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THE METAMORPHOSIS OF MARCHING BAND: A CASE STUDY EXPLORING THE
EVOLUTION OF MARCHING BANDS FROM A SPECIFIC STATE IN THE
SOUTHEASTERN UNITED STATES

By

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B.A., Music Education, University of Mississippi, 2014

THESIS

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ABSTRACT

How has the evolution of marching band in the Southeastern United states effected bands and their programs? This study investigates the many factors of marching band by gathering data in the form of interviews. The participants within this study are three band directors that are retired from high schools with a consistent record of superior ratings in marching band; the directors represent different levels of teaching from middle school, high school, and community college. After artifacts were compiled, the gathered information was transcribed, documented, and coded for common themes. The common themes explored the evolutionary factors of band between the 1980s to present day. Conclusions determined how this evolution effected band programs in a specific region of the Southeastern United States in the areas of show type, external demands, and adjudication criterion. This study determined three different show types as: stock shows, theme shows, and conceptual shows. Each show type has specific characteristics that increase demand on students and directors through financial commitment and involvement as well as a change in adjudication criterion with the adoption of caption style judging.

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CHAPTER ONE: INTRODUCTION

Personal Orientation

Sitting in the bleachers surrounded by a sea of red t-shirts, I felt my body tense with all the signs of nervousness. The announcer had gone through 1A and 2A level band programs, and now, it was time for 3A. They called my band; we stood up together as one mass connected by nerves and hope. Some students held hands while others stared ahead preparing for the results. Our ratings were announced. After months of work, including a grueling summer band camp, we received superior ratings for our state marching band evaluation, but why was there palpable fear while waiting on the resulting ratings?

Unfortunately, in this specific state, not a single program from levels 1A or 2A received superior ratings that day. The judged areas included color guard, percussion, music, and general effect. Excluding my program, no band attained the highest marks in any category. A lack of superior ratings in 1A, 2A, and most of 3A meant that no band comparable in size to my fifty-four-piece band received a superior rating. I noticed certain things about that day. My first reaction was concern. It seemed that judges refused to give small bands a superior rating, and I found it odd that not a single band had warranted a superior rating. Afterall, the ratings are supposed to be based on fundamental musical performance and marching skills versus sound production or volume level.

I reflected upon my process for developing a marching band show. First, I decided upon a theme. The theme determined what music, uniforms, visuals, and flags I chose. That year, James Bond was the theme, but before deciding on James Bond, I contemplated what my community would find entertaining. The community would see our half-time performance at the highly attended football games, and I used the show as a tool to increase recruitment opportunities and community involvement. It was my goal to unite community.

Along with the community, I wanted my students to enjoy the show. By getting the students to enjoy the music, there was a higher percentage that I could convince them to learn the music faster and create a better learning environment. James Bond was a popular movie and accomplished both community support and student entertainment goals; however, I knew that by choosing a show for entertainment value I was limiting my abilities to be competitive on the state championship marching band level, and this could affect band morale. I had a decision to make; Ultimately, I decided to create an entertaining show over a competitive show because of my future goals for the program, students, and community.

After choosing my theme, I outsourced drill, color guard, and percussion writing. I had colleagues I relied on to write my drill, percussion book, and flag work. They charged me the lowest, fair amount and saved me the thousands of dollars it would have cost to hire other experts. The total cost of my show was \$3,000; comparatively, competitive programs in my class were spending \$10,000 to \$40,000 on their shows. Socioeconomically, my district would never be able to spend a large amount on a marching band show, and my program had other financial needs. Because I could not afford a competitive show, I relied on my knowledge to cultivate the highest ranking possible.

My marching band consisted of fifty-four members. For a 3A school district in a specific state in the Southeastern United States, fifty-four members was an acceptable total, but we competed against programs that were double our size; To compete with bigger programs, I kept the James Bond show short. I arranged the music to last the minimum required length of four minutes instead of a typical eight to nine-minute show. A short show allowed my students to perform their best without experiencing fatigue. Every student had to play the whole time. By asking them to play a shorter show, I increased their chances of

playing continuously. Apart from show length, I also created feature moments including solos and duets. This let me feature my excellent students, and it gave the full band a musical break. Musically, solos also created contrast in volume and sound production. The last element incorporated to gain a superior rating was visuals. Once the drill and music were on the field, I began to add in visuals such as horn flashes, waves, and dance moves. These added visuals keep the students from becoming bored with the show, and it showed the judges extra skills outside of marching and playing. Considering the community, visuals also impressed them which created positivity toward band. Short show length, features, and visuals were three elements that I adjusted for my band to increase success.

The James Bond show was written through the collaboration of multiple people and was a template that allowed me to add in my own musical and visual thoughts. I could change the drill, guard work, or percussive elements if I needed thus, allowing me to add challenges to enhance learning for my students. Once band camp was complete, I made the musical, visual, and marching elements into a cohesive, superior package. With the help of my assistant, teaching abilities, and determined student dedication, the James Bond marching show titled *Shaken Not Stirred* was an entertaining success that gained our small program superior ratings. The show cost roughly \$3,000 while other colleagues were spending anywhere from \$10,000 to \$40,000 on their show and outsourced experts.

I wanted to be competitive in my classification, but I had doubts if I would financially be able to afford a competitive show. Without a competitive show, was there any point in going to state competition? On the other hand, I worried that my students would be affected by ending the season on a negative note if we had gone to state and placed low in the rankings. I also wondered if money was directly correlated to success. Had money always

been as big of a factor in marching band as it was now? The question remained: is playing well and marching well enough for a superior rating? My experiences in marching band ranging from student to teacher led to my specific interest in the evolution of marching band in a specific state of the Southeastern United States.

Based on my experiences, this study focuses on a specific state in the Southeastern region of the United States and the changes that marching band has undergone. My study addresses the changes in marching band along with all the components of traditional marching band that have been affected by those changes (e.g. [music, drill, color guard]). Marching band and music education are intertwined due to the significance of marching band in the Southeastern United States. I have identified components included in the evolution of marching band to determine that being a competitive band today is different than twenty years ago.

The issues smaller programs are facing are monetary in nature. Funding occurs in multiple ways and I am curious how the most successful, consistent programs obtain funding. For example, do they receive a budget from the school district, or are they faced with raising money on their own through fundraisers, donations, or band fees? If this is the case, some bands might never succeed in their marching endeavors.

I suspected a second element in superior-rated marching bands relates to the program. The shows that are rated superior tend to be abstract and conceptual instead of shows that use popular, relatable music. Are audiences and communities still a factor in the show creation process? Are these performances to entertain the masses while the football teams took a break and regrouped in the locker room? I wonder if marching band has changed its role in society. Is entertainment being considered, or do ratings negate this concern?

This role of marching band is debated by many educators. Is marching band concerned with music education? The broader music educational goal of this study is to determine how marching band is being used in music education, and if the factors that encompass marching band are resulting in well-rounded musicians. How has the evolution of marching band affected marching band in a specific state in the Southeastern United States?

Purpose and Scope of Study

Based on these thoughts, and my years of marching band participation from high school to professional teaching, the purpose of this study is to investigate the role and function of marching band; specifically, how marching band has evolved in the specific region of Southeastern United States from the 1980s to 2019s? Sub-questions are (1) How have best practices in instrumental music ensembles evolved? (2) How has marching band culture in the school and the state evolved?

The scope of this study is limited to marching band directors that taught in a specific region of the Southeastern United States. Furthermore, I have researched, questioned, and analyzed data from interviews. I interviewed music educators that are retired from teaching high school and have superior ratings in all the eras of marching band. I questioned the directors' goals for their marching bands; Then asked for any details describing rehearsal selection, show selection, and repertoire selection. After outlining these factors, I inquired about the different levels of involvement that directors have within their show decisions.

Summary

In conclusion, four years of teaching at two different schools in a specific state in the Southeastern United States, has taught me the value of marching band especially when marching band is executed purposefully. Two years of studying in graduate school has shown

me that the nature and process of creating a marching band performance is not universal across the United States. Likely, it is different in any area of the United States. This led me to question what I know about marching band and to search out answers in other studies that could be a foundation for my research inquiries. The following literature outlines previously existing research about the value of music education, successful rehearsal strategies, repertoire selections, marching band in music education, and outside factors that contribute to building a marching band program along with the marching show.

