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Successfully Selecting Performance Repertoire for Concert Festival Evaluation

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The University of Southern Mississippi

SUCCESSFULLY SELECTING PERFORMANCE REPERTOIRE FOR CONCERT
FESTIVAL EVALUATION

by

Kristopher Chandler

A Thesis
Submitted to the Honors College of
The University of Southern Mississippi
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Abstract

Since Lowell Mason introduced the idea of modern day music education, music specialists like Dr. Acton Ostling, Jr. and Dr. Frank Battisti have aided in the evolution of music education to meet the needs of our ever-changing society. Dr. Ostling and Dr. Battisti published ground breaking research regarding selection of wind band repertoire that included a list of research-based guidelines such as choosing music that has clear melodic content, contrasting rhythms, and contrasting tonal textures, among other specifications. This study focuses on the prior research conducted by Dr. Ostling and Dr. Battisti. A survey consisting of a series of questions and statements derived from the information found in Ostling's and Battisti's publications was sent out to randomly selected band directors in the Mississippi Public School System and Past Presidents of the American Bandmasters Association. The survey inquired about the band directors' opinions on how to select performance repertoire for their ensembles' concert festival evaluation in four main categories: musical demographics (composer, time period, etc.), outside influence on programming decisions (opinions of others), educational factors of music, and aesthetic values of program selections. The band directors' survey responses were then related to past festival ratings they have received to determine if a correlational relationship exists. As a result, this study provides information pertinent to band directors' repertoire selection processes in regards to criteria that should be considered when searching for literature that their ensembles will perform at concert festival evaluation.

Key Words: music education, wind band, repertoire, Dr. Acton Ostling, Jr., Dr. Frank Battisti, Mississippi Public School System, American Bandmasters Association, concert festival evaluation, musical demographics, outside influence, educational factors, aesthetic values, festival rating

Dedication

To Dr. Mohamad Schuman, Mrs. Susan Schuman, and Ms. Ida Mitchell:

During my time as your student, you have inspired me with your avid dedication to providing our society's children with quality music education. Nothing can express exactly how influential you have been not only to me, but to every one of your students. Throughout my life, it is my goal to maintain the high standards you have set for band directors everywhere and provide my students with the ultimate opportunity: making great music.

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CHAPTER I

INTRODUCTION

The history of music education in the United States dates back to 1838 when Lowell Mason, a well-known church hymn composer from Massachusetts, introduced singing classes to the Boston schools (Battisti 217). Little did Mason know that his influence on education would eventually lead to the development of instrumental music education programs in the 20th Century. Instrumental music was a part of the American culture before the 20th Century with the use of drum and fife corps in the American Revolution, but the teaching of instrumental music as an art form and a cultural necessity did not become prevalent until the 20th Century (6, 217). According to Dr. Robert T. Stroker, Dean of the Center for the Arts and Vice Provost for the Arts at Temple University in Philadelphia, Pennsylvania, the school band movement really took on an important role in the development and growth of instrumental music education in the public schools (221). Aspiring students could go to school to learn how to play musical instruments. Four year colleges even started including music education in their programs. The first college to offer a full Bachelor's degree in Music Education was the Oberlin Conservatory in Ohio (Oberlin University). People were going to school in an effort to continue the growth and spread of instrumental music in the country. With more and more people specializing in instrumental music education, a greater variety of influence and opinions was brought into the ever-changing world of music.

The instruments themselves were even changing in order to make them easier to play and more efficient in their musical contributions. With the combined efforts of the evolving philosophies regarding music education and the modernizations of the musical instruments,

people developed a keen interest in performing together on their instruments. The performance of more than one instrument at a time created new and unique sounds that intrigued the ears of listeners. Eventually, glimpses of the modern day wind ensemble could be seen. Development of bands in the United States started occurring as early as 1798 with the formal establishment of the United States Marine Band, which at the time was just an ensemble of a “drum major, fife major and 32 drums and fifes,” by President John Adams (Battisti 6).

John Philip Sousa, known to many as “The March King” and the greatest band conductor to ever live, became the director of the United States Marine Band in 1880. Under his leadership, the Marine Band revolutionized the idea of the wind band. Bands and band music quickly and undeniably became the most popular form of entertainment in the United States while Sousa was leading the band movement. He regularly performed solo works with famous instrumental soloists, settings of popular music, band transcriptions of major orchestral works, and his own compositions, which occurred mostly in the form of the famous Sousa march. (Battisti 9)

The newly found popular interest in bands and their music attracted the attention of composers throughout the country, and the world, and inspired them to compose new pieces of band literature in hopes of their music being performed. Among this vast number of composers were Gustav Holst, Percy Aldridge Grainger, Paul Hindemith, Charles Ives, and Alfred Reed (Battisti 14, 21, 25, 29). The compositions of music composers such as these revitalized the wind band’s repertoire. With every new piece that was composed, more and more new compositional and performance techniques were used, constantly changing the image and sound of the wind band. Different methods of teaching, various opinions on the content that should be taught, and an abundance of intelligent minds that were convinced that their way was the best

way contributed to the continuous evolution of instrumental music education. The American population had discovered a new way to showcase their talents.

As most things do, music education and music performance fell victim to the natural competitive drive of the human species. People always have the desire to be the best, no matter what it is that they are doing. Music education began as Lowell Mason's effort to improve the music in church services and has evolved into this vicious network of competition. Bands around the country started to organize contests to determine which was the better performing band. The organization of formal band competitions became a vital aspect of the growth of the instrumental music education movement in schools. The first states to host band contests were North Dakota and Oklahoma in 1919 and Michigan and Wisconsin in 1920. In 1924, the number of bands in the country that participated in these competitions was around 50 ensembles, but that number rapidly increased to about 1,150 ensembles by the year 1932, only eight years later. (Battisti 219)

As the popularity of the band competition grew, so did the supply of band repertoire. Eventually, there were enough pieces of band music that selection of performance repertoire for these band competitions became a vital contributing factor to the success of the ensembles at the competitions. Some compositions were favored more than the others. Also, the compositions varied in terms of technical difficulty and nature of musicality. Jean Jacques Rousseau once said:

“Of all the natural gifts taste is the most easy to recognize and the most difficult to explain. It would not be what it is if it could be defined, since it judges matters that are not capable of being judged, serving – if such an idea is permissible – as a pair of spectacles to reason...One listener will value melodic simplicity while another will attach importance to signs of unusual workmanship; and each will give the name ‘elegance’ to his favourite ‘taste.’” (Battisti 242)

Because of the various levels of difficulty and favorability, band directors began to select repertoire that they believed would give their ensemble the best chance of being successful at band competitions. However, this posed a serious debate: should band directors select performance repertoire based on improving the chances of their ensemble doing well at competition, or should they select performance repertoire based on the educational content of the various compositions? In 1978, Dr. Acton Ostling, Jr. composed a list of criteria for determining the artistic merit of band pieces (Feldman and Contzius 136, Towner 3). Since its publication, Dr. Ostling's list has consistently been used to judge band piece's quality. The criteria are as follows:

"The composition has form – not "a form" but form – and reflects a proper balance between repetition and contrast; the composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer; the composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors; the composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning; the route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious; the composition is consistent in its quality throughout its length and in its various sections; the composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages; the composition reflects ingenuity in its development, given the stylistic context in which it exists; the composition is genuine in idiom, and is not pretentious; the composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness." (Feldman and Contzius 137, Gilbert, Ostling)

STATEMENT OF THE PROBLEM

This project is designed to explore the reasons that band directors select specific performance repertoire for their ensembles' concert festival evaluation. Since it is virtually impossible to involve every opinion of each instrumental music educator in the country, this study is focused on randomly selected high school band directors in the Mississippi Public School System. The main issue that is being researched is whether band directors should, in an

effort to make their ensemble as successful as possible at contest, select music that will guarantee the ensemble's success or select music that will expand the ensemble's musical knowledge.

RESEARCH QUESTIONS

- Is repertoire selection related to the success of the ensemble at concert festival evaluation?
- Should performance repertoire be selected based on the musical demographics of the composition (composer, time period, etc.)?
- Should performance repertoire be selected based on outside influence on programming decisions?
- Should performance repertoire be selected based on the educational potential of the composition?
- Should performance repertoire be selected based on aesthetic values of the composition?
- How do the views of high school band directors in the public school system in the state of Mississippi compare to the views of Past Presidents of the American Bandmasters Association?

RESEARCH HYPOTHESES

For the purposes of this study, the following hypotheses will be tested:

- H1: There is a correlational relationship between a band director's philosophy of selecting performance repertoire for concert festival evaluation and his or her overall festival ratings from the past five years (2009-2013).

- H2: Band directors in the state of Mississippi share similar views and opinions with the Past Presidents of the American Bandmasters Association.
- H3: Both the band directors in the state of Mississippi and Past Presidents of the American Bandmasters Association highly value the importance of the expansion of musical knowledge by the use of performance repertoire.

DEFINITION OF TERMS

Literature – the total body of music available for performance by wind bands/ensembles

Repertoire – the selective body of literature actually being performed during concerts by wind bands/ensembles

Concert band festival – an event where wind bands/ensembles congregate, perform, and are evaluated based on their performance success

American Bandmasters Association - founded in 1929, recognizes outstanding achievement on the part of concert band conductors and composers. Current membership (invitational) comprises approximately 300 band conductors and composers in the United States and Canada, and 80 Associate Members (music businesses and corporations that provide significant services to bands and to the publication of band music.)

DELIMITATIONS

- Select high school band directors in the Mississippi Public School System
- Select Past Presidents of the American Bandmasters Association

ASSUMPTIONS

- Band directors selected to participate in this study have participated in the state concert festival evaluation.
- Band directors selected to participate in this study have been teaching band long enough to have developed their own philosophy for selecting performance repertoire for concert festival evaluation.

JUSTIFICATION

This study provides insight into the philosophies of Mississippi band directors on how to successfully select performance repertoire for concert festival evaluation. The researcher benefits from this study by gaining knowledge of the reasons why high school band directors in the Mississippi Public School System, as well as Past Presidents of the American Bandmasters Association, select specific repertoire for concert festival evaluation. Because a study of this nature has not been conducted before, it will aid in the pursuit for success and the improvement of music education in the state of Mississippi. The research participants benefit from this study by gaining insight into what they should consider when selecting repertoire for concert festival evaluation. This study contributes to the existing literature that pertains to the subject matter by providing opinions and data from the Mississippi Public School System and Past Presidents of the American Bandmasters Association. Extensive research of this and related topics resulted in limited pertinent information. However, the preliminary information gathered from Dr. Acton Ostling and Frank Battisti provides a solid foundation for this initial investigation.

CHAPTER II

REVIEW OF RELATED LITERATURE

The Selection of Band Competition-Festival Music by Harry Vernon Hooker, Sr.

The earliest known forms of using music as an expressive element can be found in religious ceremonies. The Puritans, a religious group from Europe that relocated to the United States in 1620 because of religious persecution, brought with them the singing of Psalms. Although they held music as a highly religious observance, they did not restrict music to only religious use. They simply did not allow abuse of music. Some Puritans even played musical instruments in concurrence with special occasions at home; they just did not play them in church. Church music was purely a vocal-based expression.

Several individuals, such as Reverend John Tufts and Lowell Mason, were dedicated to the improvement of the music that was used in churches. Schools began to open with the sole purpose of teaching people how to sing. These schools, which were established in the early 19th Century, were founded in areas such as Boston, Massachusetts; Bethlehem, Pennsylvania; Philadelphia, Pennsylvania; and New York, New York. Even though these schools were formed with the purpose of bettering church music, the musicians began to expand their horizons and eventually reached the public schools.

Although the Puritans are credited with the majority of the beginnings of school music in the United States, another group called the Moravians also made significant contributions to the development of school music. Like the Puritans, they were located in New England, but particularly the colonies of Pennsylvania, North Carolina, and Georgia. In addition to their

singing, the Moravians also introduced the use of musical instruments such as the violin, flute, French horn, and trombone. Music, in a sense, played a crucial role in their day to day lives. The Moravians were known to organize music festivals in which they came together to perform the works of major composers such as Bach, Handel, and Haydn. As time progressed, they evolved their musical impact in the United States by the use of church organs, formation of trombone choirs, and increasing their interest in vocal and instrumental music.

By the middle of the 18th Century, orchestras began to come to the forefront of American musical performance with the establishment of public groups in New England cities such as Boston, Philadelphia, and Savannah. These orchestras, which performed the works of American composers such as Billings, Holden, and Hopkinson, contributed to the public exposure of instrumental music.

By the year 1838, Lowell Mason, recognized by many as the founding father of public school music education, was a key proponent of the teacher training movement in the United States. His efforts, combined with the increasing popularity of orchestral performance, led to the first high school orchestra being organized in 1878 in Aurora, Illinois. Other American music education pioneers like Charles Farnsworth and Albert G. Mitchell, made trips to England, took note of the innovative violin instruction, brought those techniques to the United States and introduced violin class instruction. The various methods that were used to teach violin were soon implemented in teaching all of the band and orchestral instruments.

With the innovative teaching techniques being applied to all areas of instrumental music, the expansion of performance groups in American public schools accelerated exponentially. Along with the school orchestras, school bands also started to take prominence in the area of school music. The first school band is believed to have been founded in 1857 as a part of the

Boston Farm and Trade School, now known as the Thompson Academy in Boston, Massachusetts. After the start of World War I, the expansion of school bands in public schools really started to escalate. General John J. Pershing, World War I general in the United States Army and also founder of “Pershing’s Own” United States Army Band, founded a school for aspiring band musicians, band leaders (directors), and instrument makers. These musicians, teachers, and instrument makers dispersed into the public schools facilitating the increasingly rapid growth of the high school band movement. School bands eventually achieved academic standing in 1929. The Committee on Instrumental Affairs of the Music Supervisors National Conference advocated the expansion of school bands and pushed for the recognition of school bands in the public school curriculum.

