets

Questions concerning libraries and budgets were included to attempt to evaluate the emphasis. A comparison of the stage band libraries is made in Figure 28. This includes all high schools, not just those that have stage band. This is also true of the comparison of stage band budgets in Figure 29. The number of arrangements and the amount of money in a budget is related and increases as schools increase in size. This is probably expected. However, some of the biggest budgets are not in the 5A schools. There are schools from all classes except 4A and 5A in the four hundred to six hundred dollar range, and a few schools from all classes except 5A have budgets exceeding six hundred dollars. The largest concentration of schools having fifty or less stage band arrangements is in the small schools. The large schools center in the one hundred to three hundred range.

Number of Arrangements in Music Library					
Class	50 or less	50-100	100-300	300-500	No Response
1A	37%	8%	9%	1%	45%
2A	25%	24%	23%	3%	25%
3A	12%	15%	47%	6%	20%
4A	1%	5%	48%	21%	5%
5A	10%		80%	10%	
Composite	25%	13%	25%	4%	33%

Fig. 28. A comparison by classification of all schools (whether stage band is indicated or not) of the number of arrangements in their stage band music library.

Amount Indicated in Stage Band Budget					
Class	No set amount	zero	\$50 or less	\$50-100	\$100-200
1A	15%	6%	4%	6%	6%
2A	14%	3%	3%	5%	9%
3A	6%			6%	24%
4A	10.5%	10.5%		10.5%	10.5%
5A	20%				30%
Comp.	13%	4%	2%	6%	12%

(Continued)				
Class	\$200-400	\$400-600	\$600 plus	No Response
1A	3%	1%	3%	56%
2A	12%	7%	7%	40%
3A	20%	12%	3%	29%
4A	31.5%		16%	10.5%
5A	50%			
Comp.	13%	5%	5%	40%

Fig. 29. A comparison by classification of all schools (whether stage band is indicated or not) of their stage band budgets.

Stage Band Contests or Festivals

Question number nine of the stage band questionnaire dealt with another controversial area, the stage band contest. The number of those attending stage band contests sharply increases with an increase in size of school (see Figure 30). The percentages vary from eight in class 1A to eighty in class 5A. The percentage of those who said there is a need for stage band contest is about fifty per cent in classes 1A, 2A, and 3A. Ninety per cent of the 4A schools think there is a need, but the 5A percentage is seventy per cent. This percentage is lower than those attending stage band contests, which is eighty per cent.

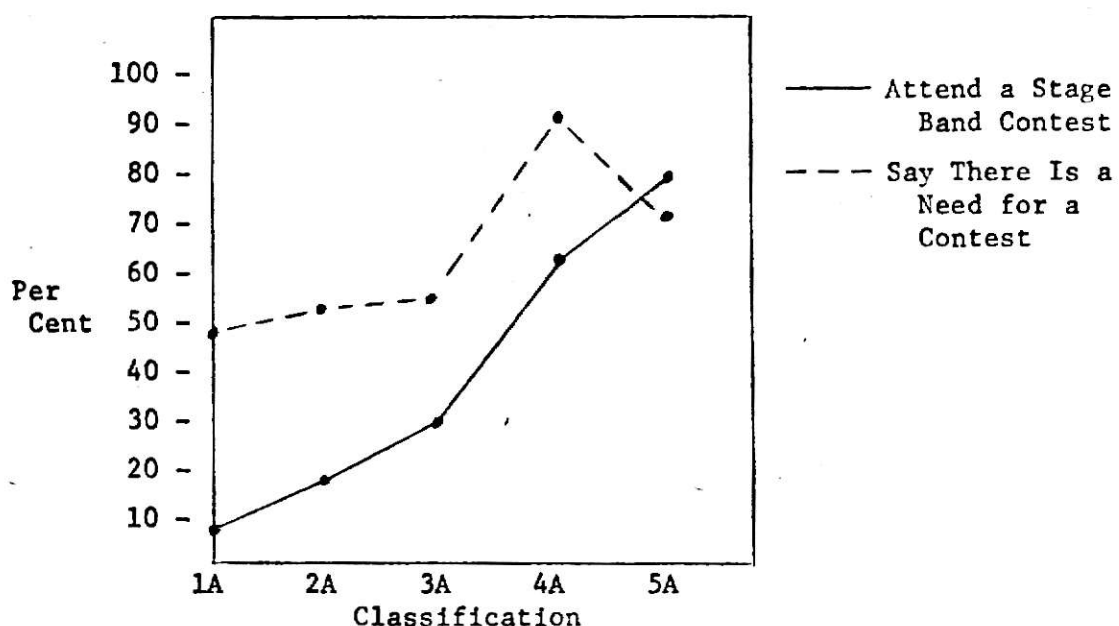


Fig. 30. A comparison by classification of those attending a stage band contest and those who say there is a need.

Figure 31 shows the attitudes toward stage band contests. The number stating that stage band contests improve proficiency and are an educational experience is higher than fifty per cent in every classification.