CHAPTER TWO: REVIEW OF LITERATURE

Music education and marching band is a topic that creates different types of opinions in band directors across the United States. Is it useful in terms of music education, or should it be considered extracurricular? This literature review explores the value of music education along with procedures of musical teaching both in a classroom setting and in marching band. By gathering literature to cover these topics, the questions being answered are: What are the values and benefits of participating in music education? How do directors choose repertoire for their bands? What do typical rehearsals consist of both in marching band and concert band, and does the rehearsal ever intersect between both mediums of band? What factors are necessary in marching band and how do those factors manifest? Answering these questions with research sets a template to answer questions regarding the evolution of marching band.

The Benefits of Music Education

Music education in the form of band, including both concert band and marching band, cultivates positive outcomes for students in the realms of society, music, and academics. In an article published by The National Association for Music Education (NAfME) there are at least twenty benefits that resulted from having music in schools (2014). One benefit is that music can help with language and reasoning (2014). “Students who have early musical training will develop the areas of the brain related to language and reasoning. The left side of the brain is better developed with music, and songs can help imprint information on young minds” (2014, p. 1). Other areas that benefit from music education include memorization, pattern recognition, auditory skills, creative thinking, and spatial intelligence (2014). These skills can all be improved when students participate in music programs. Research indicated how musical training develops

the left side of the brain (2014, p. 2). There is also research showing the brain of a musician works differently when compared to the brain of a non-musician (Brown, 2019).

Apart from a potential for cognitive development through music, students who participate in music are gaining better musicianship skills. According to Laura Lewis Brown in 2013, “The benefit of music education for me is about being musical. It gives you have a better understanding of yourself. The horizons are higher when you are involved in music.” He added, “You’re understanding of art and the world, and how you can think and express yourself, are enhanced” (Brown, 2013, p. 4). Participating in music education gives students an opportunity to appreciate everything music has to offer. There is also a respect that students earn for the processes that are used to learn how to play an instrument or learn how to sing. In turn, students then become a part of the musical world with performances as an end resulting hopefully in pride for their accomplishments (Brown, 2019).

“Research has found that learning music facilitates learning other subjects and enhances skills that children inevitably use in other areas” (Brown, 2019, p. 2). In comparison with cognitive development and musical skills, there are societal skills that students gain through band. These skills include a sense of achievement and a growth in confidence. Students that play an instrument and reach small goals feel achievement at reaching those goals (2018). Achievement can lead to better self-confidence. Through the encouragement of teachers, students can feel confident about their musical aptitude while playing an instrument (2018). Students can also learn skills such as “teamwork, responsible risk-taking, increased coordination, and success in society” (2018, p. 1) when they participate in music education; marching band, specifically, helps with the growth of some of these skills (Isch, 1965).

In the teenage age group, a sense of belonging is needed. This belonging can also be classified as identity. According to Abramo (2016), marching band membership creates both “positive and negative connotations” (Abramo, 2016, p. 4). The positives include increased success in the formation of friendships and team bonding. In his article, Abramo explored how band members stick together after a negative tweet was sent out about a college marching band. The results were multiple people coming to the defense of marching band. People viewed their marching experiences positively. Students will take the idea of “band geek” or “band nerd” as a badge of honor; society’s view of marching band and its participants causes the students to band together as one unit creating pride within themselves as a separate group with similar interests. This bond allows for friendships to grow across social norms where friendships previously could have not existed (Abramo, 2016).

History of Marching Band

Originally, marching band in America existed to guide the military through battle. The sound of the instruments, especially drum and fife, told the soldiers what to do; however, the traditional idea of American marching band originated with the famous march composer John Phillip Sousa (Welles, 1924). John Phillip Sousa had close ties to the military through his military father as well as his own participation in the military. John Phillip Sousa began to write marches for the American people while studying music through the military. His marches would grow in infamy, and his famous marine band travelled across the world and the United States building a reputation of excellence (Welles, 1924, p. 14-15). Through the travelling marine band, American music and marches took on a new life and inspired the American people with themes of patriotism and nationalism (Williams, 2011). The travelling bands also created an excitement about the activity of band and playing musical instruments

which led to more military musicians travelling throughout the United States to sell instruments, teach lessons, and create their own bands (Herbert, 2010).

Along with his contributions as composer and conductor for the United States military band, John Phillip Sousa contributed to the inception of high school marching bands (Herbert, 2010, p. 187). He accomplished this by convincing American families that the best use of their kids' time was to play patriotic music; thus, communities began creating bands for their children to learn how to play music. A major selling point that John Phillip Sousa used was to tell parents that being in band would keep their kids from doing undesirable activities. With this convincing argument and John Phillip Sousa's renown, bands became common place (Herbert, 2010). These bands eventually led to bands in schools and the activity of marching band. John Phillip Sousa's marching band legacy lived on in other musicians: "Louis Armstrong reflected on the pride he had felt playing in a marching band in New Orleans, 'When I played with the Tuxedo Brass Band I felt just as proud as though I had been hired by John Phillip Sousa or Arthur Pryor'" (Herbert, 2010, p.188).

According to Williams (2011), having derived from the military and military musicians, marching band maintained militaristic characteristics in numerous ways including uniforms, commands, and marching fundamentals especially in the Southern parts of the United States (Williams, 2011). Marching band has a cultural tradition including "pride, tradition, and honor" (Williams, 2011, p. 142). "Regionally, marching bands in southern high schools and colleges lead the charge in musical excellence and pageantry. Such success is a direct result of their respective southern heritages" (Williams, 2011, p. 142). The traditionalist mentality of the Southern United States dates back to the civil war and have been passed down generationally (Williams, 2011).

Historically, marching band directors were previous military band members. These directors provided military level attention to detail and continued instilling a sense of nationalism within their bands (Williams, 2011, p.143). Military culture in marching band also birthed drum corps.; drum corps is a domestic and international gathering of people that participate together to create marching band shows and compete for world titles. There is speculation that drum corps is one of the driving forces behind modern day marching over at least the past thirty years. Although the repertoire of marching band is constantly evolving, marching band is the venue where most schools fight songs and stand tunes were born (Williams, 2011). Hence, marching band played a pivotal role in game day enjoyment for the sport of football. The Southern region of the United States claims to have some of the best marching bands, and they support this claim by changing and innovating the traditional practice of marching band through spending more money, performing more pageantry, and recruiting bigger numbers into their programs (Williams, 2011, p. 144).

Marching band holds a specific place both culturally and musically for the Southern United States. The origins and traditions of this activity are rooted in the military thanks to the support of John Phillip Sousa. However, music education has changed through different eras, and marching bands in schools no longer function the same way that they did when they were first created. The traditional elements are changing along with the repertoire, but the role of marching band does affect the trajectory of music education especially in the Southeastern United States (Williams, 2011, p.144).

Benefits of Marching Band

“The marching band also offers an opportunity for individual self-expression and the gaining of praise which is also needed for this age group” (Isch, 1965). Marching band gives its members a sense of “accomplishment and worth” (Isch, 1965). These positive experiences in marching band can lead to students furthering their marching career as non -music majors. An important factor in marching band participation is the enjoyment of the activity (Moder, 2013). Students that are anti -social or shy can find a safe place within the marching band. Belonging and enjoyment are two self -identifiers that can result in higher attendance in school and continuing with school when a student might have otherwise dropped out.

A marching band can contribute to the overall musicianship of its students. Playing and marching with an instrument is not an easy feat, but with the correct training and mindful instruction, this feat can be achieved. Students should be using the same tone production, breathing, and intonation techniques that a concert band would be using; therefore, marching band is an extension of the music-making process. “Show me a school with a well- trained marching band and I will usually be able to show you that this very same school has an excellent concert band” (Isch,1965, p. 1). Extra skills like discipline that is used in marching should bleed over into concert band (Isch, 1965).