Frank A. Beach, teacher at the Kansas State Teachers’ College, organized the first contest for high school bands in 1905. The organization of this competition laid the foundation for a monumental movement in the core of instrumental music education in the United States. Upon the coordination of band contests, the first national band contest was held in Chicago in 1923. This contest became the focus of heated criticism among music educators based on the motives in which the competition was organized. These critics claimed that music should not be subject to competitive notions and instead be purely an art form dedicated to the expression of human emotion. Despite the ongoing debate, individual states began to organize their own band contests. With the ever increasing popularity of band competitions, the national contests became too inconvenient and they began to take on a primarily state-based image. Because of this transition, the separate states started to divide their territory into regions because of the overabundance of performers.

The popularity that band competitions was receiving attracted composers and encouraged them to write more musical pieces for the evolving “symphonic” band. These compositions became more “serious” in nature and evoked a feeling of obligation for the composers to write more and better band arrangements. Within a span of only a few years, school bands had taken on a position of significant academic standing, therefore establishing their worth in public education. To this day, school bands and orchestras continue to receive high amounts of public exposure, which has solidified their presence in the educational venue of the United States.

A Study of Selected Characteristics of Mississippi High School Bands and Their Festival

Ratings by Kara Elizabeth Washington

With every band director in every band program in every state comes a differing opinion on what determines success. The State of Mississippi has an established band festival that rates participating bands on a scale of I to IV with I being the highest and IV being the lowest. However, festival ratings are not the only way that people rate the success of a band. A study by G.Y. Iida in 1991 found that the majority of band students “view the band as a cohesive entity of peers who are united together by hard work, dedication, social satisfaction, and a responsibility to do well.” This statement suggests that regardless of the festival ratings that the band might receive, the students are not going to let ratings alone determine the level of success that the band has achieved. Instead, the satisfaction mainly comes from the journey they took to get to the band festival. All of the hard work, dedication, and determination combined with the praises of family members and friends have the greatest effect on the students’ opinions on their level of achieved success. With this being said, festival ratings do, however, serve as a more universal way of determining a band’s success. The bands are all judged based on a solid set of

characteristics which allows for a more reliable representation of the bands' success than just the opinion of the general audience.

Although the current Mississippi High School Band Festival adjudicates full ensembles, the success of each individual student also plays a crucial role in the overall success of a band. This is why the high school band is such a distinctive enterprise: the positive contributions of each individual student trying to strive for success and the achievement of the band director's desires play a significant role in the band's success. Therefore, the music education of individual students is held in high regard. Because of the band directors' dedication to the personal achievement of individual students, Mississippi has a continued history of successful instrumentalists and band programs. One symbol of the successful teaching of individual band students is the Mississippi Lions All-State Band, which was founded in 1949. According to an interview with Jeff Cannon, Director and Manager of the All-State Band, by Kara Washington, about 1,000 band students throughout the state of Mississippi participate in a competitive audition that selects only 145 students to participate in the Lions All-State Band each year. The Lions Band has an overwhelming history of success with 24 International Championship titles. The band has traveled all over the world to compete in various countries such as "Australia, Canada, England, Hawaii, Hong Kong, Italy, Mexico, South Africa, South Korea, Taiwan, and in nearly every major city in the United States." (Washington)

Another monumental event of 1949 that occurred in the Mississippi band circuit is the foundation of the Mississippi High School Band Festival by the Band Division of the Mississippi High School Activities Association. The MHSAA, whose mission "is to provide leadership and coordination of all interscholastic activities in order to enhance the educational experiences of secondary students," established the Mississippi High School Band Festival as an annual band

competition that coordinates the state-wide marching, concert, and sight reading events of the participating schools. The Mississippi High School Band Festival is basically divided into two events: the Marching Festival and the Concert and Sight Reading Festival. Typically, the Marching Festival takes place in the fall and the Concert and Sight Reading Festival takes place in the spring. Any school can participate in the festivals if they meet the predetermined requirements set by the MHSAA Band Information Manual. Because the events are organized in a “festival format,” the participating bands do not compete against each other and are not assigned placements. Instead, they are assigned ratings based on a set standard to which every participating band is compared.

Primary and Higher-Order Factors in a Scale Assessing Concert Band Performance by

Martin J. Bergee

Since the formation of the American school band contest circuit, bands all across the country have extensively participated in the competitions. The typical band competition has evolved to include competitions and festivals for concert ensembles, marching bands, chamber ensembles, and even solo competitions.

However, it appears that the band contest circuit has become flawed. Today, a typical judging panel consists of three judges that assess a band’s performance and assigns a categorical rating based on the expertise of the performance (I-Excellent, II-Good, III-Average, IV-Poor). The process of assigning an ensemble a rating based on their performance has long been disputed because many musicians believe that a musical performance should not be judged; instead, it should be open to free interpretation based on the performers’ feelings. In addition to the differing opinions on whether or not musical performances should be judged, there are also

differing opinions on what is and is not a “good” musical performance. Music is, after all, open to interpretation. What might seem to be acceptable to one critic might not seem acceptable to another. All of these differing views have caused scrutiny in the subjectivity, reliability, and consistency of band contest judges. However, it is mostly agreed that a musical performance is a unified phenomenon of synchronization, musical interpretation, and human emotions that can only be fully experienced in person at that exact moment.

Martin J. Bergee, professor of music education and music therapy at the University of Kansas published an article about a research project he conducted concerning factors that affect concert band performances and the assessments, or adjudications, associated with those performances. Bergee took a group of concert ensembles that represent different levels of expertise. A panel of 245 critics analyzed these ensemble’s performances in the areas of tone quality and intonation, musicianship and expressiveness, and rhythm and articulation. Bergee hypothesized that analysis occurs over a hierarchical structure consisting of three levels: the basic level, which is characterized by specific performance captions (such as tone, intonation, technique, ensemble balance, musical interpretation, musical effect, ensemble appearance, and choice of music), that describe the ensemble’s performance, from which three primary factors were extracted: Tone Quality/Intonation, Musicianship/Expressiveness, and Rhythm/Articulation. These three primary factors correlate with each other and heavily depend on one higher-order factor (the moment in which the listener experiences the music). When adjudicating a band, judges are asked to provide comment pertaining to the performance captions in addition to a summative rating that reflects the overall performance. It is assumed and expected that the comments under the performance captions support and are closely related to the overall rating.

The results of this study suggest that musicianship and expressiveness are the most important factors when evaluating a concert band performance, in addition to tone quality and intonation. These factors are strongly present in all three levels of performance adjudication, and are highly connected to the higher-order factor. Results from the 245 critics were very similar, which supports the reliability and consistency of the adjudications. It appears that subjectivity of judges' comments and ratings does not hold as much prevalence as some critics assume. The overall performance, which consists of the individual performance captions combined with the emotional connection that the performance has with the listener, is reliant upon the higher-order factor of the musical phenomenon that occurs when the ensemble conductor, the performers, the judges, and the audience are all synchronized in the performance and have a personal connection to the music and the effect it has on every person involved in that moment.

Relations among Motivation, Performance Achievement, and Music Experience Variables in Secondary Instrumental Music Students by Charles P. Schmidt

Motivation has been and will continue to be a major factor determining the success of a musical performance. In order for a band to be successful, the students must have a desire to be successful. This desire must be an intrinsic, personal decision of the student, but can be connected to and derived from several outside influences such as the band director, family, and peers. Charles P. Schmidt of Indiana University researched the various motivational aspects that affect music students, particularly on the secondary level by reexamining "academic achievement motivation orientations within the context of instrumental music, and relations among achievement motivation orientations, self-concept in instrumental music, and attitude to band in relation to teachers' ratings of performance achievement and effort, and students' grade

level, gender, instrument, self-reported practice time, and selected music experience variables” (Schmidt 134). Existing research prior to the Schmidt study suggests that students find motivation for music performance in intrinsic factors rather than extrinsic factors. These results are consistent over all grade levels and musical settings (solo, chamber, ensemble, etc.).

Schmidt issued a survey to 300 band students across grades 7-12 with a fairly even distribution of differences in gender, grade level, and school setting. A questionnaire was also issued to the band directors of these students. The subjects were asked questions that pertain to different levels of motivation, including mastery, intrinsic, individual, cooperative, competitive, ego, approach success, avoidance of failure, commitment to band, and self-concept. Several of these motivational variables were greatly associated with musical achievement and experience, as well as the band directors’ perception of performance success and personal achievement. Out of all of the motivational variables, intrinsic motivation, self-concept, and commitment to band were highly correlated with the director’s perception of performance and quality. However, the results were not as strongly correlated with ego, competition, and avoidance of failure.

The results of this study state that music students care about their directors’ views and opinions in a way that suggests that students derive their sense of achievement and success from their directors. The students want to please their directors and meet the directors’ goals; so naturally, the students’ perception of performance quality parallels the perception of their directors. These results were relatively consistent among all grade levels.

A slight difference appeared between younger and older students. Younger students show a tendency to value the importance of competition, ego, and avoidance of failure more than older students while the older students value the intrinsic and mastery factors of motivation more than the younger students. This is simply reliant upon the maturity of the individual student. A great

number of band directors emphasize the importance of competition and being the best with younger band students. This concept of competition evolves over the students' experience with band to the point where the students value music on a personal level. At this point in musical development, being successful and making music has become a personal goal rather than a competitive goal.

Another motivational factor that showed high prevalence in the Schmidt study was motivation derived from cooperative efforts, or rather, the "working with others" component of music making. A major concept that band directors emphasize in performance is the ability to effectively work with others in order to achieve the highest level of musical performance. Students find joy and fun in being with their friends while they work towards a goal. This gives the students somebody to relate to along the musical process as well as someone that can share the successes of music making. A unique occurrence takes place when a group of musicians come together as one with their director and the audience that is listening to the performance. This unique occurrence refers to the higher-order factor that the Bergee study referenced: the musical phenomenon that occurs when musicians combine with listeners to create a personal, emotional connection with the musical performance. Music students strive to experience this cooperative phenomenon usually explained by the band directors as "making great music."

***The Winds of Change* by Frank L. Battisti**

According to Richard Franko Goldman, former music professor at the Julliard School and Princeton University, the idea of the modern wind band began in France during the French Revolution. During this time, the French National Guard Band was established by Bernard Serrette. Following the organization of this ensemble, the wind band quickly became a popular

form of music in France, eventually helping French bands become some of the best bands in Europe.

The increased popularity of wind bands was facilitated by the improvement of wind instruments, such as the flute, clarinet, and other instruments of the woodwind family as well as instruments of the brass family. One improvement was the addition of the key system by Theobald Boehm, a German instrument maker. Up until the middle of the 19th Century, flutes had tone holes that the fingers would cover in order to change notes instead of keys. Boehm perfected the key system improving the tone quality and pitch tendencies of the flute, thus the key system being called the “Boehm system.” Other instrument makers began implementing the Boehm system to other instruments, such as the clarinet by Klose and Buffet and the bassoon by Heckel. The improvements of these various instruments made it more appealing for musicians to perform together. The combination of sounds created a new, unique sound that intrigued the ears of listeners. Eventually, enough instruments began performing together that they began taking on the appearance of the modern day wind band.

Just like many customs and traditions, concepts of music came to America with the immigrants from Europe. After the founding of the United States of America, President John Adams, the second President of the United States, asked Congress to sign an Act in 1798 which organized the United States Marine Band. Today, this band is regarded as one of the best wind bands in the world; but the band started as a mere assembly of a “drum major, fife major, and 32 drums and fifes.” With the evolution of musical instruments came the evolution of the wind band. Eventually, more bands were established in the United States. One of the first was the Salem Brigade Band, which was comprised of “five clarinets, two bassoons, one trumpet, and a

bass drum.” Bands like these were primarily civilian ensembles, with a few militia members that also participated.

The United States Marine Band maintained its importance in the evolution of the wind band in America. In the late 1800s, John Philip Sousa, then a Sergeant Major of the U.S. Marine Corps, took charge of the Marine band (now known as “The President’s Own” Marine Band) as its conductor. To this day, the majority of musicians in the country, and even the world, consider John Philip Sousa the “greatest band master who ever lived.” Under his direction, the Marine Band revitalized the image of the modern day wind ensemble and also its repertoire. According to Sousa, the main goal of a conductor was to present concerts that would entertain the audience. In his ensembles’ concerts, Sousa would program “transcriptions of orchestral works, solo performances by famous artists (singers and instrumentalists), arrangements of national airs and popular music, novelty numbers and his own compositions, especially his marches.” John Philip Sousa is considered the “March King.” From the famous *Washington Post March* to the United States’ National March, *The Stars and Stripes Forever*, Sousa marches revolutionized the wind band repertoire. To this day, Sousa marches remain as staple pieces of wind band literature.

Since the establishment of the modern wind band, its repertoire has been of great concern. Several experts have differing opinions on what music should be considered core repertoire for the wind band. One suggestion is that concert programs should primarily include pieces that have been given repeat performances. “This is the key to repertoire development – **works must be given many repeated performances in the SAME location.**” Once repertoire is established, the debate of good versus bad music becomes an issue. Frank Battisti says that the criteria for the selection of music should be:

- “Select music that is **interesting**, that is, music that is **imaginative in development** of some or all of its musical elements – melody, harmony, texture, rhythm, form, etc. The music should provide opportunities for teaching **musical concepts** about form and construction.”
- “The individual **parts should be as interesting** as possible. Students like to play pieces that allow everyone to be “part of the action.” Tubas like to play melodies as well as bass lines; French horns like to play more than off-beats. Choose music that will help each student grow technically.”
- “Select music that **fits the instrumentation** of the ensemble. However, if a conductor wants to perform an excellent work with students and a required instrument (or two) is lacking, substitute a reasonable alternate instrument and perform the piece. Make sure that this is done in a manner that preserves the musical integrity of the piece.”
- “The technical and musical demands of the music selected should be **compatible with the skills of the ensemble**. Music that demands months of excessive drill should be avoided. Students need to play literature that allows them to approach the expressive character and nature of the music. Literature which makes excessive technical demands of the students denies them the opportunity to reach this expressive plateau of music making.”
- “Music selected should encompass a **variety of styles** – contemporary, avant-garde, Renaissance, Baroque, Romantic, jazz, popular, etc. This makes possible the teaching of history, various musical styles and performance practices. Music with a **variety of textures** offers students opportunities to perform music ranging from delicately scored passages (solo and small group instrumentation) to fully scored tutti sections (employing the entire instrumentation of the ensemble.)”
- “Another important consideration when selecting music is **appropriateness**. A piece that would be appropriate for one occasion and environment might be totally inappropriate for another.”