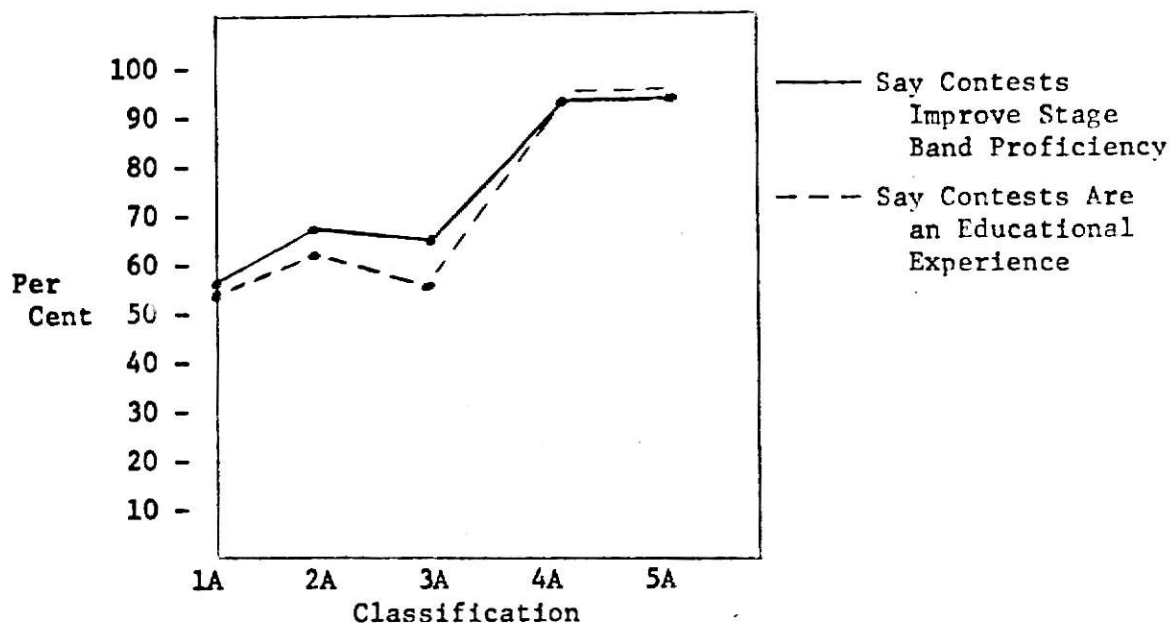


Fig. 31. The attitudes toward stage band contest.

Some specific attitudes brought out in this area include:

"Contests get in the way of teaching."

"One contest a year is enough."

"Contests do motivate but emphasize winning too much."

"In a small school the same ambitious students are involved in everything. Too many contests limit other areas of music and academic studies."

One director says stage band contests should be included in regular state contests. Another says definitely not. A JA director states:

I think stage bands definitely have a part in all future band programs. The school music program must keep up with the times. I think that music in many schools will soon be approaching a crisis point. Public support is not, in general, what it used to be. Perhaps school music programs need some definite competition between schools--competition where one band plays one song, then another band plays the same song, then another. Perhaps a lesson must be taken from sports.

This idea fits into another director's viewpoint of having band play-offs or showdowns. But other directors' attitudes may be summed up by the words of one respondent who states:

Clinics are much more beneficial than contests. Judges must be given the opportunity to work with the group and talk to them. Ratings are all right if they are accompanied by some verbal explanation and a short 'mini-clinic.' This is tough to do with marching band, but not at all difficult with stage band.

Another director states that "exposure and competition are the best motivation I can think of. If you want to hide and do nothing--teach history."

Sponsorship of Stage Band Contests

Sponsorship of stage band contests is generally indicated in three areas: KBA, KMEA, and KSHAA; however, a few indicate the National Association of Jazz Educators. There is no definite trend here as is indicated in Figures 32 and 33. However, sixty-two per cent of the directors in Kansas feel some-

one should sponsor stage band contests. This percentage is a little higher, however, than the percentage of those who feel there is a need. Certainly this indicates a sizeable interest in this area of the curriculum also. All of the areas of this question include those not maintaining a stage band now.