Teamwork also evolves through marching band and music education. Students are often asked to work together. Working together builds relationships between students. In fact, students join musical ensembles for the social aspects of the environment. The chance to work together with friends, fundraise with others, Rehearse and perform for family and friends, and travel to new places together provide equal incentive for students in musical classes. Those same types of relationship building skills are useful in society as well as in

school (2018). Teamwork derives from a need for cohesion or unity. Each musician has his or her own place within both the ensemble and the ensemble sound. This position within the band is then solidified through rehearsals and individual practice. The individuals know they make up the pieces of a whole musical puzzle. Crucial factors that are used to build teamwork include: “goals, commitment, communication, leadership and role identification, social support and team identity” (Criss, 2010, p. 7).

Identifying goals for the classroom leads to a unified group. Students become responsible for the ensemble. Those clearly stated and attainable goals, reward the students when they are reached. Everyone strives in the same direction together. These goals give students a reason to “buy in” to the programs’ philosophies. After setting goals, another factor that contributes to success is commitment. Cohesion is created along with commitment. “Collaborative effort and the presence of a sense of community will develop the ability in students to be committed to a task or to a group” (Criss, 2010, p. 9). Commitment allows for better communication because students that are committed understand that the interactions within band are intended to help the whole group (Criss, 2010).

Communication can come in the forms of individual feedback and group feedback, but it also includes communicating with administration as well as parents. The director’s role in communication ranges from giving constructive feedback in rehearsals to a simple greeting of each student at the door as they enter the classroom; feedback also occurs when the director recognizes the effort that the students are putting forth whether they are successful or not. Those are examples of “individual feedback” (Criss, 2010). A director who communicates well allows for a model of communication that students can build on. The

next step in communication is to use “group feedback”. Students use their analytical capabilities to improve one another and the overall group (Criss, 2010); however, the teacher always sets the tone for communication (Criss, 2010).

Leadership, role identification, team identity, and inclusion are the final factors that emerge when producing an atmosphere of teamwork in an ensemble. “The existence of clearly defined roles, for both leaders and other group members, is a factor in the development of a cohesive team” (Criss, 2010, p. 5) The teacher sets the dynamics for leadership in the classroom. And students must understand that from the beginning; however, if given the opportunity, leaders will emerge among the peer groups. The director can then nurture those leaders in the classrooms while also nurturing the students that prefer to be active participants instead of leading participants. Sharing tasks with each other from director to students facilitates teamwork as well as growing specific skills that each student possesses’. By acknowledging individual skills, students feel included. Being included, leads to improvement in identity of the students. Comfortable students are motivated to participate with one another (Criss, 2010).

“When group members feel included in their group processes, the team is more flexible and more capable of adapting to new situations. When a team is tight and connected, players work hard, not just for themselves but also for everyone around them. They feel a loyalty to each other, as part of a performing organization, and as if they are part of a family” (Criss, 2010, p. 6) This bond is strengthened by “task support, non-judgmental acceptance, emotional support, and coach or team leader support” (Criss, 2010, p. 6). Task support is strengthened when tasks are being accomplished together. Non-judgmental acceptance includes students being allowed to be themselves without fear of retribution from their peers

or the teacher. Emotional support is the feelings that are created within the ensembles and assignments. Positive and honest reactions and feedback give the students emotional support throughout the program; this support can come from the teacher as well as the peer leaders or more experienced members of the ensemble. These factors all tie in to learning how to function as a team and successfully integrate working with one another alongside working with the director. A team mentality that nurtures the individual students is paramount because “nurturing the inherent desire for group support through the use of motivational strategies will result in better learning in the music classroom” (Criss, 2010, p. 9).

There are multiple assets to participating in music education. These factors benefit the lives of students by building upon the interpersonal skills and societal skills like communication and teamwork, but there are also intrinsic benefits that students can gain from music education including role identification. Either way, the music teacher is a component within the classroom that facilitates the positive aspects of music participation. The music teacher is also responsible for educating the students musically; choosing repertoire that is appropriate for the students is a pivotal part of furthering music education.

Choosing Repertoire

A research study conducted by Chaffin examined interviews from two three-year teachers and documented their how their perceptions on repertoire selection have changed in time (2009). “I used to just pick music, try it out, and if they got through it, we’d work on it and perform it. Now because of last year, I really study the score thinking about the type of players I have in the band to play those parts...I work hard to take notes during the auditions on who I have and what we attend [sic] to work on and what I think they can play. That has made a huge difference” (Chaffin, 2009, p.29). Choosing repertoire involves considering

different aspects within the band program including band size, band instrumentation, and band literature. Along with these realities band directors are forced to factor in, there is also a concern that the music decisions must provide opportunities for the students to grow and be nurtured in their furthering musical lives (Duzik, 2018).

Firstly, music must be chosen based on the merit of the music not the size or limitations of an ensemble; instrumentation should not keep small ensembles from performing worthwhile music. There are ways to adapt instrumentation to fit any band (Duzik, 2018). The question then remains what determines if a piece is worthwhile. State required repertoire lists are a great place to start when determining if a piece is worthwhile. “The value of these pieces is reinforced when they are included in festival programs and on state lists” (Weller, 2014, p.26). It is also useful when the director creates his or her own list of criteria when analyzing a piece before playing it. This includes listening to good examples of the piece as well as score study to draw conclusions about the role that the piece will have on the director’s program. Will it “nurture the growth of student musicians?” (Weller, 2014, p. 26). Some examples of what determines the merit of a piece are: “composer, structural elements, historical perspective, cultural perspective, theoretical elements, technical demands, musical demands and ‘hit lists’” (Allison, 2010, pp. 11-12).

Historical perspective and composer are the historical background of the piece that tells the director how to stylistically play the piece and sometimes the meaning behind the piece. Structural and theoretical elements refer to what type of piece the composition is as well as how the piece is organized. The technical and musical demands are what the piece requires of the students. Adjudication criterion forces the director to be realistic about the abilities of his or her students as well as if the piece is in line with reachable technical goals.

Lastly, the term “hit lists” refers to the inclusion of the piece on any state or festival lists (Allison, 2010).

Another tactic that can be utilized when choosing literature is the long-term musical goals for the students and the program. These long-term goals help directors to look at a piece and determine if playing it will fit into those goals; does it “educate, engage, and entertain” (Weller, 2014, p. 27). This requires directors to be aware of the level of their ensemble and choose music to fit that level. Listening to literature is a productive way of compiling a list of resources for literature (Currey, 2011). It is also important to select a variety of literature. “Selecting literature of diverse styles and origins provides much-needed variety for the director, students, and audience” (Weller, 2014, p. 28). Finally, after narrowing down ideas, concepts, and pieces, other directors are an excellent resource. Directors should feel free to talk with other directors about what pieces they have found success with and which pieces they tend to avoid. Directors could share expertise, experiences, and educational goals. This builds the musical community and helps fledgling directors to reach success (Weller, 2014). In music “A ‘balanced diet’ that takes into consideration these aspects of musical works should give students a well- rounded musical experience as performers and consumers of music” (Allison, 2010, p. 11).

Classroom Rehearsal Techniques

After choosing repertoire, a director must then teach the piece to the students. The process of teaching pieces of music to students occurs in rehearsals. This section will introduce different rehearsal methods that directors use to enhance their musical product. These rehearsal procedures include the teacher’s role in the class, aspects that characterize a successful rehearsal, and different aspects of rehearsal planning.

It is the teacher's role to set the environment of the music class, but the different rehearsal characteristics and procedures directors use play a part in their classroom goals, environment, and success. Rehearsal characteristics can be broken down into two sections: "personal characteristics and instructional behaviors" (Juchniewicz, Kelly, & Acklin 2014, p.1). Personal characteristics are the teacher's personality that contributes to the environment in the classroom. Instructional behaviors are the steps that educators can take to ensure that learning is taking place. These instructional behaviors can be both verbal and nonverbal (Juchniewicz, 2014). In a past study conducted by Blocher, a sample of 18 full-time band directors in Florida were chosen to investigate the different percentages of instruction that occur within typical rehearsals. Each set of results was broken down into verbal versus nonverbal together for the final percentages. "The results indicate that directors used nonverbal, instruction/direction approximately 27% of the time. However, comparison of the middle school participants' use of this behavior with that of the high school participants reveals that high school directors engaged in nonverbal instruction/direction almost four times longer than did the middle school participants" (Blocher, Greenwood, & Shellahammer, 1997, p. 463). Instructional behaviors such as feedback represented "1.21 %" of a typical lesson lasting twenty minutes, and nonmusical behaviors consisted of "8.47%" across all of the participating educators. (Blocher, 1997, p. 465). "Music educators frequently assume that a superior performance is an indicator of effective teaching. Yet studies have suggested that ensemble teachers perform a variety of tasks, techniques, and behaviors that influence the teaching/learning process, subsequently contributing to better performances" (Juchniewicz, et al, 2014, p.2).