After examining these criteria that Battisti provides, it becomes clear that a band director should select music that is challenging while allowing for musical expression. Exposure to a variety of music from a variety of styles and difficulties is the best way to expose musicians to the band repertoire. That way, they can develop their own music taste and opinions. Battisti states that “All music offers opportunities for growth in musical knowledge and the development of basic musicianship and technical skills, but only great music provides experiences in which

students can discover and feel the *expressive power* of music.” These “*expressive powers* of music” that Battisti refers to are the potential that a piece of music can affect a human being emotionally. Music should be able to evoke emotions out of the listener. Faster, more dissonant passages might cause a feeling of anxiety or unrest in an individual while a smooth, lyrical passage might cause a feeling of peace and harmony. The ability of a band director to select music for his or her ensemble based on the artistic standards can only be developed through extensive exposure to great music; music that emotionally impacts the listener.

***An Evaluation of Compositions for Wind-Band according to Specific Criteria of Serious Artistic Merit: A Replication and Update* by Jay Warren Gilbert**

In 1978, Dr. Acton Ostling published his dissertation entitled *An Evaluation of Compositions for Wind-Band according to Specific Criteria of Serious Artistic Merit*. This study evaluated band repertoire in an effort to distinguish between “good” and “bad” pieces of music by comparing them to a set list of specific criteria used to determine the level of serious artistic merit that the piece of music presents. The criteria of serious artistic merit are as follows:

“The composition has form – not “a form” but form – and reflects a proper balance between repetition and contrast; the composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer; the composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors; the composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning; the route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious; the composition is consistent in its quality throughout its length and in its various sections; the composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages; the composition reflects ingenuity in its development, given the stylistic context in which it exists; the composition is genuine in idiom, and is not pretentious; the composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.”

A list of various band pieces was presented to a panel of twenty college band directors that were selected based on peer recommendations that those twenty directors were best qualified to make judgments on musical quality.

Jay Warren Gilbert of Northwestern University replicated the Ostling study in 1993 in an effort to update Ostling's results so that the list of pieces of music that exemplify serious artistic merit can be expanded to include new band compositions. Gilbert compiled a list 1,261 band pieces and presented them to a panel of twenty college band directors who, like in the Ostling study, was selected based on peer recommendations that state that those twenty band directors are best able to make judgments on musical quality. The judging panel was asked to evaluate the list of band pieces based on the original Ostling criteria of serious artistic merit. After consideration, 191 of the original 1,261 band pieces received a rating high enough to be considered a work of serious artistic merit. Gilbert reports the findings as follows:

“Analysis of the rating scales based on 1,261 compositions reveals that: 1) 11,431 ratings were given to 1,158 compositions; 2) 6 works received the total maximum possible points; 3) 226 compositions received 80 to 99.99 percent of the maximum number of points; 4) 704 compositions received between 60.00 and 79.99 percent of the maximum possible points; 5) 213 compositions received between 40.00 and 59.99 percent of the maximum number of points; 6) 9 compositions received between 20.00 and 39.99 percent of the maximum number of points; and 7) 103 compositions were unfamiliar to all of the evaluators.” (Gilbert 149)

Although pertinent, the Gilbert and Ostling study did not evaluate each band piece based on each individual criterion of serious artistic merit. Doing a study of this nature would provide insight on what exactly is valued highest among the various criteria when deciding a band piece's worth in terms of serious artistic merit. A complete listing of band pieces that were used in the Gilbert study can be found in Appendix E.

CHAPTER III

METHODOLOGY

OVERVIEW

The topic of research for this study is band repertoire and the current views and debates on what makes good performance repertoire. The history and organization of concert band festivals and how band directors in Mississippi use their knowledge and views of band repertoire to select music for their ensemble's concert festival evaluation were also researched. The findings were compared to the band directors' festival ratings from the past five years in order to determine the level of success. The same survey was issued to select Past Presidents of the American Bandmasters Association (one of the most prestigious elected organizations for band directors) in order to gain their insight on the issue and compare their views to the views of band directors in Mississippi.

RESEARCH DESIGN

The data for this research was collected in the form of an anonymous survey that collected a band director's opinions on how to successfully select performance repertoire for concert festival evaluation. The independent variable for this study is the ensemble's festival ratings and the dependent variable is the band director's methodology and process of selecting repertoire.

PARTICIPANTS

Participants in this study include randomly selected high school band directors of the Mississippi Public School System and randomly selected Past Presidents of the American Bandmasters Association. The survey was issued via the Survey Monkey electronic survey software. Email addresses for the participants were obtained from a database in the University of Southern Mississippi Band Office. The band directors had an option of whether or not to participate in the study. The return of a completed survey served as the band director's consent to participate in the study.

INSTRUMENTATION

The instrument for this study was an anonymous survey developed by the researcher with the assistance of an instrument development expert and a musicologist. The survey was comprised of a demographic section only used to describe the sample and a series of questions and statements that inquire about the band directors' opinions on how to select performance repertoire for their ensembles' concert festival evaluation. The survey's participants selected a number (1-5) that best represents their opinion on the question or statement (1-strongly agree, 2-agree, 3-neutral, 4-disagree, 5-strongly disagree). This particular scale was used to parallel the scale that judges use to rate ensembles for concert festival. Judges assign a rating (I-IV) based on the level of performance. The highest rating is I and the lowest rating is IV. In this survey, the best choice is 1 and the worst choice is 5. The survey questions were divided into four different categories of musical factors that are considered when selecting band repertoire. Questions 1-5 pertain to musical demographics (composer, time period, etc.), questions 6-8 pertain to outside influence on programming decisions (opinions of others), questions 9-13 pertain to educational factors of

music, and questions 14-20 pertain to aesthetic values of program selections. These questions and statements were determined based on the preliminary research of what should be considered when selecting repertoire, specifically the research and opinions of Dr. Acton Ostling and Frank L. Battisti. A panel of 3 experts who have vast experience in the field of music education have examined the instrument for readability and validity and approved it for submission to the study participants. The survey results were compiled in the form of charts and tables.

PROCEDURES

The data for this study was collected from the selected high school band directors in the Mississippi Public School System and the selected Past Presidents of the American Bandmasters Association. A completed and returned survey served as the band director's consent to participate in the study.

Steps that were followed:

1. Construct a survey consisting of basic demographical information that will be used for description purposes and twenty questions that inquire about the repertoire selection process that the participant uses when selecting music for his/her ensemble's performance based on the views of Frank Battisti and Acton Ostling's Criteria for Serious Artistic Merit.
2. Select a list of band directors from the Mississippi Public School System based on their ensemble's scores from the most recent concert festival evaluation (the spring 2013 concert festival was used for this study). The selected band directors should be randomly selected within their categorical rating of I, II, III, or IV to ensure that a relatively equal representation of all categorical ratings are available.

3. Select a list of Past Presidents of the American Bandmasters Association based on their current status: alive or deceased. All currently-living Past Presidents of the American Bandmasters Association, as of September 2013, were issued an invitation to participate in the study.
4. Send the survey to select high school band directors in the Mississippi Public School System and select Past Presidents of the American Bandmasters Association.
5. Evaluate the results of each individual survey response in terms of mean and standard deviation.
6. Compare the means and standard deviations for all survey responses of the Mississippi directors with that of the Past Presidents of the American Bandmasters Association.
7. Compare the returned and completed survey results from each high school band director to their state festival ratings from the past five years using Pearson's Correlation.
8. Compile the survey results in the form of charts and tables (for both the high school band directors and the past presidents of the American Bandmasters Association).

LIMITATIONS

This study was restricted to select high school band directors in the Mississippi Public School System and select Past Presidents of the American Bandmasters Association that return the completed survey.

DATA ANALYSIS

The band directors' opinions on repertoire selection were related to their festival ratings from the past five years in order to determine correlations to the level of success that their ensemble has achieved.

TIMELINE

The anticipated timeline for this study was about three weeks. This allows time for the issue, completion, return, and analysis of the surveys. The total time that the study took was three weeks.

CHAPTER IV

RESULTS

INTRODUCTION

On September 10, 2013, the survey entitled “Repertoire Selection for Concert Festival Evaluation” was issued to select high school band directors in the Mississippi Public School System and to Past Presidents of the American Bandmasters Association. The survey assessed the subjects’ opinions on selecting repertoire for concert festival evaluation in the areas of musical demographics, outside influence on the selection process, educational factors, and aesthetic values of the available repertoire. After two weeks of data collection, a total of 20 high school band directors in the Mississippi Public School System and 15 Past Presidents of the American Bandmasters Association returned a completed survey.

DESCRIPTIVE DATA

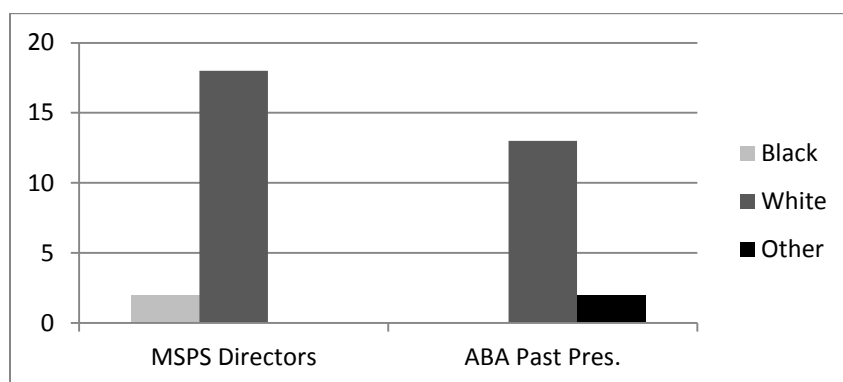


Figure 1

Race/Ethnicity

Out of 20 high school band directors in the Mississippi Public School System, 2 individuals identified themselves as “Black” and 18 individuals identified themselves as “White”. Out of 15 Past Presidents of the American Bandmasters Association, 13 individuals identified themselves as “White” and 2 individuals identified themselves as “Other”.

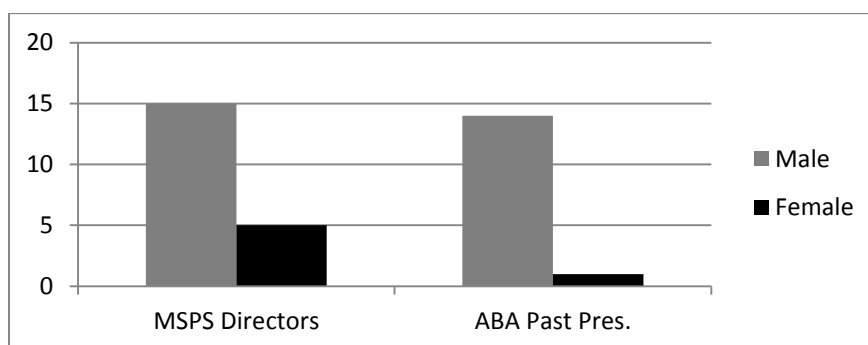


Figure 2

Gender

Out of 20 high school band director from the Mississippi Public School System, 15 were male and 5 were female. Out of 15 Past Presidents of the American Bandmasters Association, 14 were male and 1 was female.

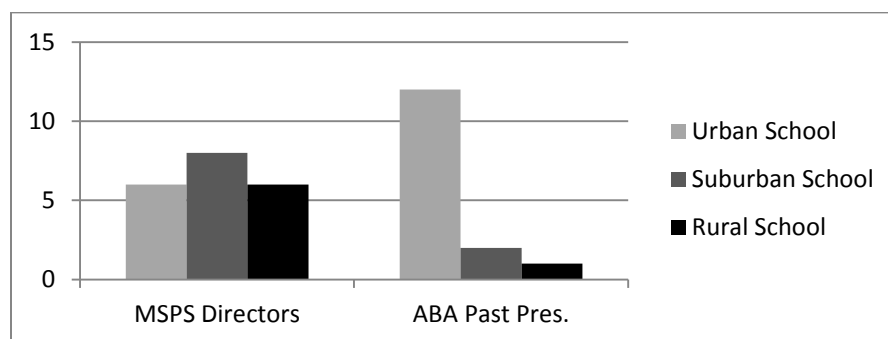


Figure 3

Currently/Last Taught in a(n):

Out of 20 high school band directors in the Mississippi Public School System, 6 individuals teach in an urban school, 8 individuals teach in a suburban school, and 6 individuals teach in a rural school. Out of 15 Past Presidents of the American Bandmasters Association, 12 individuals teach or last taught in an urban school or university, 2 individuals teach or last taught in a suburban school or university, and 1 individual teaches or last taught in a rural school or university.

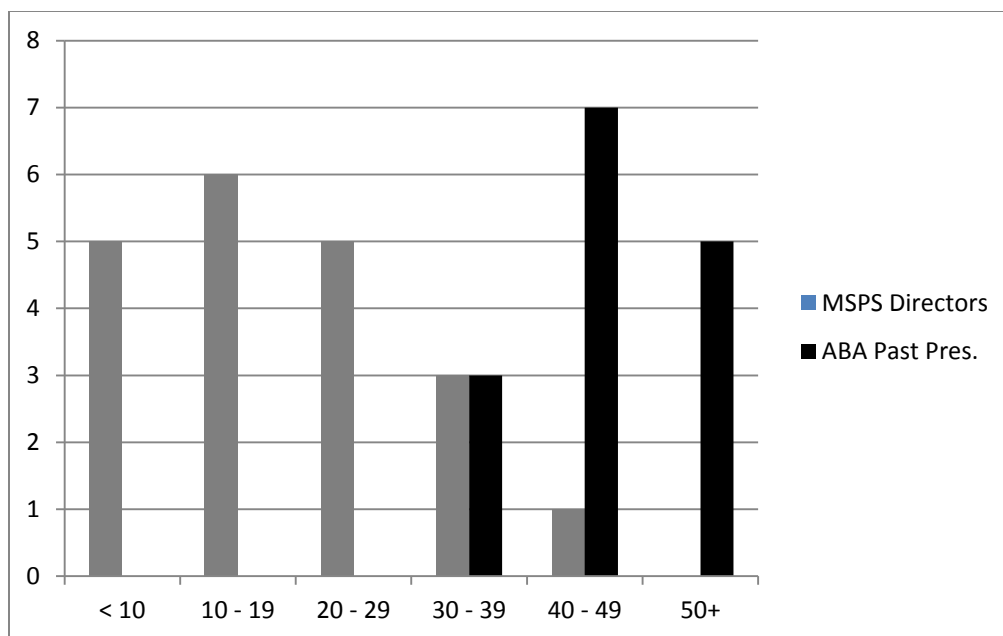


Figure 4

Years of Experience as a Band Director

Out of 20 high school band directors in the Mississippi Public School System, 5 individuals have less than 10 years of experience as a band director, 6 individuals have between 10 and 19 years of experience, 5 individuals have between 20 and 29 years of experience, 3 individuals have between 30 and 39 years of experience, and 1 individual has between 40 and 49 years of experience. The average amount of experience that the directors in the Mississippi Public Schools (MSPS) have is 19.25 years. Out of 15 Past Presidents of the American Bandmasters Association (ABA), 3 individuals have between 30 and 39 years of experience as a band director, 7 individuals have between 40 and 49 years of experience, and 5 individuals have 50 or more years of experience. The average amount of experience that the ABA Past Presidents have is 49.86 years. Overall, the ABA Past Presidents have more experience than the MSPS Directors.