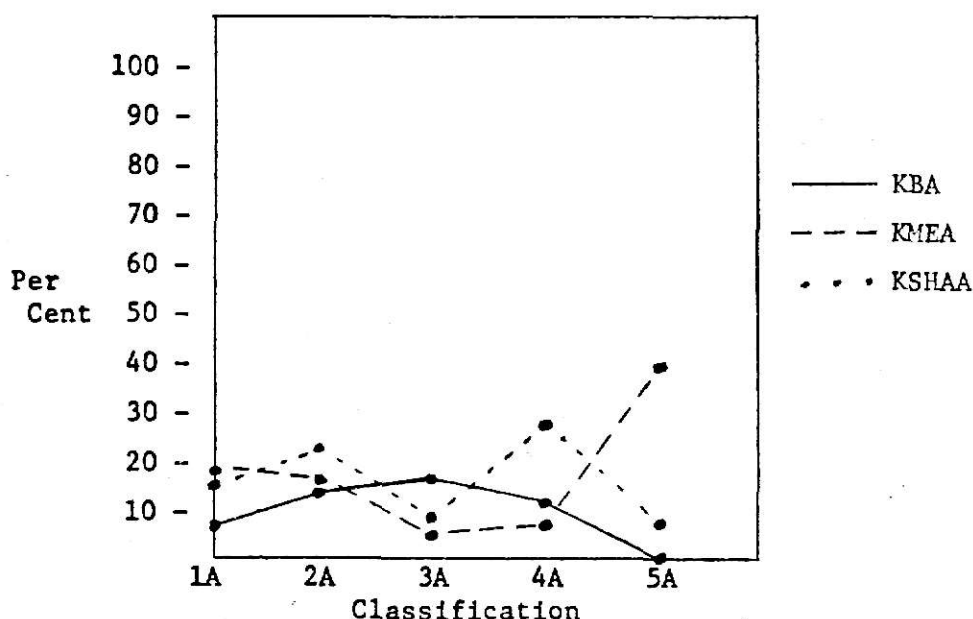


Fig. 32. A comparison by classification of the three major organizations indicated as sponsors of stage band contests.

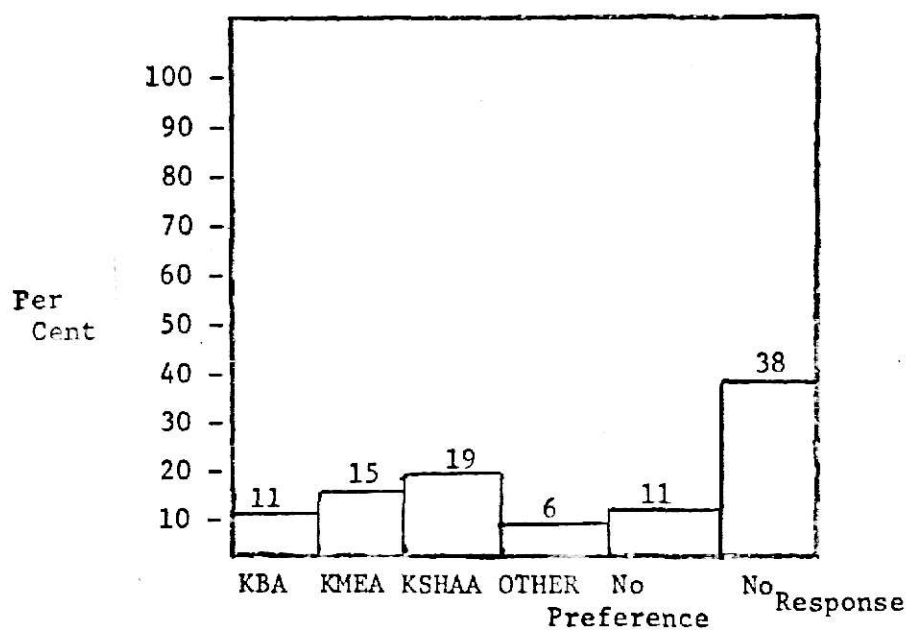


Fig. 33. A comparison of organizations indicated as sponsors of stage band contests.

A great deal of the controversy about contest sponsorship lies in the area of the KSHAA. One 3A director writes:

We consistently have a better contest at the league level; the State Festivals are too costly for the level of judging we've gotten in the last several years--in our area we intend to build up the League events and are seriously considering dropping participation in the State Festivals. I'm hesitant in enlarging the responsibility of the KSHAA in our music area. The organization of State Festivals, as they are, leave much to be desired.

Certainly this is an area that needs more consideration. However, the point still stands that the stage band is ever increasing in importance and is an area worthy of consideration.

CONCLUSIONS

In the preceding pages a presentation of the present status of marching bands and stage bands was made. Ninety per cent of Kansas schools have marching bands and sixty-six per cent have stage bands.

The reasons that marching band and stage band are included in the instrumental program are varied, but the following conclusions can be made. Public Relations is the number one reason that *marching band is included*, but it is far down the list in importance for stage band. In addition, School and Community Service and Spirit and Pride rank close to Public Relations (see Figure 7, p. 10). Improvement of Student Interest is rated first among reasons that stage band is included (see Figure 24, p. 29).

The only two really musical aspects of the marching band are ranked last. Development of Musicianship is number seven, and Development of Rhythmic Response is number eight. Actually, the average rating in these two areas is about equal (see Figure 7, p. 10). However, a striking contrast such as this cannot be made in the stage band area.

These findings project the following questions in the marching band area. Is the marching band maintained merely as an example of cooperative effort in a group endeavor, as a public relations tool for both the school and the music program, or as a function to provide entertainment and support for the athletic department? If the only two really musical aspects of this rating are ranked last, then why are we including marching band? Is it because the administration says we must?

From the results of this section of the questionnaire, it would appear

that "extra-musical" benefits are the important reasons the majority of Kansas schools maintain marching bands. Public Relations rated number one, School and Community Service rated number two, and Cooperative Feeling and Responsibility rated number four.