In a study by Juchniewicz (2014), band directors that received superior ratings were asked a series of questions that included the most important aspects to look for in effective rehearsals. Music fundamentals was the first aspect that the participating band directors referenced. Music fundamentals include: “‘Tone Quality/ Production’ ‘Balance/Blending,’ ‘Rhythmic Accuracy,’ and ‘Listening/ Ear Training’” (Juchniewicz, Kelly, & Acklin, 2014, p.4). “Additionally, categories including ‘Conductor/Teacher Behaviors,’ ‘Use of Specific Warm-Ups to Teach,’ ‘Teaching Techniques,’ ‘Classroom/Environment/Behavior,’ ‘Selecting Literature,’ ‘Good Relations with Students,’ and ‘Miscellaneous’ also emerged from the categorization of the participants’ responses” (Juchniewicz, et al 2014, p.4). With these clear ending ideas in mind, the next step is to uncover what rehearsal procedures should be used to generate a successfully planned rehearsal.

Before planning a rehearsal, the director should set goals. “*The goals should be realistic and achievable*” (Colson, 2012, p. 4). These goals are for student use. When students are aware of the rehearsal goals, they are more focused on achieving the goals set for them. The director communicates the goals to the students, but also, the director must produce a plan with procedures that establish a basis for the goals to be reached. Goals can be musical in nature. It is also imperative to have big overarching goals including playing as a unit, balancing with one another, and producing characteristic sounds, but there can also be smaller goals during each rehearsal that feed into those larger goals. The smaller goals can be adjusted. Adjustments are based upon student improvement and previous rehearsals (Colson, 2012).

After constructing a list of goals, the next step to setting up a rehearsal is planning. “The most important aspect in music rehearsal is achieving an organized, well thought-out

rehearsal plan that seeks to meet the goals you have established” (Juchniewicz, et al, 2014, p.4). Planning includes choosing the music along with the order the music will be rehearsed. Planning also includes troubleshooting any problem areas in the chosen repertoire. Also, planning includes score study and preparation as well as developing phrases for optimum communication (Colson, 2012). Pacing is another level of planning that factors into overall rehearsal flow. The pacing of a rehearsal requires a detailed rehearsal plan that allows the conductor to move freely through rehearsal procedure. Pacing increases as educators become more experienced but can be improved through isolating the different rehearsal characteristics and techniques used by the director (Chaffin, 2009).

Rehearsals require goals, planning and planned pacing, but rehearsals of successful band directors also include segmenting and scheduling. Rehearsal segments vary from the opening and closing of a rehearsal (Colson, 2012). “The rehearsal strategy is a general plan (or outline) of what the conductor wants to happen during the rehearsal process. *Rehearsal process objectives are a part of this plan.* This plan and schedule also involve the warm-up period, the tuning segment, rehearsing of selected repertoire, and other rehearsal segments and procedures as needed” (Colson, 2012, p.9). These segments continue through other rehearsals. Every rehearsal starts and ends in the same manner because the rehearsal scheduling should not be a schedule based off one rehearsal; the scheduling should be based off of an overall plan through multiple rehearsals (Colson, 2012). This “shape and design” (Colson, 2012, p. 9) of the rehearsal scheduling that has been planned out to fit specific objectives can lead to a rehearsal that ends in triumph for both the educator and student (Colson, 2012). A few examples that can be utilized to enhance rehearsal proficiency include collaborating with colleagues, voice and image recording of the classroom in action,

observing an exemplary lesson and modeling what is observed, and listening to other proven successful ensembles (Chaffin, 2009).

Marching Band Rehearsal Techniques

Within the scope of marching band rehearsals, Goals and expectations are found in rehearsal situations. “Students must understand the expectations of the marching fundamentals program in the same way that they understand the expectations of the music program” (Perkins, 2006, p. 26). Another similarity in rehearsals is planning. Each marching rehearsal must be planned to accomplish specific goals while simultaneously fixing any smaller issues that may arise within rehearsals. “Before the season begins, I plot out every day and decide what we need to have done by that particular day. Students receive a calendar each month with the goals for each day and week written in” (Perkins, 2006, p. 26). Planning and giving the students calendars is a useful tactic in awareness. Once the goals for the day have been reached, the rehearsal could end early or be cancelled. The students can help motivate each other into reaching the set goals before the allotted time is up, or vice versa, if time runs out on a rehearsal without reaching goals, the students know that they have more to accomplish during the next rehearsal (Perkins, 2006). Rehearsals can be broken down into segments based on goals of the group. These segments can include, “attendance block, fundamentals, breaks, music at set, music in drill, run throughs and ending announcements” (Perkins, 2006, p. 27). Each rehearsal should follow the same routine with variations that change based on the goal of the rehearsal.

The difference between a marching rehearsal and other types of musical rehearsals are the marching fundamentals and heavily kinesthetic elements that exist in marching. “Marching fundamentals are to movement what practicing lip slurs, scales, etudes, and

rudiments are to development of a musician” (Perkins, 2006, p. 27). Learning a marching band show is easier for students when they are embedded with the correct marching fundamentals. Marching style and uniformity can differ from program to program, but the end goal is uniformity. “Bands that emphasize a fundamentals program are much more likely to reach a higher level of refinement in their performances” (Perkins, 2006, p. 27). The concepts of “music ensemble on the move”, “marching and maneuvering”, and whole show run throughs are also used in a marching band setting (Perkins, 2006, p. 27). “Music ensemble on the move” refers to marching and playing a precise section of the show to enhance any lacking areas (Perkins, 2006, p. 27). This is not the time to run the show from beginning to end. “Marching and maneuvering” means marching through a section of the show without the musical element (Perkins, 2006, p. 27). Taking out the extra layer of music from marching, allows students to focus and fix the kinesthetic elements within the drill. Finally, running through a show with both the music and marching is a method only used in marching band. The execution of marching is a priority in rehearsal and must be the first element that a director prioritizes, and then the other elements layer on top of marching technique from musicality to drill sets. “Great marching bands emphasize the elements that cause drills and music to happen, rather than emphasize the drill itself” (Perkins, 2006, p. 27).

Marching Band in Music Education

The concept of marching band being “in line” with music education is a continuing question among band directors. Marching bands no longer exist to only cheer on athletic teams. “The marching band is the most visible part of any band program” (Mason, 1985, p. 26). The visibility of the marching band lends itself to also be a large factor in public

relations between the community and the band program; however, the marching band is also a vehicle for continued musical education assuming the philosophical intent by the band director aligns with that musical idea. In the non-performance areas of “music theory, music history and literature, an aural awareness and discrimination, marching band can prove a useful tool. Theoretical knowledge of music is uncovered by different keys within the selected music as well as in the drill of marching band that follows melodic and harmonic patterns to form different shapes on the field. These drill forms represent musical structures including “phrasing, mood, instrumentation and style” (Mason, 1985, p. 27).

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Theoretical knowledge of music is uncovered by the use of different keys within the selected music as well as in the drill of marching band that follows melodic and harmonic patterns to form different shapes on the field. These drill forms represent musical structures including “phrasing, mood, instrumentation and style” (Mason, 1985, p. 27). Next, aural skills are increased when the band sings their part on the field in lieu of marching and playing. This creates awareness between parts on the field and allows for emphasis on the

kinesthetic side of marching over the kinesthetics of playing an instrument. Singing also enhances the ability to fix intonation and pitch issues (Mason, 1985).