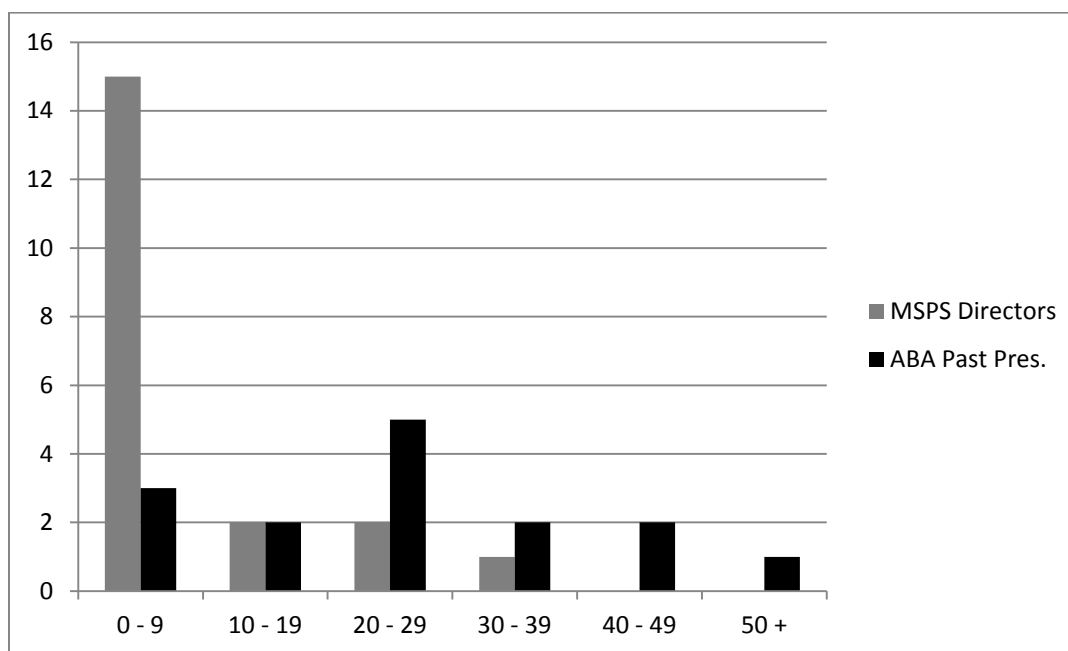


Figure 5

Years at Current Job/Retired

Out of 20 high school band directors in the Mississippi Public School System, 15 individuals have been at their current job for 0-9 years, 2 individuals have been at their current job for 10-19 years, 2 individuals have been at their current job for 20-29 years, and 1 individual has been at his current job for 30-39 years. On average, the Mississippi Public School System band directors have been at their current job for 9.25 years. Out of 15 Past Presidents of the American Bandmasters Association, 3 individuals have been at their current job or retired for 0-9 years, 2 individuals have been at their current job or retired for 10-19 years, 5 individuals have been at their current job or retired for 20-29 years, 2 individuals have been at their current job or retired for 30-39 years, 2 individuals have been at their current job or retired for 40-49 years, and 1 individual has been at his current job or retired for 50 or more years.

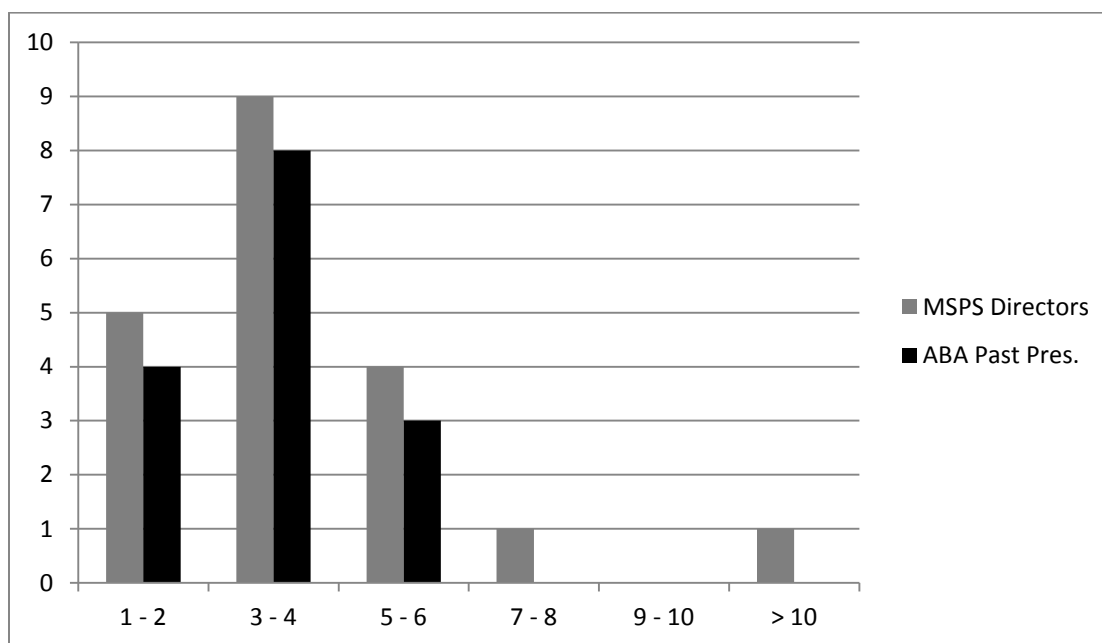


Figure 6

Number of Schools in Which Individuals Have Taught

Out of 20 high school band directors in the Mississippi Public School System, 5 individuals have taught at 1-2 schools, 9 individuals have taught at 3-4 schools, 4 individuals have taught at 5-6 schools, 1 individual has taught at 7-8 schools, and 1 individual has taught at more than 10 schools. The average number of schools that the Mississippi Public School System band directors have taught at is 4.2 schools. Out of 15 Past Presidents of the American Bandmasters Association, 4 individuals have taught at 1-2 schools, 8 individuals have taught at 3-4 schools, and 3 individuals have taught at 5-6 schools. The average number of schools that the Past Presidents of the American Bandmasters Association have taught at is 3.6 schools. Overall, the ABA Past Presidents have slightly better job stability than the MSPS Directors.

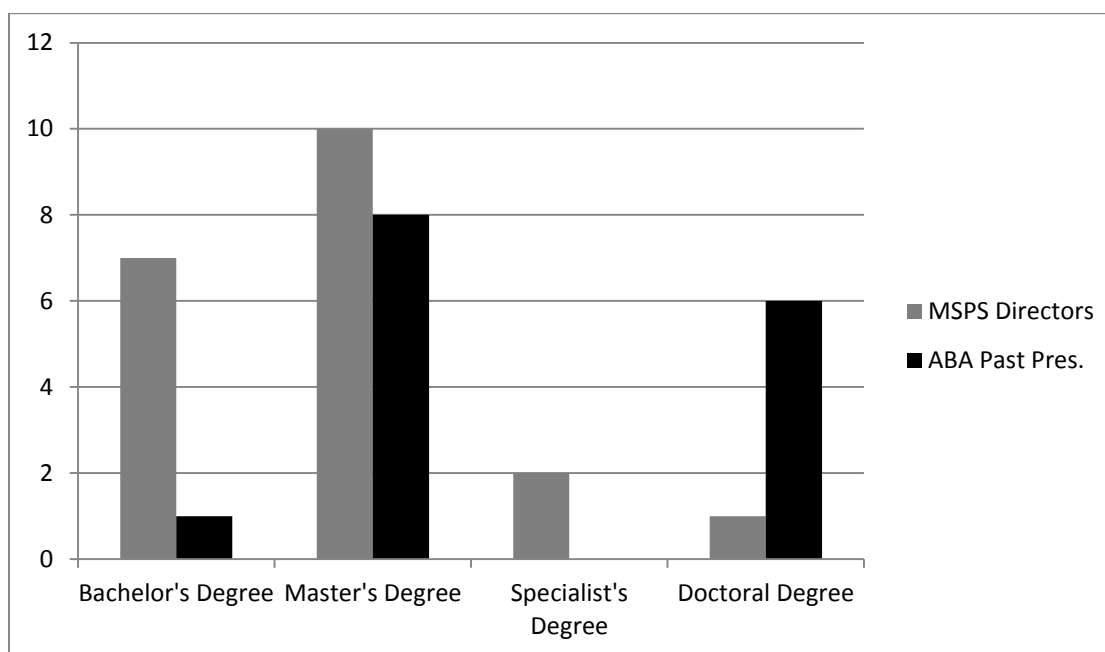


Figure 7

Highest Degree Earned

Out of 20 high school band directors in the Mississippi Public School System, 7 individuals hold a Bachelor's Degree, 10 individuals hold a Master's Degree, 2 individuals hold a Specialist's Degree, and 1 individual holds a Doctoral Degree. Out of 15 Past Presidents of the American Bandmasters Association, 1 individual holds a Bachelor's Degree, 8 individuals hold a Master's Degree, and 6 individuals hold a Doctoral Degree. Overall, the ABA Past Presidents have a higher level of education than the MSPS Directors.

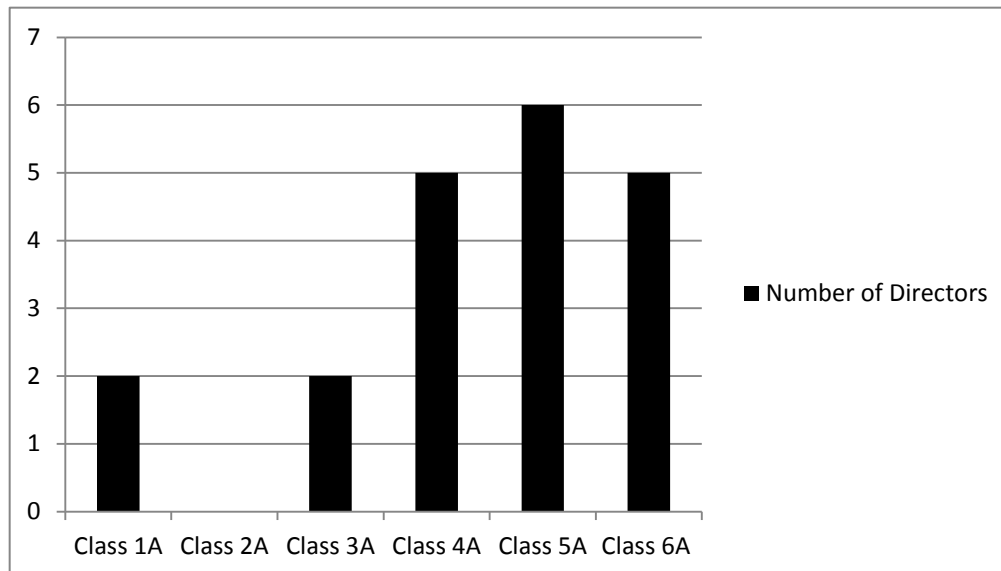


Figure 8

MHSAA Classification

Out of 20 high school band directors in the Mississippi Public School System, 2 individuals teach at a Class 1A school, 2 individuals teach at a Class 3A school, 5 individuals teach at a Class 4A school, 6 individuals teach at a Class 5A school, and 5 individuals teach at a Class 6A school.

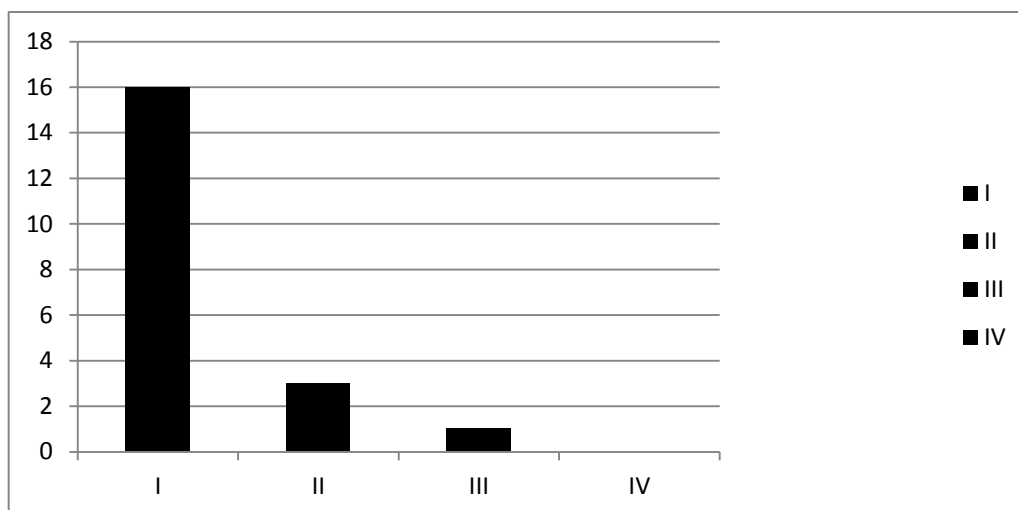


Figure 9

Average Festival Ratings from Past 5 Years

Out of 20 high school band directors in the Mississippi Public School System, 16 individuals received an average rating of I at State Festival Evaluation, 3 individuals received an average rating of II, and 1 individual received an average rating of III.