Certainly, the "extra-musical" aspects of marching band are important. Kenneth Hjelmerrick and Richard Berg in Marching Bands--How to Organize and Develop Them offer these suggestions:

Participation in marching band activities should be of value to students in many ways, not the least of which is the demonstration it provides of the individual's responsibility to the group. True, the concert band also affords this, but perhaps to a lesser degree. In the concert band there are generally a few "key" players, but in the marching band, the contribution of every member is indispensable. He must keep in step with the unit, take his proper place in formations, and, most important, he must be present, since his absence would cause a noticeable imperfection in the formations.

A second value of participating in marching band activities is the opportunity it provides for school and community service. There are many communities which must rely upon the school band to provide music for special events, especially on national holidays such as Armistice and Memorial Days. Here the school band leading the parade commemorating momentous national occasions has made significant contributions. The value of the band to school life is self-evident. Marching at football games, accompanying school songs, and providing other musical entertainment highlight important aspects of student life.²

David Campbell writes in the Instrumentalist:

I still do not believe it has much (if any) value as a musical experience, but I do believe that marching band offers an unique and extremely valuable extra-musical experience--not a musical experience. But real value--real experience, not artificial contrivance of getting an "A" in an English course, or any other such place where one studies only to earn a grade. In the marching band one practices and rehearses in order to put on a real show for real people.

"Extra-musical" aspects are important, but why does the emphasis have to stop here? Why does it seem impossible to make marching band a comprehen-

² Marching Bands--How to Organize and Develop Them (New York: Ronald Press Company, 1953), pp. vii-viii.

sive part of the music program? Why does it seem impossible to emphasize the musical aspects of marching band instead of just the activity and skill aspects? When a situation exists in which thirty per cent of those directors operating marching bands think that the marching season is a headache (see Figure 8, p. 11) and cannot wait until it is over so that they can start "teaching music" again, then there is something wrong.

Without a doubt, the football season can be one of the biggest headaches of the year for the average band director for several reasons: the band has to be organized, vacancies must be filled from the previous year's graduation, rehearsal time is inadequate, and then there is the ever present conflict with the football team itself as far as individual members are concerned. In most schools the band is called upon to present a show at every game, and often the first performance is only a few weeks after school has started.

However, we are obviously looking at an emphasis here instead of selecting an alternative. But this is exactly the position taken. The aesthetic aspects of marching band, as well as these aspects in the rest of the music program, need to be emphasized much more. Otherwise, if music continues to be emphasized as an activity and as a method of acquiring the skills necessary to perform that activity, then music programs may have trouble existing. Other activities can do these things just as well. In addition, if marching cannot be considered an art, then maybe it should not be a part of an "art" program. Obviously it is this writer's contention that it can.

Raymond Dvorak in The Band on Parade, asks the following questions: How important is the marching band? Is it worth the time and toil required to equip it for smooth playing and marching? His answer is, "Assuredly, yes, for the band is distinctive as a musical unit in that it alone can play while

marching."³ Band directors should keep this in mind in order to preserve this individuality. Many listeners who ordinarily would not hear good music gain valuable experience from hearing the band on parade. On that score alone the band has an important mission to perform. More than eighty per cent of the people who hear a band play hear it only on parade. How very important it is for the cause of music that every band play and march well. A good parade performance by any band is the best invitation possible to a concert by the same organization. Many groups and individuals have used the band to further their own purposes; what a pity it is that more bands do not do this for themselves.⁴

"In many cases bands have existed for entertainment and show," says Jack Lee, director of bands, University of Arizona, "rather than the development of the individual through accepted educational processes."⁵ The problem here is how to approach marching band as an educational medium. And this brings up the fundamental criticism of marching band--that it lacks aesthetic value.

Which is more important, the end result in a good performance or the growth of the individual as he participated in the achievement of the end result? To the performing artist, the end result; to the music educator, the growth of his students. However, this does not necessitate the sacrifice of musical standard, and there is no issue when a director is cognizant of both of these objectives.⁶

Hjelmerrick and Berg have said also that the marching band must combine two separate abilities: skill in musical performance and skill in marching.

³The Band on Parade (New York: Carl Fischer, 1937), p. 3.

⁴Ibid.

⁵Modern Marching Band Techniques (Winona, Minnesota: Hal Leonard Music Inc., 1955), pp. 1-2.

⁶Ibid., p. 3.

Neither skill alone can compensate for a deficiency in the other. The school marching band has attracted attention and secured support because it can both march and play music. Take the music away, and a drill team serves the purposes as well.⁷

However valuable participation in the marching band may be for the student, school, and community, it must be remembered at all times that this activity is only part of the school music program. And this raises the important question of how much time should be devoted to marching band rehearsals and performances.

In solving this problem, the director must consider the total responsibilities for the year, or, perhaps more profitably, for a period of several years. And this gets into one's own philosophy of the purpose of instrumental music in the curriculum. From the questionnaire responses it seems a good percentage of directors use time other than regular school hours for marching band and stage band.

In the stage band area there is not a definite opinion expressed (see Figure 24, p. 29), as the average rating for the inclusion of stage band did not vary that much. This indicates a lack of agreement as to exactly why stage band is included. However, the number of responses is significant enough to show trends.