Marching Shows and Competitions

Marching bands are becoming more visual as time passes (Mason, 1985). The different types of visual elements depend upon the type of show a band director chooses. Hewitt (2000) conducted a study to determine if director involvement in show concept development increased ratings. Directors can be involved in all aspects of the marching band show process from drill creation, music creation, and visual element creation. “The results show that although a plethora of stock musical compositions and arrangements are available for bands to use, many directors are choosing not to utilize them, opting instead to write, or have music written, specifically for their bands” (Hewitt, 2000, p. 27). These are considered stock shows and can be found through various websites. Stock shows are pre-made shows that allow a director to not have to decide on a unique theme; they also include all the components that directors would for their shows without having to hire out technicians to individually write the multiple components a marching show is made of. The downside to a stock show is that, while they claim to be customizable, the drill usually only has two sizes of small and large. It cannot be condensed down to include the specific instrumentation of bands. On the website *Woodwind and Brasswind*, there is an article about how to build a marching band show. Like many websites, they offer up multiple show ideas including theme, sheet music, guard work, guard uniforms, and drill. (2019) Directors are turning away from the stock show concept to show concepts that are created by professionals or the individual director (Hewitt, 2000).

For the band director choosing to write his or her own show, the budget demands can be less, but overall, Hewitt's (2000) study shows that directors are choosing to hire professional technicians to craft the different aspects of their marching show. Director involvement allows for the director to have a voice in the creation process of the show; the director can guide the writers with information about what sections are strongest and what sections are weakest. The director can inform the drill designer about the instrumentation for the drill. When music is commissioned for a band performance, the director can give helpful hints to the composer on the abilities of the band. "The difference in scores may occur as customized shows are generally developed in light of the various strengths and weaknesses of the particular band. As with many commissioned musical works, the composer is given certain compositional guidelines within which to create an arrangement. With a marching band, these often include the musical capabilities and deficiencies of the ensemble, sections within the ensemble and individuals" (Hewitt, 2000, p. 27). Directors are involved in their marching shows. This involvement and evolution away from stock marching shows has increased the amount of money and budgeting required for a successful marching band performance (Hewitt, 2000).

After choosing a show concept and deciding how involved the director will be, the next important aspects of a show depend upon the level of competition that the band program is willing to invest in. Competition has a positive effect on a marching bands' success because it gives the students a clear goal, but it also causes the students to focus on their musical skills in an effort to score a particular rating (Sheldon, 1994). The competition system and ratings were first implemented into the band curriculum in the 1970's. They were poorly organized at first but soon gained favor with students, parents, directors, and

administration (Rogers, 1985) “At marching band competitions, bands are judged on a variety of factors including how they look and sound on the field. Judges for marching band competitions are generally considered experts in their fields. They judge musical ability, visual ability, percussion, and color guard, assigning scores to bands in their different captions. Scores are then totaled and weighted which produce a band’s final score”

(Brimhall, 2018, p. 1). A common concern among educators is the accuracy of these judges and their ratings (Brimhall, 2018). The research collected by King (2009) suggests that, while smaller bands often receive a lower rating than bigger bands, the judges and their ratings at given competitions were fair (King, 2009).

Judging marching band requires observing both musical performance and visual performance skills for each band (Brimhall, 2018). The visual elements include but are not limited to the colorguard and equipment, show props, and horn flashes/movement that are put into each marching show. The music is one element with reference to the skill with which the music is performed both while moving and standing still. The next element is fundamentals of marching and sound production; for example, fundamentals include having every student marching with the same style, on the same feet, and covering the exact amount of field for each move. Then the other visual elements are judged by themselves by the percussion judge and the color guard judge. These judges are looking for the precision of the ensembles as well as accuracy in execution and overall effect. The last and final element is the overall effect of the whole show. From all of these factors comes a rating at each competition that a marching band can attend (2018, Brimhall). With all of these pressures for a rating and options to consider when picking a show, band directors are having to choose their level of

competitiveness and the role that they feel marching band should have over their program (Hewitt, 2000).

Other Factors

The other outside factors that are less performance based within the culture of marching band include time commitments, budget concerns, and administration approval. When comparing band director's ideals with administrative ideals, a study conducted by Rogers (1985) revealed that administrators view marching competitions in a positive light. They value ratings and substantiated proof of success. Administrators also value community support which is something a marching band can increase for a school system (Rogers, 1985).

Budget concerns and time commitments are two other factors that vary from program to program but are mentioned in several articles about marching band. There are "five primary indicators of success in high school marching band competitions: (a) size of marching band; (b) number of uncertified paid assistant instructors; (c) hours of weekly rehearsal; (d) scale of the directors' attitudes towards marching band and competition and (e) budget" (Leary, 2016, p. 57). Larger schools have more funding to put into the marching band, and therefore, score better and are more successful when competing. Schools that have a bigger population can have a larger number of students participating in band; the number of students that participate in band can correlate to more activity fees and funding from the students themselves (Leary, 2016). The time commitments required in marching band are often debated (Rogers, 1985). In a competitive marching program, students play the same repertoire for months on end while non-competitive programs have the freedom to present multiple shows and perform multiple pieces throughout the semester (Rogers, 1985). The

other side of time commitment is the amount of time that band directors are putting into their programs from after school rehearsals, to football games, to Saturday competitions, and extended practices for social functions like pep rallies. Band directors are putting in extra hours and asking the students to commit to these extra rehearsals as well, but they do it both for the love of marching band and for the success of their programs and students (Shaw, 2014).

Summary

The research compiled supports the premise that music education provides benefits for the students involved. However, marching band is a portion of music education under much debate within the music education community. There are arguments both for and against marching band; however, there is a lack of research within the area of marching band concerning how or if marching band has changed with our changing society and musical standards. With all the above information about music education, band, and marching band compiled, I am faced with a question concerning the state of marching band and how it has changed specifically in the Southern part of the United States. This led me to create this research question: The purpose of this study is to investigate the role and function of marching band; specifically, how has marching band evolved in the specific region of Southeastern United States from the 1980s to 2019s? Sub-questions are (1) How have best practices in instrumental music ensembles evolved? (2) How has marching band culture in the school and the state evolved?

CHAPTER THREE: METHODOLOGY

After reviewing literature concerning research into music education, band, and marching band, the purpose of this study is to investigate the role and function of marching band; specifically, how has marching band evolved in the specific region of Southeastern United States from the 1980s to 2019s? Sub-questions are (1) How have best practices in instrumental music ensembles evolved? (2) How has marching band culture in the school and the state evolved? The method conducted to answer these questions was accomplished through gathering data, coding the data for consistent themes, and drawing conclusions based off the recorded data.

This qualitative study is formatted as a multiple-case study. Multiple-case studies compare similarities and differences between cases. This type of study is made up of several, individual case studies that are then compared; According to Yin (2009), multiple-case studies allow for bigger amounts of data to be gathered, and, in turn, create a more “robust” study (Yin, 2009). For each case, interviews were conducted as the main source of data. The collected data can be defined in terms of theoretical replication or literal replication. Theoretical replication refers to any contrasting results between each study or interview, whereas, literal replication refers to similar results between the interviews (Yin, 2009).

The interview questions are a mix of informal, open-ended questions to highly structured, predetermined questions. The questions were predetermined to avoid leading and were asked in a specific order, but there were also open-ended flexible questions (Merriam, 1998). By using a structured format with a range of question types, the questions answered the overall research question and sub-questions. The responses given by participants, through the interview questions, compose a timeline of their participation in marching band from

their high school participation to their teaching experience in band; thus, the participants detailed their account of how marching band has evolved throughout time as they personally experienced it through years of participation in the activity.

The interviews were then transcribed and coded for themes. Contrasting and comparing themes between participants created a foundation for predictions based on the research topic of marching band and its evolution. In reference to Saldaña (2016), the method of coding used is *in vivo* coding. *In vivo* coding involves identifying specific words throughout each question of the interview and attaching those words to themes that occur within the data (Saldaña, 2016). Subsequently, those coded themes organized the data and produced results for the findings of this qualitative study.

Participants

The participants consisted of three band directors that retired from high school who taught in a specific region of the Southeastern United States. They represent different institutional levels of experience including community college and high school; they also have varying years of marching band participation including when they were in marching band as students. Each participant has superior ratings in marching band on the high school level for multiple consecutive years. The experiences of these participants allowed me to collect data that expressed what high school marching band was like in the eighties, nineties, and two thousand to reinforce the hypothesis that marching band has evolved over time and what factors could have affected this change.