STATISTICAL DATA

Table 1

Descriptive Statistics of Individual Survey Responses

	MSPS Directors		ABA Past Pres.	
	Mean	Std. Deviation	Mean	Std. Deviation
MUSICAL DEMOGRAPHICS				
Q1.) The composer of a piece affects my programming decisions.	2.25	1.02	1.67	0.62
Q2.) The time period of the composition affects my programming decisions.	3.10	0.79	2.27	1.03
Q3.) The musical scoring (block vs. transparent scoring, etc.) affects my programming decisions.	1.90	0.85	2.13	1.06
Q4.) The grade level (difficulty) of a piece affects my programming decisions.	1.70	0.87	2.67	1.11
Q5.) The key signature of a piece affects my programming decisions.	2.80	1.00	3.00	1.31
OUTSIDE INFLUENCE				
Q6.) My colleagues' views and opinions affect my programming decisions.	3.45	1.36	2.87	1.06
Q7.) My students' views and opinions affect my programming decisions.	3.05	1.15	2.87	0.83
Q8.) The audience of the upcoming performance affects my programming decisions.	2.85	1.18	2.40	1.06
EDUCATIONAL FACTORS				
Q9.) The instrumentation of my ensemble affects my programming decisions.	1.40	0.94	2.00	0.85
Q10.) The ability level of individual sections in my ensemble affects my programming decisions.	1.45	.069	1.93	0.96
Q11.) I select music in which good fundamentals (tone quality, pitch, etc.) are essential to a successful performance.	1.40	0.68	1.60	0.91
Q12.) I select music to challenge and improve my students' technical skills.	1.45	.069	1.67	0.62

Q13.) I select music to challenge and improve my students' musicality.	1.35	.059	1.40	0.63
AESTHETIC VALUES				
Q14.) The structure/form of a piece affects my programming decisions.	2.75	1.07	2.27	0.78
Q15.) The style (march, chorale, overture, pop, etc.) of a piece affects my programming decisions.	1.95	0.69	1.73	0.80
Q16.) I select music that has clear thematic material.	2.90	0.72	2.33	0.90
Q17.) I select music based on the harmonic structure of the piece.	2.70	0.80	2.73	0.96
Q18.) I select music that has a sense of motion and continuity.	1.95	0.69	2.27	1.03
Q19.) I select music that has a variety of tonal color.	1.95	0.76	1.93	0.80
Q20.) I select music that has contrasting material (dynamics, rhythms, etc.)	1.70	0.66	1.80	0.78

Note: 1-Strongly Agree, 5-Strongly Disagree

Table 2

Descriptive Statistics for Question Categories

	MSPS Directors		ABA Past Pres.	
	Mean	Std. Deviation	Mean	Std. Deviation
Musical Demographics	2.35	0.58	2.35	0.77
Outside Influence	3.12	0.88	2.71	0.76
Educational Factors	1.41	0.40	1.72	0.51
Aesthetic Values	2.27	0.51	2.15	0.68

Note: 1-Strongly Agree, 5-Strongly Disagree

In the above tables, lower numbers in the “Mean” row indicate that the survey participants agree with the statement that the survey question provided. Higher numbers in the “Mean” row indicate that the survey participants disagree with the statement that the survey

question provided. The survey was divided into four categories based on the questions' content. These sections are Musical Demographics, Outside Influence, Educational Factors, and Aesthetic Values. Using Independent Samples t-Test, no significant differences were detected in any of the four question categories between the MSPS Band Directors and the ABA Past Presidents. Out of these four sections, Educational Factors had the most influence on programming decisions for both the high school band directors in the Mississippi Public School System and the Past Presidents of the American Bandmasters Association. The overall question with the most influence on programming decisions was Question 13, which was contained in the Educational Factors section. Question 13 stated that "I select music to challenge and improve my students' musicality." For all four question categories, the MSPS Band Directors and the ABA Past Presidents generally agreed on their views.

Table 3

Pearson's Correlation between Festival Ratings from Past 5 Years and Survey Responses from MSPS Band Directors

		Musical Demographics	Outside Influence	Educational Factors	Aesthetic Values
Rating for 2009	Pearson Correlation	-0.16	-0.10	0.18	0.23
	Sig. (2-tailed)	0.51	0.68	0.45	0.33
Rating for 2010	Pearson Correlation	-0.16	-0.15	0.43	0.42
	Sig. (2-tailed)	0.49	0.53	0.06	0.06
Rating for 2011	Pearson Correlation	-0.18	0.10	0.35	0.46*
	Sig. (2-tailed)	0.46	0.67	0.13	0.04
Rating for 2012	Pearson Correlation	-0.18	0.01	0.26	0.47*
	Sig. (2-tailed)	0.47	0.99	0.29	0.04
Rating for 2013	Pearson Correlation	-0.18	-0.11	0.22	0.39
	Sig. (2-tailed)	0.49	0.68	0.40	0.12

* Correlation is significant at the 0.05 level (2-tailed).

The above table represents the correlation between festival ratings and survey responses from 20 high school band directors in the Mississippi Public School System. Overall, there was no significant correlation ($p < 0.05$) between the festival ratings and the survey responses. There was a slight correlation between the festival ratings for 2011 and 2012 and the survey questions pertaining to aesthetic values.

CHAPTER V

DISCUSSION

SUMMARY

Several musicians and music teachers have differing opinions on why specific pieces of music should be selected for a performance. According to music specialist Dr. Acton Ostling Jr., a piece of music is considered to have artistic merit if:

“The composition has form – not “a form” but form – and reflects a proper balance between repetition and contrast; the composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer; the composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors; the composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning; the route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious; the composition is consistent in its quality throughout its length and in its various sections; the composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages; the composition reflects ingenuity in its development, given the stylistic context in which it exists; the composition is genuine in idiom, and is not pretentious; the composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.” (Feldman and Contzius 137, Gilbert, Ostling)

Another music specialist that has a highly accredited opinion on repertoire selection is Frank L. Battisti. According to Battisti, the criteria for select music should be as follows:

- “Select music that is **interesting**, that is, music that is **imaginative in development** of some or all of its musical elements – melody, harmony, texture, rhythm, form, etc. The music should provide opportunities for teaching **musical concepts** about form and construction.”
- “The individual **parts should be as interesting** as possible. Students like to play pieces that allow everyone to be “part of the action.” Tubas like to play melodies as well as bass lines; French horns like to play more than off-beats. Choose music that will help each student grow technically.”

- “Select music that **fits the instrumentation** of the ensemble. However, if a conductor wants to perform an excellent work with students and a required instrument (or two) is lacking, substitute a reasonable alternate instrument and perform the piece. Make sure that this is done in a manner that preserves the musical integrity of the piece.”
- “The technical and musical demands of the music selected should be **compatible with the skills of the ensemble**. Music that demands months of excessive drill should be avoided. Students need to play literature that allows them to approach the expressive character and nature of the music. Literature which makes excessive technical demands of the students denies them the opportunity to reach this expressive plateau of music making.”
- “Music selected should encompass a **variety of styles** – contemporary, avant-garde, Renaissance, Baroque, Romantic, jazz, popular, etc. This makes possible the teaching of history, various musical styles and performance practices. Music with a **variety of textures** offers students opportunities to perform music ranging from delicately scored passages (solo and small group instrumentation) to fully scored tutti sections (employing the entire instrumentation of the ensemble.)”
- “Another important consideration when selecting music is **appropriateness**. A piece that would be appropriate for one occasion and environment might be totally inappropriate for another.”

After examining the opinions of music specialists like Dr. Acton Ostling and Frank L. Battisti, a survey was constructed that would measure a band director’s personal opinions on the reasons why he or she selects specific music for their ensembles to perform. This survey contained 20 questions that were divided into four categories: Musical Demographics, Outside Influence, Educational Factors, and Aesthetic Values. This survey was sent to select high school band directors in the Mississippi Public School System and select Past Presidents of the American Bandmasters Association. The MSPS band directors’ responses were then correlated with their average festival ratings from the past five years (2009-2013) and compared to the survey responses from the ABA Past Presidents.

CONCLUSIONS AND DISCUSSION

After the survey responses were collected and analyzed, it became evident that the high school band directors in the Mississippi Public School System and the Past Presidents of the American Bandmasters Association share very similar views and opinions about repertoire selection. Both groups of survey participants value the educational factors (the potential that a piece of music can enhance students' knowledge of music and music performance) of band repertoire above musical demographics, outside influence, and aesthetic values of the music. This means that they evaluate the educational potential a composition has when programming music for performances. Question 13 of the survey, which states "I select music to challenge and improve my students' musicality," received the highest level of agreeability for both the Mississippi Public School Directors (MSPS) Directors and the American Bandmasters Association (ABA) Past Presidents. The fact that both the MSPS Directors and the ABA Past Presidents value the educational factors of music the most, especially the potential to challenge and improve musicality, is particularly encouraging since after all, a band director's primary responsibility is to teach music; to be an educator.

Overall, the ABA Past Presidents have more teaching experience than the MSPS Directors. It is assumed that because they have more experience as a band director, they should know more about selecting performance repertoire. The fact that they have risen to be elected as the president of the most prestigious band director organization in the world supports that assumption as well as elevates their opinion on most band matters. However, regardless of the fact that the ABA Past Presidents have more teaching experience, the MSPS Directors share very similar opinions with them on repertoire selection. This is encouraging for the MSPS Directors because their similarity with the ABA Past Presidents' views assures that they are on the right

track with their repertoire selection process. This is also encouraging for the ABA Past Presidents because this asserts that band directors in the state of Mississippi respect, honor, and implement the ABA Past Presidents' opinions not only on repertoire selection, but also on music education in general.

The average festival ratings for the MSPS Directors are substantially top-heavy with the majority of the ratings resulting in a "I" rating, which is the best score given at festival. Although this diminishes the variety needed to determine a valid correlation between festival ratings and repertoire selection opinions, it suggests that the MSPS Directors who participated in the study are the band directors who experience the most success with their ensembles. This also validates the conclusion that the successful MSPS Directors' opinions aligns with the opinions with the ABA Past Presidents.

LIMITATIONS

The major limitation with this study was the lack of variety in the average festival ratings of the MSPS Directors. When searching for correlations between festival ratings and survey responses, the lack of variety caused little correlation to result.

RECOMMENDATIONS FOR FUTURE STUDIES

If this study was to be replicated, I would recommend conducting the study at a different time during the school year. My survey was submitted during marching season, which is the busiest time of the year for band directors. More directors might have participated in the study if it had been conducted in the spring semester.

One way that this study could be expanded is by researching band directors' opinions regarding sight reading. Sight reading is a component of state festival evaluation that consists of the ensemble receiving a piece of music that they have never seen before, being allotted a set amount of time to quickly look over the work, then performing the composition while being evaluated on how well they execute the performance. A lot of the educational factors that the ABA Past Presidents and MSPS Directors consider while selecting performance repertoire can be used in preparing the ensemble for the sight reading process. Tone quality, pitch, rhythm, musicality, and other fundamentals of music that are essential to a successful performance of the repertoire are also essential to a successful sight reading performance. Band directors should prepare their students for sight reading by establishing an understanding of the importance of the fundamentals of music. Evaluating the band directors' views and opinions on sight reading can be conducted by means of a survey and also by observation of a rehearsal where the band director teaches sight reading techniques.

APPENDIX A

IRB APPROVAL FORM



THE UNIVERSITY OF
SOUTHERN MISSISSIPPI

INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.6820 | Fax: 601.266.4377 | www.usm.edu/ir

NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months. Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 13051603

PROJECT TITLE: Successfully Selecting Performance Repertoire for Concert Festival Evaluation

PROJECT TYPE: Thesis

RESEARCHER(S): Kristopher Chandler

COLLEGE/DIVISION: School of Music/Music Education

DEPARTMENT: University Bands

FUNDING AGENCY/SPONSOR: N/A

IRB COMMITTEE ACTION: Exempt Approval

PERIOD OF APPROVAL: 07/01/2013 to 06/30/2014

Lawrence A. Hosman, Ph.D.
Institutional Review Board

APPENDIX B

REPERTOIRE SELECTION SURVEY FOR HIGH SCHOOL BAND DIRECTORS IN THE
MISSISSIPPI PUBLIC SCHOOL SYSTEM

Repertoire Selection for Concert Festival Evaluation

Dear participant,

My name is Kristopher Chandler and I am a senior Music Education major at The University of Southern Mississippi. I am also a student of the Southern Miss Honors College. As part of the requirements for graduation from the Honors College, I am required to complete a research project in my major field. For my study, I am researching the various approaches to repertoire selection for concert festival evaluation. I am issuing this survey to select high school band directors of the Mississippi Public School System. Your responses from the survey will then be related to the festival ratings of the past five years of your ensemble. My goal for this study is to gain insight on the reasons why my future colleagues select specific repertoire for concert festival evaluation. My hope is that your contributions will aid me in my pursuit for success, but more importantly in my quest for improvement of music education in the State of Mississippi.

This survey is completely anonymous and your responses will in no way be referred back to your name or school. I do, however, ask you to be completely honest in your responses. There is no potential for harm from taking this survey. Return of a completed survey will serve as your consent to participate in this study. The survey will take about 10 minutes to complete. This project has been reviewed by the Human Subjects Protection Review Committee, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research subject should be directed to the chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601)-266-6820.

Thank you so much for your time and continued dedication to music education! Although completely voluntary, your participation in this study will be greatly appreciated. I hope that you take a short amount of time out of your busy schedule to complete this survey.

If you have any questions or concerns about the research study, please contact me at 601-528-3399 or Kristopher.Chandler@eagles.usm.edu.

Sincerely,

Kristopher Chandler

Repertoire Selection Survey for
High School Band Directors in the Mississippi Public School System

Please select the option that best describes you:

Race/Ethnicity:

- ☐ Asian
☐ Black
☐ Hispanic
☐ White
☐ Other

I currently teach in an:

- ☐ Urban high school
☐ Suburban high school
☐ Rural high school

Gender:

- ☐ Male
☐ Female

To which MHSAA classification does
your current school belong?