The present state and value of stage bands is shown by John Berry in the Instrumentalist in 1971:

High school stage bands differ a great deal in their philosophy. There has been a tremendous growth in school jazz bands. There are over 16,000 high school stage bands, 10,000 junior varsity, and 600 college bands. These figures are constantly growing, and they are called jazz bands or stage bands and not the 'old' dance band.

⁷Hjelmerrik and Berg, p. viii.

There are also approximately 200 jazz festivals throughout the country. The nature of these bands vary from the standard instrumentation of a jazz sound to some with horns, tuba, oboe, and even bassoon and bass clarinet along with the obvious doubling instruments of flugelhorn, flute, and soprano saxophone. A great variety of auxiliary percussion is also being used.

The trends of jazz education are becoming an important factor in music education. Teaching is expanding into this area even for teachers without experience. There are more educationally-oriented jazz festivals every year.

The value of stage band is its relevancy to the student. The jazz band can communicate beyond the fondest hopes of textbook pedagogy. The importance of each individual is stressed because he is playing his part. This fact and stage band techniques in general improve musical competence and foster creativity.⁸

There have been many arguments for inclusion or exclusion of jazz in the schools. However, it is believed by many that the argument is over. Numbers alone have shown its acceptance. The main reason stage band is not included, as set by the questionnaire, is not a philosophy against stage band. The main criterion here is time. It should be a reward for outstanding students to participate in a prestigious, fun group. In addition, stage bands can be an important tool in public relations.

However, here again these "extra-musical" benefits should not be the deciding factors. A director should really believe that stage band not only creates a vehicle to better musicianship, but also leads to creativity in music.

Lyle Dedrick in an article in the Instrumentalist makes the first priority in jazz studies the understanding of those basic qualities so laconically alluded to by Louis Armstrong. When asked "What is jazz?" his answer was something like this: "Man, if you have to ask, I can't tell you." "Satchmo," whom Dedrick considers the greatest jazzman of them all, certainly gave us the

⁸"High School Jazz Bands--The State of the Art," The Instrumentalist, November 1971, pp. 18-20.

answer . . . but not in words.⁹

As far as reasons that marching band and stage band are not included, not enough time, students, and money seem to be most important (see Figure 7, p. 10, and Figure 24, p. 29). Lack of Aesthetic Value and Not Acceptable Type of Music are last in both areas. From this one could conclude that marching band and stage band are not included mainly because of reasons other than a philosophy that these areas are not an acceptable type of music. The smaller schools are mainly the places where marching band and stage band are not included, which would tend to support this statement also.

However, this may yet be another point in itself. Marching band and stage band are more important in larger schools not only because of budget, but also because of scheduling ease when a smaller percentage of the students are involved (see Figure 2, p. 5). In addition, many 4A and 5A schools are able to schedule stage band as a class in the curriculum, and there is usually more than one instrumental instructor involved.

Rehearsal time other than regular school hours generally increases as the size of school increases in both areas with the exception, in the stage band area, that 4A and 5A rehearsals at this time drop in emphasis below the 2A and 3A (see Figure 13, p. 15, and Figure 26, p. 32). This goes back again to the reason of scheduled classes for stage band in 4A and 5A schools.

In the marching band area, seventy per cent of Kansas schools suspend concert activities during football season. The number of band shows is highest in the 3A and 4A schools, and less than ten per cent of all schools do a homecoming show only. Stage band performances generally increase with an increase in the size of school.

⁹"Priorities in Jazz Education," The Instrumentalist, November 1972, pp. 56-57.

This brings up the following questions: is the extra time worth the effort? Is the suspension of concert activities necessary?

The question of time has to be answered through each director's own philosophy. It has been pointed out that possibly the 3A schools are involved in marching band to a greater degree. The smallest number of directors that feel marching band is a headache are 3A directors. The 3A schools have the largest percentage suspending concert activities and doing a band show at every game. Budgets are consistently higher, especially in the higher amount groups (see Figure 14, p. 16). But half of the 3A schools do not practice other than regular school hours (see Figure 13, p. 15). Interesting to note also are the facts that more 3A schools go to band day, and the number one reason for inclusion of marching band is Improvement of Student Interest. Part of this situation may come from the mere fact of the size of 3A communities. They are large enough to engage in some of these activities and still be small enough to have a marching band be a "community" affair. Larger situations lose this opportunity.

The other question raised concerns suspension of concert band. It has already been said that some directors cannot wait until marching season is over so that they can start teaching music again. Why can not marching band be a preparation for concert band? Certainly there are two different styles involved here but some of the basics are the same. Certainly warm-up procedures and music rehearsal techniques could be the same. The time factor may be difficult, but thirty per cent of the responses indicate that they maintain concert band and marching band simultaneously. Whatever the case, concert band should remain the core of every instrumental program with marching band and stage band an additive, not a detractive, part.

In the area of marching band in the junior high, it has been pointed out

that forty-five per cent of Kansas band directors have their junior high march in some way, and more than sixty-five per cent think they should (see Figure 10, p. 13). The reasons for and against are varied as much as each situation. These reasons vary from "burning the kids out" to preparation in the area of fundamentals for high school (see pp. 12-13). The question that this raises is in the matter of inclusion of junior high marching band.