The specific criterion for the participating band directors includes a history of superior ratings in marching evaluations for at least three consecutive years. Along with marching evaluations, the participants were involved in marching band championships and

have placed top five in their class at championships more than three times. The participants were chosen through suggestions from other highly revered directors with success in marching band; Furthermore, participants were chosen due to their posted state superior ratings at marching championships and evaluations. Posted state ratings were found through the band masters association online archive of ratings.

Procedure

Data sources included three semi-structured interviews. Semi-structure interviews allowed for follow-up and clarification questions. All three interviews were conducted in person and were recorded on a handheld digital recorder. The directors chose the setting of the interview.

To protect confidentiality, each director was given their own pseudonym identifier. Each director was given the same set of interview questions, which were expanded upon when necessary, according to the director's commentary. The interviews collected data from different eras of marching band from the eighties to present day by allowing the participants to give insight on the evolutionary timeline of marching band from when they were students participating in marching band along with any marching band experiences they have as educators. I transcribed the interviews and coded them for themes to draw initial findings.

Limitations

One limitation to my study is the lack of artifacts from the 1980s. I relied on the three interviews to give a clear view of what marching band consisted of in the eighties. Furthermore, relying on interviews means that I am relying on the recollection and memories of band directors who have retired from teaching high school in a specific state in the Southeastern United States. Memories are less exact and less reliable due to human the

nature of recollection. Another limitation is the scarcity of reliable research that has been published on my topic. Finally, I interviewed a small, specific population. In order to generalize, this study would need to be replicated with many band directors from varying eras within the Southeastern United States.

CHAPTER FOUR: FINDINGS

The following question and sub-questions initiated the process of gathering data for this study: how has marching band evolved in a specific region of Southeastern United States from the 1980s to 2019s? Sub-questions are (1) How have best practices in instrumental music ensembles evolved? (2) How has marching band culture in the school and the state evolved? Three band directors who retired from high school were interviewed using semi-structured, predetermined questions. Pseudonyms were used to protect their identity and the integrity of the study; John is interview 1; Adam corresponds to interview 2, and Blake's responses are interview 3.

All three directors taught in multiple schools within the same specific state in the Southeastern United States and taught beginner band, junior high band, high school band, and collegiate band. As head band directors, they received superior ratings in marching band for at least five consecutive years. The interview responses detail their experiences in marching band, and their opinions on the evolution of marching band over the past thirty years in a specific state in the Southeastern United States. Following *in vivo* coding guidelines by Saldaña (2016), the three interviews were transcribed, coded, and divided into three main themes: show types, external demands, and adjudication criterion (Saldaña, 2016).

Show Types

Since the 1980s, marching band in a specific state in the Southeastern United States has had three distinct show types: stock shows, theme shows, and conceptual shows. The traditional components for marching band include winds, percussion, color guard, and drum major. Each show type determined the role of each traditional component as marching band evolved and other components that have emerged.

Stock Shows

Stock shows are marching shows that are created without arranged music or excessive visuals. Music decisions included genres of rock and roll and popular music. They are to be entertaining to elicit crowd support. The music was purchased from a local music store and played without much alteration. According to John (2020), “Oh no, when I first started teaching, we would go to a huge music store, and we would pick our show music. It was \$25 a chart; we’d spend probably about \$150 and drive back home.” (John, interview 1, March 17, 2020). After the music was chosen, the director would hand write drill. The number of sets was small, and drill shapes were symmetrical with color guard as an outline. John stated, “I wrote all the drill myself by hand. It was simpler back then; this is from like 1980-1994, and there was a lot of symmetrical design not so much asymmetrical.” (John, interview 1, March 17, 2020). Hiring a color guard sponsor to write flag work and handle the color guard was necessary if there was not a color guard director on staff, but stock shows fundamentally consisted of music, drill, and color guard.

Directors were involved in all show decisions from buying music to handwriting drill. The style of the show included starts and stops. The band would march and play for one phrase then stand still for a few phrases; that was the drill and music pattern. Due to this pattern, stock shows were not seamless, but instrumentation for a stock show followed the traditional model including brass, woodwinds, and drumline. They played stock music that had not been changed or formatted in any way, and the music choices focused on crowd enjoyment and entertainment.

The only visual component on the field was color guard with their flags. The color guard served to outline the band drill while adding color to the show. Drum majors were

another component of a stock show. In the 80s, drum majors were a visual component due to the use of mace on the marching field. Color guard and drum majors were two commonly used elements to enhance visual interest from the crowd on to the field. The music and visual components would then be judged at marching festivals for their uniformity, technique, and style. The idea of competitive marching band would not come to fruition until the mid-90s, but stock shows were given a rating at the festivals they attended. Adam stated that marching competitions in the specific state did not begin until the mid-90s: “Even though drum corps had been competing forever, the idea of competitive band really didn’t come along around here until the mid-90s” (Adam, Interview 2, March 18, 2020). This indicates that stock shows were not competitive entities; they served to create enjoyment and to exhibit traditional, fundamental marching aspects. This military, precision-style marching included uniformity in marching style, horn angles, polished instruments, uniform length, and musical performance.

Music for enjoyment and entertainment was the goal for shows in the 1980s. Show creation and decisions were the director’s job. Traditional stock marching shows from that era marched onto the field, played popular music, and marched with starts and stops. Everything was fundamental, and the overall rating was based on how well the band marched and played together. Color guard was the epicenter of the visual package, they had to show a semblance of good technique and uniformity in their work. These show characteristics began to change in the mid to late 1990s.

Theme shows

In the mid to late 1990s, marching band shows deviated from the stock show template as the era ushered in theme marching shows; Theme shows were centered around a theme.

Directors would pick a theme as their show idea and then cater music, visuals, and color guard to match their theme. “We did theme shows. For example, we would do music from: Earth, Wind, and Fire, Paul Simon, Beatles, Michael Jackson. We did shows that the people understood.” (John, Interview 1, March 17, 2020).

Directors could still buy stock music charts and pieces, but the directors were arranging music to fit the theme and tell a cohesive story. Musical decisions were made for the theme instead of for their popularity and entertainment value. Themes could include the music of one artist or band, but a genre of music could also be a theme:

I can remember my last years at a specific school where we started transitioning into blue devils style of music and playing some jazz stuff not necessarily stuff that’s normal; you know, we did some different stuff with genres and that type of stuff instead of going rock and roll every year. (Blake, interview 3, March 18, 2020)

Other examples of themes could be musicals like *West Side Story* or *Chicago*; however, shows were motivated by entertainment value. Types of show music evolved, and the other musical elements were adopted.

Musically, the front ensemble was added. Through the use of marimbas, bells, xylophones, and vibes, the front ensemble created a new element of sound from the sidelines. When talking about theme shows, Blake mentioned how the addition of the front ensemble affected theme shows:

Then it just got further and further into the theme shows. Musically, early on, were more demanding. That probably started, in my opinion, with the percussion as the front ensemble started growing. The percussion book got

more challenging; you always had the guard stuff, but that percussion book, when it started getting bigger and you started rolling out five keyboards, to me, that's when it really changed. (Blake, Interview 3, March 18, 2020)

The drill design changed in shape from symmetrical to asymmetrical. Complicated drill shapes led some programs to hire drill writers instead of writing their own drill. The pattern of starting and stopping was traded for a show with more marching and playing continuously which meant the amount of drill sets increased. Bands still stopped after each song to transition into the following pieces, but programs were experimenting how to make shows continuous with no stopping in between songs by arranging musical transitions. Show concept, musical decisions, and drill design had evolved from stock shows to theme shows, but the visual component also changed.

Within theme shows in this specific state in the Southeastern United States, visuals changed with new components of equipment and full band movements. The color guard still led the visual portion but changed by adding components like rifles and dance along with flags. It was also becoming more common to see the whole band doing horn flashes and simple visuals during pivotal show moments. These visuals would have involved horn angles and simple movements including waves, adjusted marching size steps, and taking a knee. Visuals would be placed in static drill sets and were often put into the show after the music and drill were learned.

In comparison to stock shows, theme shows allowed for the music repertoire in marching band to expand from rock and roll into other genres, and new techniques for the format of marching shows began to change in the areas flow, asymmetrical drill, horn flashes, added instruments and extra color guard equipment. Musically, the addition of the

front ensemble innovated marching band sound for theme shows, and there was also the adoption of arranging music into theme shows which turned away from stock show music. Asymmetrical drill led to hiring drill writers who adapted to asymmetry instead of director written drill. Horn flashes, dance, and rifles were common visual elements in theme shows but were not as common in stock shows. These traditional components continue to change into the last show type.