- ☐ Class 1A ☐ Class 4A
☐ Class 2A ☐ Class 5A
☐ Class 3A ☐ Class 6A

How many years' experience do you have as a band director? _____

How many years have you been at your current job? _____

How many different schools have you taught during your teaching career? _____

What is the highest educational degree that you hold (ex: Bachelors of Music Education)?

How many students do you have in your current festival ensemble that YOU direct?

1 – 25

26-50

51-75

76+

What are the overall festival ratings from your last five concert festival evaluations?
(I, II, III, or IV)

2013

2012

2011

2010

2009

Please select the option that best represents your opinion with the given statement.

1. The composer of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
2. The time period of the composition affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
3. The musical scoring (block vs. transparent scoring, etc.) affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
4. The grade level (difficulty) of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
5. The key signature of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
6. My colleagues' views and opinions affect my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
7. My students' views and opinions affect my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
8. The audience of the upcoming performance affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
9. The instrumentation of my ensemble affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
10. The ability level of individual sections in my ensemble affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
11. I select music in which good fundamentals (tone quality, pitch, etc.) are essential to a successful festival performance.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
12. I select music to challenge and improve my students' technical skills.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
13. I select music to challenge and improve my students' musicality.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
14. The structure/form of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree

15. The style (march, chorale, overture, pop, etc.) of a piece affects my programming decisions.
 1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
16. I select music that has clear thematic material.
 1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
17. I select music based on the harmonic structure of the piece.
 1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
18. I select music that has a sense of motion and continuity.
 1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
19. I select music that has a variety of tonal color.
 1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
20. I select music that has contrasting material (dynamics, rhythms, etc.).
 1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree

Comments: _____

Thank you for your time! Your cooperation and participation is greatly appreciated! ☺

APPENDIX C

REPERTOIRE SELECTION SURVEY FOR PAST PRESIDENTS OF THE
AMERICAN BANDMASTERS ASSOCIATION

Repertoire Selection for Concert Festival Evaluation

Dear (insert name of ABA Past President),

My name is Kristopher Chandler and I am a junior Music Education major at The University of Southern Mississippi. I am also a student of the Southern Miss Honors College. As part of the requirements for graduation from the Honors College, I am required to complete a research project in my major field. For my study, I am researching the various approaches to repertoire selection for concert festival evaluation. I have issued this survey to select high school band directors of the Mississippi Public School System and am now issuing it to select Past Presidents of the American Bandmasters Association. The responses from their surveys will be related to their festival ratings from the past five years and your responses will then be related to their responses. As a Past President of the American Bandmasters Association, your views and opinions are highly valued. You are the elite of the best band directors in our country and I hold your insight in high regard. My goal for this study is to gain knowledge on the reasons why my future colleagues select specific repertoire for concert festival evaluation. Your participation will aid me in my pursuit for success, but more importantly in my quest for the improvement of music education.

This survey is completely anonymous and your responses will in no way be referred back to your name or school. I do, however, ask you to be completely honest in your responses. There is no potential for harm from taking this survey. Return of a completed survey will serve as your consent to participate in this study. The survey will take about 10 minutes to complete. This project has been reviewed by the Human Subjects Protection Review Committee, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research subject should be directed to the chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601)-266-6820.

Thank you so much for your time and continued dedication to music education! Although completely voluntary, your participation in this study will be greatly appreciated. I hope that you take a short amount of time out of your busy schedule to complete this survey.

If you have any questions or concerns about the research study, please contact me at 601-528-3399 or Kristopher.Chandler@eagles.usm.edu.

Again, thank you for your time.

Sincerely,

Kristopher Chandler

Repertoire Selection Survey for
Past Presidents of the American Bandmasters Association

Please select the option(s) that best describes you:

Race/Ethnicity:

- ☐ Asian
☐ Black
☐ Hispanic
☐ White
☐ Other

I currently teach/last taught in an:

- ☐ Urban school/university
☐ Suburban school/university
☐ Rural school/university

Gender:

- ☐ Male
☐ Female

I am currently:

- ☐ Teaching
☐ Retired

The majority of my time teaching
has been spent in a:

- ☐ Public school setting
☐ Private school setting

How many years' experience do you have as a band director? _____

How many years have you been at your current job or retired? _____

How many schools have you taught at during your teaching career? _____

What is the highest educational degree that you hold (ex: Bachelors of Music Education)?

How many students do/did you have in your current/last ensemble?

1 – 25

26-50

51-75

76+

Please select the option that best represents your opinion with the given statement.

1. The composer of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
2. The time period of the composition affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
3. The musical scoring (block vs. transparent scoring, etc.) affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
4. The grade level (difficulty) of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
5. The key signature of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
6. My colleagues' views and opinions affect my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
7. My students' views and opinions affect my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
8. The audience of the upcoming performance affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
9. The instrumentation of my ensemble affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
10. The ability level of individual sections in my ensemble affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
11. I select music in which good fundamentals (tone quality, pitch, etc.) are essential to a successful festival performance.
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1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
13. I select music to challenge and improve my students' musicality.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
14. The structure/form of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree

15. The style (march, chorale, overture, pop, etc.) of a piece affects my programming decisions.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
16. I select music that has clear thematic material.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
17. I select music based on the harmonic structure of the piece.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
18. I select music that has a sense of motion and continuity.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
19. I select music that has a variety of tonal color.
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree
20. I select music that has contrasting material (dynamics, rhythms, etc.).
1 – strongly agree 2 – agree 3 – neutral 4 – disagree 5 – strongly disagree

Comments: _____

Thank you for your time! Your cooperation and participation are greatly appreciated! ☺

APPENDIX D

Excerpt from the *MHSAA High School Band Information Manual*

“1. To be eligible to participate in interschool activities, a contestant must:

- a. Be a bona fide student, having enrolled not later than the 15th day of any semester of participation, carry the required number of subjects for graduation by their local district and deport himself satisfactorily.
- b. Any pupil who becomes 19 years of age prior to August 1 shall be ineligible for interschool competition. A FINE OF \$1000 WILL BE ASSESSED ANY SCHOOL THAT PLAYS A STUDENT WHO IS TOO OLD.
- c. Not be a graduate of a four-year high school.
- d. Not have enrolled in a college or junior college or participated in athletics above the high school level, and no eligible high school student shall be permitted to participate on a college level in any activity. However, a student who has successfully completed his or her junior year and is academically talented may take college courses as allowed by the Mississippi Department of Education, none of which would render the student more proficient in any sponsored activity of the MHSAA. The only restriction to be observed by pupils who participate in summer college academic programs is that they must not take any course that would ordinarily render them more proficient in a sponsored high school activity during their senior year. An illustration of this restriction is that a pupil should not take a summer college course in debating or in public speaking if he plans to participate in these activities during his senior year in high school.
- e. Upon the completion of grade eight, choose the high school he/she wishes to attend in a city or district where there are two or more high schools or schools of secondary grade. When a student has chosen a high school and enrolled in and attended that school for one day or longer, the school of his choice shall become his home school. In a junior high school situation, the choice of grade nine in a given junior high school means the choice of the senior high school, which is designated by the appropriate school board as the senior high school for the graduates of that particular junior high school. Any pupil who enters grade 9 in a member public junior high school or grade 10 or above in a member public high school and then transfers to a member private or parochial high school shall be ineligible for a period of one year. The same is true where a pupil enters grade 9 in a member parochial or private junior high school or grade 10 or above in a member parochial or private high school and then transfers to a member public high school. Upon transfer from the first member high school chosen to the second member school, he will be ineligible for competition in both athletic and literary contests or meets until he has been in the second school for one year from the date he enrolls in the second school.

- f. In the case of a transfer student, the school shall secure a transcript of the high school work completed by the student and a transfer form signed by the principal of the school from whence he comes. The transfer form for out-of-state transfers shall give the date the student entered the ninth grade and whether he passed his work during the preceding year. If any school should refuse or delay unnecessarily in sending the transcript or the transfer form, when requested by the receiving school to do so, the Executive Director may, upon the presentation of satisfactory proof, authorize the school to use the student in athletic contests prior to the receipt of the transcript and the transfer form. A transfer student is one whose parents or guardian has moved from one school district to another and established a bona fide residence therein for some other purpose than conferring athletic or interscholastic eligibility on the student. Any transfer student must be in good standing from the school he/she is leaving in order to receive eligibility at his/her new school. This includes MHSAA member schools, as well as non-member schools and students transferring from out of state. Any student who transfers during a sport season, even after making a bona fide move, must be approved for participation in the same sport season.
- g. Foreign Student Eligibility - a bona fide foreign exchange student may be immediately eligible the first year in residence in the school district in which the host family is a bona fide resident and be limited to one year of eligibility provided the student is a participant in an established foreign exchange program accepted for listing by the Council of Standards for International Education Travel (CSIET), and there is no evidence of athletic recruitment resulting in the student's attendance at the school either by the school or any other outside entities. The foreign exchange student shall meet all other eligibility requirements of the MHSAA Handbook. Any student that has established eligibility at a Mississippi school and participates in a Foreign Exchange Program sponsored by a CSIET approved program will be eligible for participation immediately upon his/her return to the same Mississippi school. The student shall meet all other requirements for eligibility as listed in the MHSAA Handbook.
- h. Eligibility Reporting – The report submitted to the State Office becomes a permanent record. Care should be utilized to have the eligibility complete and correct as an error on the original filing can cause difficulty one to three years later. The school should electronically report each student at the end of each semester. Eligibility is by semesters and not by sports. At the beginning of each school year, student eligibility should be updated prior to participation. Schools which are late in filing eligibility will be fined \$50.00. Players participating in athletics or activities may be added to or changed after the beginning of the season, provided a pupil is not allowed to participate in a game or contest until properly reported.

The list of players participating in athletics or activities may be added to or changed after the beginning of the season, provided a pupil is not allowed to participate in a game or contest until properly reported. Each school shall keep a file copy of the eligibility sheets.

- i. A student shall not participate in interschool contests for more than four consecutive years after the date of entering into the ninth grade regardless of when he began to participate. Entering into the ninth grade is construed to mean that a student has completed most or the entire eighth grade and is carrying at least three ninth grade subjects.
 - j. If a family established a bona fide residence in a school area for the purpose of making a pupil eligible for athletics/activities, the family must establish a bona fide residence at least 60 days prior to the opening of school.
 - k. A pupil must attend school in the school district in which his parents are actual bona fide residents. A parent can have no more than one bona fide residence at any given time. A bona fide residence is one where the family actually lives. This means the specific dwelling in which the family cooks, eats, and sleeps on a regular basis and claims as its sole or primary place of residence. This rule does not prevent a parent from commuting to work and it does not prevent a father from traveling out of state when his work requires him to do so, provided he returns to the home periodically and considers the home as his legal, permanent residence. The family mail must also be received where the family lives. Neither marriage, legal guardianship, nor change of schools for subject matter purposes affect this rule.
2. **Academic rules for students participating in activities:**
 The MHSAA eligibility rules require each student participating in MHSAA sanctioned competitions to make “satisfactory progress toward graduation.” Each school district determines the requirements for “satisfactory progress toward graduation” through its graduation requirements. Each school district must interpret this according to its requirements. In situations which require “judgment,” schools are directed to “interpret the rules for the benefit of the students.” Additionally, according to Mississippi law, a student must maintain a grade point average of at least 2.0 or a C average. This will be measured at the conclusion of the first semester using the semester averages of all the courses the student is taking. Students who do not have a 2.0 or a C average for the first semester will be ineligible for the second semester.

At the end of the school year, each student’s grade point average for the year will be assessed. This assessment will reflect the average for the entire year using the final grades for each course. If the student does not have a grade point average of at least 2.0 or a C average, he/she will become ineligible for the fall semester.

Students may attend summer school, extended school year, take correspondence classes, participate in credit recovery programs and take advantage of other related options to establish a 2.0 or C average to regain eligibility. Students must complete these programs prior to the first day of the next year or the next semester.

A 2.0 or “C” average may be calculated in two ways: by grade point average or numerically. Grade Point Average: A=4, B=3, C=2, D=1, F=0. Numerical: Average all

the semester or yearend averages and place the average in the local grading scale. If the overall average is a “C” or better, the student is eligible.

A student athlete may become eligible for the second semester only once during his/her high school career if he/she fails the year end average the previous year, by achieving at least an overall 2.0 or C average at the end of the first semester. This will be done in order to keep the student on track for graduation.

NOTE: Detailed information on eligibility can be found on the MHSAA website, www.mhsaa.com, home page under “Eligibility.”

Special education students will be academically eligible if they are making satisfactory progress according to the committees reviewing their Individual Education Plans (IEP).

Out of School One or More Semesters: If a pupil who is eligible for a given semester drops out of school for one or more semesters, he/she is then ineligible until he/she achieves an overall average of 2.0 during a semester. A pupil who is eligible for a given semester cannot drop out of school during the semester or remain out of school for one or more semesters and then be eligible for the next semester he attends.

SEVENTH AND EIGHTH GRADE PARTICIPATION: Pupils in the seventh and eighth grades participating at the high school level for fall eligibility must: be promoted; have passed the four core courses (English, math, science and social studies); and the average of those four core courses must be a “C” or above. For spring semester eligibility, the student does not have to be passing all four core courses, but the average of those four core courses must be a “C” or above. Summer school or extended school year grades will replace the grade for a failed course in the spring semester GPA.

If a student meets promotional requirements at the end of the school year but is retained in the same grade, the student is ineligible for one (1) year. This is commonly referred to as redshirting. If the student participates after being declared ineligible, the school will be placed on athletic probation by the MHSAA. Also, the school could lose accreditation by the State Department of Education.