There is probably validity in every position, and it is in the handling of the situation where the crux of the matter lies. It is a majority opinion that some fundamentals need to be taught. Whether one restricts his junior high marching program to street marching and the turning of corners, or has his junior high band do a full-fledged half-time performance, is still a director's prerogative. Somewhere in the middle probably seems most sensible. For those who are afraid to "burn the students out," look at the 1A percentage. Sixty-six per cent of 1A schools' enrollment is in band. The majority of these students march at least six years. So much depends on the enthusiasm and musical skill of each director.

Junior high stage band mainly follows the reasoning of junior high marching band. However, there are approximately thirty per cent of Kansas schools that have junior high stage band, and fifty-five per cent that feel they should (see Figure 25, p. 30). There is more variance here. Along with preparation for high school and building individual technical skills, other reasons for junior high stage band include that junior high is the level at which students develop their deepest interests, and that all levels need the individuality that stage band offers. Reasons against junior high stage band are generally the same as marching band.

As before, somewhat in the middle is probably the answer. Some exposure to different types of music seems appropriate. Increase of student interest

may be an advantage in this area, too. Certainly stage band has something to offer junior high students as well as high school students.

There are definite trends in the activities of the bands that attend a marching contest. Practice other than regular school hours is generally higher for contest bound schools than other schools (compare Figure 13, p. 15 and Figure 16, p. 18). Practice before school in the fall generally increases through the classes. Suspension of concert activity is between fifty-five and eighty per cent, and half-time shows at every ball game is again highest in the 3A schools.

This raises the question of whether contest bound bands are involved in more time and spend more money. As a general rule this is the case. However, sixty per cent of the 1A, 2A, and 3A schools that go to contest do all their preparation during school time. Many college directors prepare a band show every week with five hours practice. With increasing demands of other activities on students' time, high school directors need to develop rehearsal techniques to improve in this area. Morale problems might be overcome also.

A fact pointed out earlier is that the positive attitudes for marching band and stage band contests are much higher than those that actually attend a contest now (see Figure 17, p. 19 and Figure 31, p. 35). What this reflects is a consensus of opinion that competition needs to be extended into these areas to encourage growth and proficiency. Sixty per cent of Kansas band directors feel there is a need for marching contests and stage band festivals. Notice the wording here. A higher percentage of those indicating stage band contests say that a festival atmosphere is more appropriate here. That is, whether with or without a rating, some type of clinic work should be done with the judge or clinician working with the stage bands. This could not be done with marching bands, and the straight adjudication method would work

better in this area.

Sponsorship of marching band and stage band contests is always an area of discussion. However, the results concerning sponsorship were a little ambiguous. If there is going to be a state-wide contest or festival in Kansas in these areas, it will have to go through the Kansas High School Activities Association. Understanding what this means is of vital importance. The KSHAA was, in its beginning, set up to equalize all activities within the state, both musical and otherwise. No matter how much band directors feel that this has been abused, music activities would certainly be dominated by sports if we did not have its protection.

The KSHAA board is made up of administrators from across the state, many of whom have been coaches at one time or another. They may be biased in this area, but this is not the point. When a decision comes up in the athletic area, having had experience here, they feel that they can make an appropriate decision, being somewhat expert in the area. However, if one or two band directors bring something before the board, or the board hears rumors of dissatisfaction, it is hesitant to act.

This is where an organization like the Kansas Bandmasters Association comes into play. A bona fide group representing a consensus viewpoint should make recommendation through KMEA to the board. If this is done, then the board has something substantial to go on. This is exactly what happened when regular state festivals, guidelines of participation, and so on, were originally set up. KMEA was the guiding hand here.

Now if changes need to be made or new areas expanded, then Kansas band directors need to go through the system to effect this change. It can only come through united, constructive suggestions, and not continual griping about the Kansas State High School "Athletic" Association. Change will come slowly,

but change will come.

KBA could very possibly sponsor these contests across the state. In fact, it would be advantageous for a musically-oriented group to set up the guidelines and actually run these contests. It is this writer's viewpoint that this should actually become the case.

Whatever the case, in all of the contest areas there needs to be a re-evaluation of the whole program. One director says we need to come up with some fresh, new, and innovative programs instead of patching and glueing on the old ones. Perhaps a comparison with surrounding states would be of benefit.

Three specific attitudes of directors are as follows:

When Kansas realizes that athletics are not the 'glory' of the school program, perhaps high schools in Kansas may become academic institutions again. I come from a very strong 'arts' state and am annoyed at the poor quality of music, the arts, and academic studies in this state simply because athletics have become the highest priority of nearly every high school I have investigated in this state.

This simply can not continue if any progress is to be made. The simple fact that bands can not compete for place winners in this state is absurd. Athletics has realized this. Why not bands? Or perhaps it is that music does not rank as an important facet of school activities in Kansas.

I will be the first to publicly announce that the quality of music in Kansas is inferior to the neighboring states, but will support any effort to organize any competitive contests in this state.