Conceptual Shows

In marching band today, directors who want to be competitive gravitate to conceptual shows. A conceptual show is a show that expresses a clear concept. After the concept is chosen, the design package for the show is created including the musical and visual package. John (2020) explained:

It's going to be a concept show. The drill and the music have to be written in a way that it tells a story; it tells a story of ups and downs. It tells a seamless story with no stopping; it's just continuous down to your uniforms that your using, down to color flags that are all telling the same story (John, interview 1, March 17, 2020)

A seamless show that tells a continuous story can be a daunting task to create; Hence, to be competitive, directors are outsourcing a design team to create the concept, drill, and music and design the show. Directors are involved in this process by communicating with each expert on the bands' strengths and weakness, but they are no longer faced with writing their own drill and making all the extra decisions that a conceptual show requires. This allows the director to focus teaching and refining the show. The result is a seamless integration of drill, design, visuals, and music in a conceptual show. The music encompasses original pieces or arranged pieces instead of popular music that was easily appreciated by different communities.

The visual aspect is integral in conceptual marching band shows. Visuals are not voluntary; they are mandatory. “I think, now, every warm-blooded body on that field is viewed as a visual component rather than the color guard leading that component.” (Adam, interview 2, March 18, 2020). Compared to stock or theme shows, conceptual shows require visual contribution from everyone including winds, percussion, and color guard. These visuals include increased dancing and lower body contribution including ballet fundamentals like plies. It is also common to see different parts of the band doing different visuals at the same time to mirror their contrasting musical parts. Because music and visuals are intertwined, both ideas are now integrated.

According to Adam (2020), “You have to have designed a production that gets a point across musically and visually; that does both real well first of all, and that does both together seamlessly.” (Adam, Interview 2, March 18, 2020). In comparison, for stock shows and theme shows, the music decisions were chosen before visuals, and the visuals were rudimentary, fundamental, and outdated for conceptual shows. The musical decisions and visual decisions are equally important. One musical aspect is instrumentation.

Traditional instrumentation for a stock show was brass, woodwinds, and drumline. With theme shows, front ensembles were added. Now, with conceptual shows, the front ensemble has expanded its instrumentation to include obscure instruments, less traditional instruments including electronics, timpani, and keyboards. John (2020) referenced the shift in traditional components: “Now everywhere I've been, I've not always had a good front ensemble line which is your mallets, and I never used electronics. Nowadays, it's just so much of that on the sideline especially. We just didn't have the funds to do that” (John, Interview 1, March 17, 2020). Electronics and front ensemble are both mentioned as common

occurrences on the sideline for competitive, successful conceptual shows. New instruments and electronics are another component in instrumentation for conceptual shows.

Overall, conceptual shows are seamless. They require visual contributions from everyone on the field. Often, conceptual shows use electronics and enhanced front ensembles with the traditional components to create the atmosphere of the show. The show concept has to be clear and understandable. As stated by Adam about the cohesion of the aspects of a conceptual show, “I think you can’t place any one thing over the other when all of it goes together, but I definitely think you’ve got to do it well; do it together well, and there can’t be any question about what you’re doing.” (Adam, Interview 2, March 18, 2020). Choosing a cohesive, creative show can be complicated because of all the components that work together. Directors are now hiring experts to make the decisions so they can focus on educating and fine-tuning the marching band. The outsourcing, visuals, concepts, and original music choices have all changed from stock shows to now.

Conceptual shows are competitive in this specific state in the Southeastern United States. The idea of competitive dealing with marching band started in the mid 90s; there are programs that opt out of competition. If a program chooses to not be competitive, they might create a theme show. Therefore, it is not uncommon to see a theme show and a conceptual show performing. Programs choose not to be competitive for many reasons. One of those reasons is the increased demand that students and directors encounter due to the evolution of marching band in a specific state in the Southeastern United States.

External Demands

In a specific state in the Southeastern United States, marching bands have evolved over the past thirty years in show type, the demands that are required to execute those show

types has also evolved. Students and directors have been affected by the increased external demands that affect finances and involvement. Finances include the expense of marching band shows, and involvement includes student and director efforts.

Finances

Concerning show cost, all three directors indicated there has been an increase. Directors creating stock shows purchased music costing \$25 per song. Music for an entire show cost \$150. The drill was written by the director, and flags were made by parents in the community. Apart from music, extra show costs included buying equipment such as flag poles, drum- sticks, or reeds; occasionally, the color guard component would be hired out. John (2020) expressed show cost for stock shows; “We might’ve spent \$300 or \$400 on a marching show; it just wasn’t that big a deal to put it together for that.” (John, Interview 1, March 17, 2020). He also explained he used his small school budget or band booster’s funding to pay for the show.

In the 1990s, show cost increased from a few hundred dollars to thousands. John (2020) commented that he spent an average of \$5,000 on his marching shows for theme shows. “We generally spent about five thousand dollars on our shows the last few years I taught, and that’s everything. That’s the music, drill, and silks for the color guard.” (John, Interview 1, March 17, 2020). Adam also estimated that he spent around \$6,000 on average for his shows on the color guard and drum book and drill.

Additional costs resulted from music being arranged by an expert for a minimum of \$1,000. Depending on the program’s staff, directors might have to hire out a percussion instructor to create the drum book and a color guard instructor for the visual effects. The cost

of color guard work and a specialized percussion book could cost an added \$1500-\$2000 if no staff member was capable of writing those parts.

For the visual cost, drill writers became an option as drill changed to asymmetrical designs. The cost of a drill writer could be \$750-\$1000 depending on the expert writer. The drill also began to integrate the color guard into the sets instead of framing the band outside the sets. In order to sell the theme, directors correlated their flag colors and styles with uniforms to exaggerate the theme. The color guard began to use multiple flags and equipment; therefore, multiple flags had to be made, purchased, or borrowed. The color guard also started to use rifles on the field with flags. Rifles were an extra added cost. The costs of flag silk and rifles was a maximum of \$500.

With conceptual shows, the financial demand on competitive band programs increased over \$5,000. All three participants mentioned that it can be expensive to be successfully competitive in this specific state. Blake claims that the financial demand is the hardest change:

I'd say the financial aspects is the hardest thing about it, and that even goes to purchasing instruments. You're trying to buy different guard uniforms and trying to buy a front ensemble and a battery every four or five years while also buying the tubas or sousaphones. It's getting to where even that demand on poor programs is a lot. (Blake, Interview 3, March 18, 2020).

Specifically, he mentions how the financial demand is affecting lower socioeconomic areas. John faced a similar problem when he mentioned that he could not purchase the equipment other competitive bands were utilizing including electronics, props, and a bigger

front ensemble. He expressed how other directors were under pressure due to a lack of available funds:

I had one director say that there was a lot of pressure put on them to rate higher than what their marching band could do, and there's only two directors there. I asked her about her budget she said her budget is 10,000 dollars, and then, the other directors or programs that have beaten or scored higher than them have a \$20,000 to \$30,000 budget, and they've got three fourths of the people on staff. You just can't compete with that." (John, Interview 1, March 17, 2020)

This statement indicates that there are programs spending \$20,000 - \$30,000 on marching band shows, and that, financially, directors are affected by the increased financial demands on marching band in this specific state. The financial strain affects the director's ability to be successfully competitive. According to Adam, there are programs that have no goals of competition due to the requirements to be successful:

There are some really good bands in this state that don't even think about championships; as long as they get that superior rating, they're good. I can tell you about five programs right now that are phenomenal: not just good...phenomenal, and they don't care anything about championships; they're not going to spend that money they're going to march well, and play well, and take it to the house."(Adam, Interview 2, March 18, 2020).

Due to the increased demand, programs are choosing to not be competitive because they cannot afford to spend the extra money it takes to be competitive. Not all programs have access to a school budget, and they are tasked to fundraise money for their show. This is a

drastic change compared to the stock show era where shows cost \$300-\$500. And theme shows averaging \$5,000. Conceptual shows could cost anywhere from \$10,000-\$30,000. However, the increased financial demand is not the only external demand that has evolved.