SUMMER SCHOOL CREDITS: An accredited summer school shall be considered as an extension of the second semester of the school session, and credits earned in such a school may be considered in determining the scholastic eligibility of students. The completion of a full unit, major subject, during a summer school shall be classed as passing one major subject for one unit of credit and not as passing two major subjects for one half unit each. Credit recovery courses and accredited correspondence courses may be accepted for establishing athletic eligibility provided the course has been completed and recorded prior to the beginning of the following year/semester.

b. Exceptions to Rule (1) may be made by the Executive Director in the following cases:

1. Students that have been tested, screened, and placed in a TMR or EMR Special Education program.

2. Students that have been tested, screened, and placed in accordance with their IEP in a Special Education Program approved by the State Department of Education will be ruled eligible with the following requirements:
 - a. Make satisfactory progress in their course work.
 - b. Maintain attendance according to district policy.
 - c. Be assigned a date of entering the ninth grade corresponding to other students of that age.
 - d. Be subject to all other rules and regulations of the MHSAA.”

INFORMATION REGARDING CONCERT FESTIVAL

6. Participation in State Band Evaluation

- a. All Class Bands must participate in the following events:
 - (1) Concert
 - (2) Sight Reading
 - (3) Marching

7. Concert Participation

- a. Required numbers to be played in each classification shall be selected by the band directors representing each class at the Annual State Band Clinic, subject to the approval of the Executive Director.
- b. Immediately following the State Band Clinic, the Secretary of the Band Directors' Division shall notify the Chairman of the State Band Advisory Committee of the following:
 - (1) The required numbers for each class.
 - (2) List of selective festival music which will come from an approved list (list to be adopted by the Bandmasters Association). Scores of all pieces to be played shall be provided by each school for adjudicators. Measures shall be numbered and scores shall be identified with school name.
- c. Numbers to be played in concert: (All class bands shall play three numbers all of which will be adjudicated).
 - (1) Warm-up selection of its own choice.
 - (2) One of the required numbers for the class entered or a higher class.
 - (3) A selected number.

NOTE: The same Evaluation number may not be used more than once in three years in any event.
- d. MHSAA/MBA Approved Adjudicator Forms will be used for State Band Evaluation adjudicator's comments.
- e. Adjudicating

- (1) All adjudicators shall be chosen by the State Band Advisory Committee, subject to the approval of the Executive Director. Those who have been satisfactory in previous festivals may be selected.
- (2) There shall be three well-qualified adjudicators for each concert performance.
- (3) The same adjudicator may serve in more than one class.
- (4) No organization shall be penalized for lack of instrumentation, provided the band shows a balance of instrumentation.
- (5) MHSAA/MBA Adjudicators Forms will be used for comments in addition to audio taped comments. Forms for second bands will be color-coded.

f. High School Bands may participate in the Mississippi High School Band Concert and Sight Reading Evaluation under the following conditions:

- (1) No student may participate in both the first and second band.
- (2) The second band will select music for their Concert two classifications lower than their first band and three classifications lower for Sight-Reading.
- (3) The third band will select music for their Concert three classifications lower than their first band and will read 1A Sight-Reading.
- (4) The Executive Director will assign performance days and times for both first, second and third bands.
- (5) Second bands will be listed in the program with their actual classification followed by (II). Third bands will be listed with their actual classification followed by (III).
- (6) Students would receive one contest medal. The medal for each band will be of appropriate colors.”

INFORMATION REGARDING ADJUDICATION

12. Rating of Participants

- a. All performers in Concert, Sight-reading, Marching shall employ the group rating plan as defined below.
- b. Each adjudicator shall indicate on the adjudicator’s form a rating of each participant, which shall be his estimate of the quality of the performance by comparison with the best amateur standard for the event being adjudicated and the class of the school represented. All events will be conducted with an evaluation format which is understood to mean that groups compete against the standard and not against each other. The four ratings to be used are described as follows: Division 1 – Superior; Division 2 – Excellent; Division 3 – Good; and Division 4 – Average or below.
- c. Adjudicators shall not be required to evaluate by percentile scores shall be expected to give as much constructive criticism as possible on the performance of each participant.
- d. The score given each participant shall not be regarded as a ranking but as a rating, and the distribution of scores will depend upon the general level of performance in the events.

- e. Adjudicators shall not be permitted to confer with any unauthorized person until after their ballots have been sealed and delivered to the site manager.

NOTE: Managers and officials of the Association are authorized persons.

- f. The officials of the Association shall tabulate the ratings given each participant, and this combination of ratings shall determine the final group rating of the participant according to the following plan:
 - (1) Rating combinations which will place a participant in Division I: Superior
(1,1,1) (1,1,2) (1,1,3) (1,1,4)
 - (2) Rating combinations which will place a participant in Division II: Excellent
(1,2,2) (1,2,3) (1,2,4) (2,2,2) (2,2,3) (2,2,4)
 - (3) Rating combinations which will place a participant in Division III: Good
(1,3,3) (1,3,4) (2,3,3) (2,3,4) (3,3,3) (3,3,4)
 - (4) Rating combination which will place a participant in Division IV: Average or below
(1,4,4) (2,4,4) (3,4,4) (4,4,4)
- g. The officials shall post or announce each adjudicator's rating, along with the overall rating, in Concert and Sight Reading. In Marching, each adjudicator's rating shall be announced along with the overall Marching rating. This information, together with the comments of the adjudication, shall be given to the officials representing each competing school."

APPENDIX E

TABLE 7 from Jay Gilbert's Study, *An Evaluation of Compositions for Wind-Band according to Specific Criteria of Serious Artistic Merit: A Replication and Update* (Edited to include only pieces of serious artistic merit; 80% or higher)

**COMPLETE LIST OF COMPOSITIONS CONSIDERED IN THE PRESENT STUDY
AND THE PERCENTAGE OF MAXIMUM POINTS RECEIVED**

COMPOSER	COMPOSITION	% OF POINTS
Amram, David	<i>King Lear Variations</i> (1967)	82.1%
Bach, J.S.	<i>Blithe Bells</i> (Sheep May Safely Graze), transcribed by Percy Grainger	80.0%
Bach, J.S.	Chorale Prelude <i>Wir glauben all ' an einen Gott</i> , (1953) transcribed by Leopold Stokowski	80.0%
Bach, J.S.	<i>Fantasia in G Major</i> , transcribed by Richard Franko Goldman and Robert L. Leist	86.0%
Bach, J.S.	<i>Tocatta and Fugue in D Minor</i> , transcribed by Erik Leidzen	81.1%
Bach, J.S.	<i>Passacaglia and Fugue in C Minor</i> , transcribed by Donald Hunsberger	81.0%
Badings, Henk	<i>Cantata</i> (1973)	80.0%
Baker Jr., W. Claude	<i>Capriccio for Wind Ensemble</i> (1977)	80.0%
Barber, Samuel	<i>Mutations from Bach</i> (brass choir, timpani) (1967)	80.0%
Bassett, Leslie	<i>Concerto Grosso for Brass Quintet, Winds and Percussion Ensemble</i> (1982)	83.8%
Bassett, Leslie	<i>Designs, Images and Textures</i> (1966)	85.0%
Bassett, Leslie	<i>Fantasy for Clarinet</i> (1987)	84.3%
Bassett, Leslie	<i>Sounds, Shapes and Symbols</i> (1977)	88.4%
Beadell, Robert	<i>The Number of Fools</i> (opera)	80.0%
Beall, John	<i>Concerto for Piano and Winds</i> (1972)	80.0%
Beckerath, Alfred von	<i>Sinfonie fur Blasorchester</i> (1942)	90.0%
Bennett, Robert Russell	<i>Suite of Old American Dances</i> (1949)	86.0%
Bennett, Robert Russell	<i>Symphonic Songs for Band</i> (1958)	80.0%
Benson, Warren	<i>Concertino</i> (for alto saxophone and wind ensemble) (1954)	86.2%
Benson, Warren	<i>Dawn's Early Light</i> (1987)	83.3%
Benson, Warren	<i>The Leaves are Falling</i> (1963)	95.0%
Benson, Warren	<i>The Passing Bell</i> (1974)	95.0%

Benson, Warren	<i>Recuerdo</i> (solo for oboe/English horn and wind ensemble) (1965)	81.4%
Benson, Warren	<i>Shadow Wood</i> (solo for Soprano) (1971)	80.0%
Benson, Warren	<i>The Solitary Dancer</i> (1969)	86.0%
Benson, Warren	<i>Symphony II</i> “Lost Songs” (1982)	84.4%
Benson, Warren	<i>Wings</i> (1984)	83.5%
Berg, Alban	<i>Chamber Concerto for Violin, Piano and 13 Wind Instruments</i> (1923-25)	99.0%
Berio, Luciano	<i>Magnificat</i> (2 Soprano soli, Chorus, Wind Ensemble) (1949)	83.3%
Berio, Luciano	<i>Points on a Curve to Find</i> (1974)	91.4%
Berio, Luciano	<i>Traces</i> (solo voices, choruses and wind ensemble) (1963)	80.0%
Berlioz, Hector	<i>Symphonie Funebre et Triomphale</i> , Op. 15 (1840)	80.0%
Bernard, Emile	<i>Divertissement pour Instruments a Vent</i> , Op. 36 (1894)	81.5%
Bernstein, Leonard	“Profanation” from <i>Jeremiah Symphony</i> , transcribed by Frank Bencriscutto (1944)	82.0%
Binet, Jean	<i>L’île Enchantée</i> (Deux Suites pour Grand Orchestre)	80.0%
Binet, Jean	<i>Psalms XIII</i> (1924)	80.0%
Blackburn, Maurice	<i>Concertino in C Major for Piano and Wind Instruments</i>	80.0%
Blackwood, Easley	<i>Un Voyage a Cynthere</i> , Op. 20 (Soprano and wind instruments) (1966)	80.0%
Blomdahl, Karl-Birger	<i>Chamber Concerto</i> (piano solo and wind instruments) (1953)	80.0%
Brahms, Johannes	<i>Begrabnisgesang</i> , Op. 13 (chorus and wind ensemble) (1858)	88.0%
Bruckner, Anton	<i>Mass No. 2 in E Minor</i> (1882)	92.0%
Butterley, Nigel	<i>Pentad</i>	80.0%
Casterede, Jacques	<i>Concertino for Trumpet and Trombone</i> , (1959) arranged by Ray Cramer	80.0%
Chou, Wen-Chung	<i>Metaphors</i> “Four Seasons” for Wind Orchestra (1960-61)	80.0%
Colgrass, Michael	<i>Déjà Vu</i> (for 4 percussion soloists and wind ensemble) (1987)	81.1%
Colgrass, Michael	<i>Winds of Nagual</i> (1985)	94.0%
Cooper, Paul	<i>Sinfonia for Winds</i> (1959)	80.0%
Copland, Aaron	<i>An Outdoor Overture</i> (1942)	80.0%
Copland, Aaron	<i>Lincoln Portrait</i> , transcribed by Walter Beeler (1942)	80.0%
Corgliano, John	<i>Gazebo Dances</i> (1974)	86.0%

Crosse, Gordon	<i>Concerto da Camera</i> (solo violin and wind ensemble) (1962)	80.0%
Cushing, Charles	<i>Angel Camp</i> (West Point) (1952)	80.0%
Daetwyler, Jean	<i>Serenade for a Summer's Night</i>	80.0%
Dahl, Ingolf	<i>Sinfonietta for Band</i> (1961)	99.0%
Dello Joio, Norman	<i>Variants on a Medieval Tune</i> (1963)	89.0%
DeLone, Peter	<i>Serenade for Wind Orchestra</i> (1958)	80.0%
Dick, Robert	<i>The Magic Flute</i> (concerto for amplified flute and winds)	80.0%
Dohnanyi, Erno	<i>Variations on a Nursery Theme</i> , transcribed by John P. Paynter (1914)	80.0%
Druckman, Jacob	"Engram" from <i>Prism</i> (1986)	81.3%
Dvorak, Antonin	<i>Serenade in D Minor</i> , Op. 44 (1878)	100.0%
Epstein, Paul	<i>The Adventures of Matinee Concerto as Broadcast Live from the Late 20th Century</i> (solo violin and wind ensemble) (1989)	85.5%
Etler, Alvin	<i>Concerto for Clarinet and Chamber Ensemble</i> (1962)	88.2%
Ferre, Stephen	<i>In A Dream</i>	80.0%
Finney, Ross Lee	<i>Skating on the Sheyenne</i> (1977)	86.3%
Fischer, Lubo s	<i>Report</i> (1971)	81.1%
Fox, Frederick	<i>Polarities</i> (1987)	90.0%
Frohne, Vincent	<i>Ordine for Wind Ensemble</i>	80.0%
Gates, Keith	<i>Symphony for Winds</i>	80.0%
Gould, Morton	<i>Symphony No. 4</i> (West Point Symphony) (1952)	85.0%
Gounod, Charles	<i>Petite Symphonie in B-flat</i> , Op. 90 (1885)	94.0%
Grainger, Percy	<i>Colonial Song</i> (1918)	91.0%
Grainger, Percy	<i>Hill Song No. 1</i> , edited by Alan Stout (double reed version) (1902)	84.4%
Grainger, Percy	<i>Hill Song No. 2</i> (1907/1947)	93.7%
Grainger, Percy	<i>Irish Tune from County Derry</i> (1918)	91.6%
Grainger, Percy	<i>Lincolnshire Posy</i> (1937)	100.0%
Grainger, Percy	<i>Molly on the Shore</i> (1920)	82.0%
Grainger, Percy	<i>Shepherd's Hey</i> (1913)	86.3%
Hahn, Reynaldo	<i>Le Bal de Beatrice d'Este</i> (for 2 harps and wind orchestra) (1907)	83.1%
Handel, G.F.	<i>Music for the Royal Fireworks</i> edited by Anthony Baines, Charles Mackerras (1749)	88.9%
Handel, G.F.	<i>Music for Royal Fireworks</i> , edited by Robert A. Boudreau (1749)	81.1%
Harbison, John	<i>Music for 18 Winds</i> (1985)	85.0%
Hartley, Walter	<i>Concerto for 23 Wind Instruments</i> (1957)	82.0%
Hartley, Walter	<i>In Memoriam</i> (1973)	83.3%