To me contests can be a very painful experience. When kids know they are better than last year and play well at contest but get a poorer rating than last year, the morale of the band sags. Judges must keep in mind that smaller schools using seventh and eighth graders in the band have a hard time sounding professional. When you have twenty kids doing everything in school (pep club, sports, drama, speech, etc.), you do not have time to make them sound professional.

As to contests for stage band or marching band, I am not opposed to having them operated by KSHAA or KMEA. It would probably "up" the quality. I don't have pressure to win contests and probably would not ever be the best simply because of my philosophy of working with kids. (Also, probably my inability

to be the task-master that is necessary.) Much can be said for the good task-master, but I think there is also a place for those who work as hard as they can, try to expose the kids to as much music as possible, and make the whole musical experience an enjoyable one. That is what I strive for but never completely succeed.

There are three opinions. If we choose the KBA route, then we must formulate a KBA philosophy concerning contests. This philosophy could then be presented to our administration and probably even to the KSHAA board through KMEA. This should be our goal.

Marching band and stage band are definitely a part of music education in the Kansas schools. It is left for the director to make what he will of them. Marching band should not be approached solely from the point of view that the band is a unique musical organization, for the benefits of public relations, or for any other "extra-musical" reasons. And the stage band can not be approached simply to improve student interest. Both of these areas, and even all music experiences in the schools, must be approached in a vital, comprehensive musical experience through which the ideals of musicianship and creativity can be fostered.

If all musical activities are not approached as an art as well as an activity and skill, then all the publicity, or all the pride, or all the student interest, or all the marching techniques learned, or all the contests attended will be at the expense of music education. Indeed, there may even be a problem justifying any type of music in future curriculums. The director must accept the responsibility of maintaining this standard.

APPENDIX

SURVEY OF BAND DIRECTORS
CONCERNING MARCHING BAND AND STAGE BAND
IN THEIR SCHOOLS

Prepared by Tim Matthei
Smith Center High School

This study is designed to gather information for future use in planning and developing marching band and stage band programs in Kansas and to study the contest-festival situation in these areas. Your cooperation is enlisted. Results will be published for your consumption.

_____ Name of Your School _____ Class _____

MARCHING BAND--

1. Does your program maintain an active marching band? Yes _____ No _____

2. Rate by order of importance reasons that marching band

<u>Is Included:</u>	<u>Is Not Included:</u>
_____ Development of rhythmic response	_____ Lack of students interest
_____ Improvement of student interest	_____ Too few students
_____ Public relations	_____ Too little time
_____ Coordination of mind and body	_____ Not enough money
_____ Spirit and Pride	_____ Lack of aesthetic value
_____ School and community service	_____ Other
_____ Development of musicianship	
_____ Cooperative feeling and responsibility	
_____ Other	

3. What is your total band enrollment? _____ How many do you march? _____

4. How much rehearsal time do you spend per week?
In school _____ Outside of school _____

5. How much money is spent on marching band in your school? _____

6. What special equipment do you have? _____

7. Do you have marching band in junior high? Yes _____ No _____
Do you feel it should be? Yes _____ No _____
State basic reason: _____

8. Have you attended a contest (festival) with your marching band?

Yes _____ No _____

Do you feel contests would improve marching band proficiency?

Yes _____ No _____

Do you feel contests are an educational experience? _____

Do you feel they should be sponsored by:

KMEA _____

KSHAA _____

KBA _____

Other _____

Do you feel there is a need? _____

Yes _____

No _____

9. What is the extent of your program? (Please check all that pertains to your situation.)

_____ Practice before school begins in the fall.

_____ Maintenance of marching band and concert band activities simultaneously.

_____ Suspension of concert activities during marching.

_____ Different band show at every game.

_____ Two or three band shows in a season.

_____ Homecoming show only.

_____ Band Day.

_____ Marching contest.

10. How would you rate student attitude toward marching band in your school?

_____ Excited

_____ Passive

_____ Rather not march

_____ Hate it

11. Do you look at marching season as a headache? Yes _____ No _____

STAGE BAND--

1. Does your school maintain an active stage band? Yes _____ No _____

2. Rate by order of importance reasons that stage band

Is included:

- _____ Building individuality in playing
 _____ Exposure to different types of
 music--an art form
 _____ Encouragement of creativity
 _____ Improvement of student interest
 _____ Study "America's" music
 _____ Development of tone and technique,
 balance and blend
 _____ Public relations
 _____ Other _____

Is not included:

- _____ Not acceptable type of
 music
 _____ Not enough time
 _____ Other things more
 important
 _____ Rest of program
 would suffer
 _____ Not conducive to good
 tone production
 _____ Other _____

3. How many performances does this group give during a year? _____
 What kind and for whom? _____

4. How much rehearsal time do you have per week? _____
 In school _____ Outside of school _____

5. How much money is spent on stage band in your school? _____

6. What kind of special equipment do you have? _____

7. How many arrangements do you have? _____

8. Does this program go into the junior high? Yes _____ No _____
 Do you feel it should? Yes _____ No _____
 State basic reason: _____

9. Have you attended a contest with your stage band? Yes _____ No _____
 Do you feel contests improve stage band proficiency? Yes _____ No _____
 Do you feel contests are an educational experience? Yes _____ No _____
 Do you feel they should be sponsored by:
 KMEA _____ KSHAA _____ KBA _____ Other _____
 Do you feel there is a need? Yes _____ No _____

Please include any suggestions that you have regarding this study or about
 marching band or stage band or contests or whatever.