Henze, Hans Werner	<i>Musen Siziliens</i> (for choir, 2 piano soli and wind orchestra) (1966)	91.1%
Hindemith, Paul	<i>Concerto for Organ and Wind Instruments: (Kammermusik No. 7)</i> , Op. 46, No. 2 (1927)	86.7%
Hindemith, Paul	“Geshwindmarsch” from <i>Symphony Serena</i> (1946)	81.0%
Hindemith, Paul	<i>Konsertmusik</i> , Op. 41 (1926)	96.8%
Hindemith, Paul	<i>Symphonic Metamorphosis of Themes by Weber</i> , transcribed by Keith Wilson (1943)	84.0%
Hindemith, Paul	<i>Symphony in B-flat</i> (1951)	99.0%
Holst, Gustav	<i>Hammersmith</i> (Prelude and Scherzo), Op. 52 (1930)	99.0%
Holst, Gustav	<i>Suite No. 1 in E-flat</i> (1909)	97.0%
Holst, Gustav	<i>Suite No. 2 in F</i> (1911)	91.0%
Honegger, Arthur	<i>Le Roi David</i> (original version) (1921)	87.8%
Husa, Karel	<i>An American Te Deum</i> (Baritone voice, chorus, band) (1976)	85.0%
Husa, Karel	<i>Apotheosis of the Earth</i> (1971)	92.0%
Husa, Karel	<i>Concerto for Wind Ensemble</i> (1982)	92.0%
Husa, Karel	<i>Concerto for Alto Saxophone and Concert Band</i> (1967)	92.0%
Husa, Karel	<i>Music for Prague</i> (1968)	100.0%
Ibert, Jacques	<i>Concertino da Camera for Alto Saxophone</i> , transcribed by John P. Paynter (1935)	85.5%
Ibert, Jacques	<i>Concerto for Cello and Winds</i> (1926)	85.9%
Israel, Brian	<i>Concerto for Clarinet</i> (1984)	85.0%
Ives, Charles	<i>Variations on America</i> (from the William Schuman Orchestration), transcribed by William Rhoads (1891)	80.0%
Jacob, Gordon	<i>Old Wine in New Bottles</i> (1960)	84.4%
Jacob, Gordon	<i>William Byrd Suite</i> (1924)	92.0%
Jarrett, Jack M.	<i>Choral Symphony on American Poems</i> (1966)	80.0%
Jenkins, John	<i>Fantasy in D, No. 1</i> , transcribed by Percy Grainger	80.0%
Jirasek, Ivo	<i>Partita</i> (1973)	80.0%
Jolas, Betsy	<i>Lasses Ricercare</i> (1970)	80.0%
Jolivet, Andre	<i>Concerto No. 2 for Trumpet</i> (1954)	82.7%
Karlins, M. William	<i>Concert Music No. III for Woodwinds, Brass, Percussion, and Piano</i> (1964)	80.0%
Karlins, M. William	<i>Reflux: Concerto for Amplified Double Bass Solo, Wind Ensemble, Piano, and Percussion</i> (1972)	80.0%
Ketting, Otto	<i>Due Canzoni per Orchestra</i> (1957)	80.0%

Keulen, Geert van	<i>Chords</i> (1974)	90.0%
Keulen, Geert van	<i>Walls</i> (two bands) (1982)	80.0%
King, Jeffrey	<i>Denouement Symphonic Variations</i> (1983)	90.0%
Korte, Karl	<i>Fibers</i>	80.0%
Kosteck, Gregory	<i>Elegy</i>	80.0%
Kurka, Robert	<i>The Good Soldier Schweik: Suite</i> , Op. 22 (1957)	88.0%
Kurka, Robert	<i>The Good Soldier Schweik: (opera)</i> (1957)	80.0%
Kushide, Tetsunoko	<i>Asuka</i> (1969)	80.0%
Lang, Istvan	<i>Concerto for Violin and Wind Ensemble</i> (1979)	83.3%
Liptak, David	<i>Soundings</i> (1984)	83.6%
Lis, Anthony	<i>Requiem – Variations</i>	80.0%
Lopatnikoff, Nikolai	<i>Concerto for Wind Orchestra</i> , Op. 41 (1963)	81.1%
Lutoslawski, Witold	<i>Tre Poemes d’Henri Michaux pour Choeur a 20 parties et Orchestre</i> (chorus, wind ensemble) (1963)	85.7%
Lutyens, Elisabeth	<i>Symphonies for Solo Piano, Winds, Harps, and Percussion</i> , Op. 46 (1961)	80.0%
Mahler, Gustav	“Um Mitternacht” <i>Aus den Ruckert Leider</i> (1901)	92.9%
Mailman, Martin	<i>For Precious Friends Hid in Death’s Dateless Night</i> (1988)	83.5%
Martinu, Bohuslav	<i>Field Mass</i> (1939)	85.0%
Maslanka, David	<i>A Child’s Garden of Dreams</i> (1981)	90.0%
Maslanka, David	<i>Concerto for Piano</i>	82.5%
McCabe, John	<i>Canzona</i>	80.0%
McGlinn, John	<i>Passion Psalms for Tenor Solo, Choir, and Wind Ensemble</i>	80.0%
Mendelssohn, Felix	<i>Ouverture fur Harmoniemusik</i> , Op. 24 (original) (1838)	90.5%
Mendelssohn, Felix	<i>Ouverture fur Harmoniemusik</i> , Op. 24, (1826) edited by John Boyd	84.2%
Mendoza, Vincent	<i>Music for Brass and Percussion</i>	80.0%
Mercure, Pierre	<i>Pantomime</i> (1949)	80.0%
Messiaen, Olivier	<i>Colours of the Celestial City</i> (1963)	96.5%
Messiaen, Olivier	<i>Oisieux Exotiques</i> (for piano solo and small wind orchestra) (1955)	94.7%
Milhaud, Darius	<i>Suite Francaise</i> , Op. 248 (1944)	90.0%
Miller, Edward	<i>Fantasy-Concerto</i> (for alto saxophone)	80.0%
Morawetz, Oskar	<i>Memorial for Martin Luther King, Jr.</i> (solo cello and wind instruments) (1968)	85.0%
Morel, Francois	<i>Le Mythe de la Roche Percee</i> (1960-61)	80.0%
Mazart, W.A.	<i>Divertimento No. 3 in E-flat K166</i> (1773)	91.1%

Mozart, W.A.	<i>Divertimento No. 4 in B-flat K186</i> (1773)	89.4%
Mozart, W.A.	<i>Serenade No. 10 in B-flat, K370a</i> (old K361) (1781-85)	100.0%
Nakamura, Ryuichi	<i>Vividus</i>	80.0%
Noon, David	<i>Sweelinck, Variations</i> (I, II, III) (1976)	81.3%
Nott, Douglas	<i>The Kalama</i>	80.0%
Olthuis, Kees	<i>Marionetten for 13 Wind Instruments</i> (1972)	80.0%
Penderecki, Krzystztof	<i>Pittsburgh Overture</i> (1967)	82.0%
Perera, Ronald	<i>Chamber Concerto for Brass Quintet, Nine Winds, Piano, and Percussion</i>	80.0%
Perle, George	<i>Concertino for Piano, Timpani and Winds</i> (1979)	87.3%
Persichetti, Vincent	<i>Celebrations</i> (Cantata No. 3), Op. 103 (1966)	80.0%
Persichetti, Vincent	<i>Divertimento for Band</i> , Op. 42 (1950)	85.0%
Persichetti, Vincent	<i>Masquerade for Band</i> , Op. 102 (1966)	91.0%
Persichetti, Vincent	<i>Parable IX</i> , Op. 121 (1972)	80.0%
Persichetti, Vincent	<i>Symphony No.6</i> , Op. 69 (1956)	93.0%
Petrassi, Goffredo	<i>Concerto for Flute and Orchestra</i> (1961)	80.0%
Potgieter, Laurie	<i>Concertino for Piano, Brass and Percussion</i>	80.0%
Poulenc, Francis	<i>Suite Francaise</i> (for harpsichord and 9 wind instruments) (1935)	88.9%
Quilling, Howard	<i>Diversion</i>	80.0%
Reale, Paul	<i>Concerto Dies Irae</i> (piano trio, wind ensemble) (1982)	85.0%
Reale, Paul	<i>Moonrise, A Polonaise, Early Night</i> (1984)	80.0%
Reed, H. Owen	<i>La Fiesta Mexicana</i> (1949)	87.0%
Reynolds, Verne	<i>Scenes</i> (1971)	91.0%
Reynolds, Verne	<i>Scenes Revisited</i> (1976)	80.0%
Rodrigo, Joaquin	<i>Adagio</i> (1966)	80.0%
Rovenstrunck, Bernhard	<i>Kammersinfonie fur 15 Blaser und Kontrabass</i> (1961)	100.0%
Schmidt-Wunstorf, Rudolf	<i>Ardenen Symphony</i> (1960-61)	90.0%
Schmitt, Florent	<i>Dionysiques</i> , Op. 62 (1914-25)	98.0%
Schmitt, Florent	<i>Lied et Scherzo</i> , Op. 54 (solo horn and small wind ensemble) (1910)	85.3%
Schoenberg, Arnold	<i>Theme and Variations</i> , Op. 43a (1943)	98.0%
Schuller, Gunther	<i>Diptych for Brass Quintet and Concert Band</i> (1964)	88.4%
Schuller, Gunther	<i>Double Wind and Brass Quintet</i> (1961)	80.0%
Schuller, Gunther	<i>Meditation</i> (1963)	90.5%
Schuller, Gunther	<i>On Winged Flight: A Divertimento for Band</i> (1989)	80.0%

Schuller, Gunther	<i>Symphony for Brass and Percussion</i> (1950)	94.0%
Schuller, Gunther	<i>Symphony Number 3 – In Praise of Winds</i> (1981)	84.4%
Schuman, William	<i>Free Song</i> (choir and wind instruments) (1942), arranged by Stanley DeRusha	90.0%
Schuman, William	<i>George Washington Bridge: An Impression for Band</i> (1950)	86.0%
Schuman, William	<i>New England Triptych: Be Glad Then, America; When Jesus Wept; Chester</i> (1956/1975)	91.0%
Schuman, William	<i>On Freedom's Ground</i> (Baritone, choir, and wind instruments), arranged by Stanley DeRusha	80.0%
Schwanter, Joseph	<i>...and the mountains rising nowhere</i> (1977)	98.0%
Shostakovich, Dmitri	<i>Festive Overture</i> , Op. 96, transcribed by Donald Hunsberger (1954)	82.1%
Sikorski, Tomasz	<i>Concerto Breve for Piano, 24 Wind Instruments, and 4 Percussions</i> (1965)	80.0%
Stoeltzel, Gottfried	<i>Concerto Grosso a Quattro Cori</i> , arranged by Bernard Rogers (1965)	80.0%
Stokes, Eric	<i>The Continental Harp and Band Report</i> ("An American Miscellany") (1975)	84.2%
Strauss, Richard	<i>Festmusik der Stadt Wien</i> , AV 133 (brass and timpani) (1943)	90.5%
Strauss, Richard	<i>Serenade</i> , Op. 7 (1881)	95.0%
Strauss, Richard	<i>Sonatine in F – Aus der Werkstatt eines Invaliden</i> , AV 135 (1943)	90.6%
Strauss, Richard	<i>Suite in B-flat</i> , Op. 4 (1884)	91.6%
Strauss, Richard	<i>Symphonie for Winds – Froliche Werkstatt</i> , AV 143 (1944-45)	93.3%
Stravinsky, Igor	<i>Canticum Sacrum</i> (for 2 male solo voices, chorus, winds, violas, and contra bass) (1955)	90.0%
Stravinsky, Igor	<i>Concertino for Twelve Instruments</i> (1952)	86.3%
Stravinsky, Igor	<i>Concerto for Piano and Wind Instruments</i> (1924)	99.0%
Stravinsky, Igor	<i>Ebony Concerto</i> (1945)	80.0%
Stravinsky, Igor	<i>Mass for Chorus and Double Wind Quintet</i> (1948)	93.3%
Stravinsky, Igor	<i>Mavra</i> (comic opera) (1921-22)	84.6%
Stravinsky, Igor	<i>Symphonies of Wind Instruments</i> (1920)	94.7%
Stravinsky, Igor	<i>Symphonies of Wind Instruments</i> (revised 1947)	99.0%
Stravinsky, Igor	<i>Symphony of Psalms</i> (1930, revised 1948)	96.8%
Stuckey, Steven	<i>Voyages</i> (cello solo, wind ensemble)(1984)	80.0%

Sustato, Tielman	<i>Suite from the Danserye</i>	80.0%
Tailleferre, Germaine	<i>Ouverture</i> , transcribed by John P. Paynter	80.0%
Tippett, Michael	<i>Concerto for Orchestra: First Movement</i> (1962-1963)	80.0%
Toch, Ernst	<i>Spiel for Wind Orchestra</i> , Op. 39 (1926)	81.0%
Tomasi, Henri	<i>Fanfares Litugiques</i> (1952)	82.7%
Van Otterloo, Willem	<i>Symphonietta for Woodwinds</i> (1948)	87.1%
Varese, Edgard	<i>Desers</i> (1954)	83.5%
Varese, Edgard	<i>Hyperism</i> (1923)	84.4%
Varese, Edgard	<i>Integrales</i> (1925)	91.6%
Vaughan Williams, Ralph	<i>Engligh Folk Song Suite</i> (1923)	87.0%
Vaughan Williams, Ralph	<i>Scherzo alla Marcia from Symphony No. 8</i> (1956)	84.0%
Vaughan Williams, Ralph	<i>Toccata Marziale</i> (1924)	90.0%
Verrall, John	<i>A Pastoral Elegy</i> (for solo oboe and winds) (1965)	80.0%
Wagner, Richard	<i>Tannhauser: Elisabeth's Prayer</i> (Soprano Solo) (1845)	80.0%
Wagner, Richard	<i>Trauersinfonie</i> , revised by Erik Leidzen (1844)	93.0%
Weill, Kurt	<i>Concerto for Violin</i> , Op. 12 (1924)	86.7%
Weill, Kurt	<i>Das Berliner Requiem</i> (Tenor, Baritone, Bass soli and wind instruments) (1928)	88.6%
Weill, Kurt	<i>Mahagonny Songspiel</i> (6 voices and wind ensemble) (1927)	83.1%
Weill, Kurt	<i>Little Threepenny Opera Music</i> (1928)	86.3%
Weill, Kurt	<i>Vom Tod in Wald</i> , Op. 16 (Bass solo and wind ensemble) (1927)	82.2%

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