THANK YOU

LIST OF WORKS CONSULTED

- Berry, John. "High School Jazz Bands, The State of the Art." The Instrumentalist (November 1971).
- Campbell, David. "Justification of Marching Band." The Instrumentalist (December 1970).
- Dedrick, Lyle. "Priorities in Jazz Education." The Instrumentalist (November 1972).
- Dvorak, Raymond Francis. The Band on Parade. New York: Carl Fischer, 1937.
- Ferguson, George A. Statistical Analysis in Psychology and Evaluation. New York: McGraw-Hill, 1966.
- Hjelmerrick, Kenneth, and Berg, Richard C. Marching Bands--How to Organize and Develop Them. New York: The Ronald Press Company, 1953.
- Kenton, Stan. "Artistry in Progress." The Instrumentalist (August, 1970).
- Lee, Jack. Modern Marching Band Techniques. Winona, Minnesota: Hal Leonard, 1955.
- Leonard Music Inc., Hal. Band Shows Can Be Easy. Winona, Minnesota: 1945.
- Lyon, M. Joan, and Peterson, Marcia. Fundamental Drill Team and Marching Instruction. Dubuque, Iowa: William C. Brown Company, 1964.
- Marcouiller, Don R. Marching--For Marching Bands. Dubuque, Iowa: William C. Brown Company, 1958.
- Moses, Harry E. Developing and Administering a Comprehensive High School Music Program. West Nyack, New York: Parker Publishing Company, Inc., 1970.
- Opsahl, Jiliam E. Precision Marching. Evanston, Illinois: Instrumentalist Company, 1954.
- Pegram, Wayne F. Practical Guidelines for Developing High School Band. West Nyack, New York: Parker Publishing Company, Inc., 1973.

Revelli, William D., and Cavender, George R. Marching Fundamentals and Techniques for the School Bandsman. Ann Arbor, Michigan: Les Strang Company, 1961.

Wiskirchen, Rev. George, C.S.C. Developmental Techniques for the School Dance Band Musician. Boston: Berklee Press Publication, 1961.

Wright, Al. Marching Band Fundamentals. New York: Carl Fischer, 1963.

_____. "The Marching Band Evolution." The Instrumentalist (August, 1970).

_____. The Show Band. Evanston, Illinois: The Instrumentalist Company, 1957.

A COMPARATIVE STUDY OF THE PRESENT STATUS OF
MARCHING BAND AND STAGE BAND IN THE STATE OF KANSAS

by

TIMOTHY MILTON MATTHAEI

B. S., McPherson College, 1967

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

The purpose of this study is to gather information on the present status of marching band and stage band in the state of Kansas for future use in planning and developing programs, and to study the contest-festival situation in these areas. To accomplish this a questionnaire was sent to all 389 high schools in Kansas. From these a return of 232, or 59.6 per cent was realized.

It is also established by the questionnaire and the Kansas State High School Activity Association directory that ninety-six per cent of the high schools in Kansas maintain an instrumental program in their schools. Ninety per cent of all high schools in Kansas have marching bands, and sixty-six per cent have stage bands. All data is interpreted through a "true" (population) percentage formula obtained from George A. Ferguson's Statistical Analysis in Psychology and Evaluation.

Through a comparison made of reasons marching band and stage band are or are not included in the instrumental program, it is found that public relations is by far the number one reason marching band is included. In the stage band area a definite opinion is not expressed. There are more varied reasons for the inclusion of stage band. However, "Improvement of Student Interest" did rate first among reasons that stage band is included.

A study of attitudes of directors and students toward marching band shows most attitudes on both levels are positive toward marching band in Kansas. This study also deals with marching band and stage band in the junior high, and reasons for or against this inclusion. Most of the reasons seem to center around the possibility of "burning the kids out" before they get to high school. However, forty-five per cent of Kansas band directors have their junior high bands march, and sixty-five per cent feel they should. In the stage band area, thirty per cent have junior high stage band, and

fifty-five per cent feel they should.

The extent to which each program is engaged in marching band and stage band is also covered along with attitudes toward the contest-festival situation in both areas. The extent that schools are engaged in marching band and stage band is divided into the following areas: practice other than regular school hours, practice before school in the fall, suspension of concert activities, and frequency of half-time performances. The relationship of these areas to contest-bound schools is also shown.

The contest-festival situation includes not only attitudes toward contests or festivals, but also the question of sponsorship. This may be the most significant finding to come from this study. There is a consensus of opinion that competition needs to be extended into these areas to encourage growth and proficiency. Sponsorship of *marching band and stage band* contests is also discussed, with some definite trends and opinions established.