Involvement

In the Southeastern United States, the level of involvement for directors and students has gradually increased in decisions, rehearsal time and outsourced experts. Each of the show types, dictate a different level of involvement in those areas. Stock shows had maximum director involvement in show decisions. Theme shows had increased student and director involvement with rehearsals, and conceptual shows require the maximum of student and director involvement in rehearsal time and outsourced experts.

Stock shows from the 1980s relied on director involvement. John (2020) states, “Until I got to a community college, I wrote all the drill myself by hand. It was simpler then. This is from 1980-1994.” (John, Interview 1, March 17, 2020). The directors were responsible for drill design creation; they also chose their own music and show ideas. “I picked the music all of them all the time.” (John, Interview 1, March 17, 2020). The director was involved by creating drill, choosing music, and teaching the drill. Depending on the program’s size, there could be multiple directors helping with the marching show, but there were no extra rehearsals. Programs taught their marching show during the school day in their allotted fifty-minute time slot.

Apart from the head band director, school-hired staff were involved in the execution of a stock marching band show. “We did most of it ourselves. Eventually, if we did hire out, it was usually somebody local.” (Blake, Interview 3, March 18, 2020). The people that were being hired were color guard instructors. The rest of the show execution occurred through the

work of the program's staff. Stock shows required maximum involvement from band directors; these shows relied on the education, involvement, and capabilities of the directors, but they did not require extra rehearsal time or outsourced experts. Directors were expected to be prepared for every rehearsal, but the show demands were less; therefore, the rehearsal time was minimal. "Back when I first started out, we never went after school. We went 50 minutes during the school day, but once you started seeing those competitive shows and things like that started happening, we started scheduling different." (Blake, Interview 3, March 18, 2020). The students came to band practice during school, learned the show, and performed it for the community.

With theme shows, the level of involvement changed for the directors and students. As the drill changed from symmetrical to asymmetrical, directors began hiring out drill writing. "When I went to community college, the band program the numbers were so big I hired out a drill writer to do the drill. I would give him the parameters like how many sets I wanted to do; I'd give him the charts that we were playing, and then, he would do the drill design." (John, Interview 1, March 17, 2020). The directors gave the drill writer parameters and instructions, but this took some demand off of the directors by deleting drill writing while adding demand for the director in rehearsal time.

Rehearsals for theme shows began afterschool in the mid-90s with competitions. "One place started a night championship and it wasn't as much of a festival environment anymore it was more of a competitive environment. Then, we started afterschool things." (Blake, Interview 3, March 18, 2020). There would be two to three rehearsal days after school. One day would be for the full band, and one day would be for color guard and percussion. Typically, the color guard and percussion would practice on the same day. "We

had extra rehearsals on Mondays and Thursdays for marching season to get ready for marching contest... Mondays and Thursdays from 3:30-5:00 we had an extra three hours of rehearsals.” (John, Interview 1, March 17, 2020). Along with those extra rehearsals, the directors and students still had to practice for stand tunes, pep rallies, and parades.

Student demand also increased musically and visually. Music repertoire expanded which forced the students to expand their ability to play multiple genres and styles.

I can remember my last years at a specific school where we started transitioning into blue devils style of music and playing some jazz stuff not necessarily stuff that’s normal; you know, we did some different stuff with genres and that type of stuff instead of going rock n roll every year. (Blake, Interview 3, March 18, 2020)

Another external demand that students were facing in the theme show era was additional visual demands. Fundamental horn flashes and basic visuals were added to marching band shows to create emphasis in pivotal show moments; these visuals typically happened while the band was standing still in a set. The students were now asked to march stylistically, play musically, and remember visuals.

In theme shows, student demand increased along with the directors. The students are expanding repertoire and participating in visuals with the traditional marching and playing components of marching band. The directors devoted more time through afterschool rehearsals and the planning for those rehearsals. Rehearsing during the school day was no longer enough to be a competitive band program. With the inception of conceptual shows, the external demands on rehearsals and visuals increased again for students and directors.

Conceptual shows require even more rehearsals. John (2020) remarked, “I know the more competitive schools in this state start at 1:45-4:00 most days and expect the kids to be there. It’s not a ‘you get to leave and go do this’; the bus will be leaving and they’re still rehearsing and that’s every day (Adam, Interview 2, March 18, 2020). Conceptual show directors added rehearsals to produce a successful, competitive show. Directors are work on the enhanced musical and visual elements because the complexity of these shows makes the show difficult to learn and retain for the students.

However, directors are now hiring teams of experts to help with show execution. “I know that a lot of people out there now, especially the bigger schools, they bring people in. Sometimes it’s 10-12 people a week that are just out there on the field working feet and doing some sectional stuff.” (Adam, Interview 2, March 18, 2020). This concept was uncommon in stock show or theme show rehearsals in this specific state of the Southeastern United States. Directors hire expert help including show designers, writers, and consultants to clean and enhance the show concept. Instead of focusing on the concept, directors spend more time planning rehearsals and fixing problems as opposed to the older system of creating everything and teaching it.

The time commitments and added rehearsal techniques are also affecting students. Students have to come to the extra rehearsals which sometimes creates sharing issues with afterschool commitments. John (2020) commented:

Of course, I would have conflicts. You know, in a small school, a lot of your kids are going to be involved in more than one thing. I’d have football players who would go to football practice and volleyball players that would go to volleyball, but a lot of

times we would share, and the coaches and I, we worked together extremely well with that. (John, Interview 1, March 17, 2020)

Students are now having to split their time with activities due to the amount of afterschool practices, but the biggest change for the students has come through the added visual element.

We demand so much more out of them because they still have to prepare for the Christmas parade and all of the things that bands have done forever, but now, during these intense rehearsals that we have going on, we ask a student who may be struggling in English to do a plie while they're playing running sixteenth notes.

(Adam, Interview 3, March 18, 2020)

In conceptual shows, students dance while playing and marching. There is a lot of lower body involvement in conceptual shows versus the traditional visuals in theme shows.

Students are rehearsing complex visuals ideas on top of complex drill and ethereal, original music. Due to the complexity of the conceptual shows, students are also required to focus and retain more than ever before in modern day marching band. John illustrates the added external demands on directors and students in the following quote:

You still have to go to junior high football games and 'play go team go' and take beginners playing 'jingle bells' down the parade route, but you're asked to stretch 10 thousand dollars with a 150-piece band and go compete for a state championship. You see students who stumble over their feet every day in the real world out there doing ballet in some cases, but it's not just that they're doing it; you taught them. Then said added in a plie to sell this musical moment you planned with this flag thing going on in the background. So, it's not just the demand you're asking out of your students. It's your whole

program; not just your directors but your design team, as far as the competition is concerned.” (Adam, Interview 2, March 18, 2020)

Comparatively, with stock shows, students showed up for band practice during the school day and learned the show; the director involvement was in the show creation and execution elements of marching band. Theme shows required more rehearsals to prepare everything and minimal visuals from the full band, but directors could hire out drill writers and arrangers to minimize involvement in those areas. In conceptual shows, the time commitment of rehearsals increased as well as the complexity of the visuals. Directors that are competitive and successful outsource expert help which minimizes their involvement to teaching over creation. The changes gradually occurred as show type and competitions evolved. The evolution of external demands and show types created the third theme: Adjudication criterion.

Adjudication Criterion

There are two judging systems used in a specific state in the southeastern United States. The two systems are the three-judge system and the captions style system. The competition determines the used style of judging, but caption style is the newest system, and the three-judge system is from 80s festivals to today; however, the caption system was created as show type and external demands evolved.

Three-Judge System

“Everything was a festival where you just got a rating. So, when it [competitions] did come along, there was no caption stuff. It was three band guys or girls with maybe a color guard, drum major and percussion judge.” (Adam, Interview 2, March 18, 2020). There were three to five judges making the decisions resulting in a rating for a marching band: “1” is

superior; “2” is excellent, “3” is good, “4” is poor on the rating scale. There were three band judges tasked with rating the band performance along with one color guard judge and one percussion judge exclusively for those sections. The 3- judge system was about fundamental show concepts according to Adam:

When we first started this [competitions] it was all about fundamentals. How well do you march? how well do you play? Does the color guard look like most of them have decent training and are together? That’s pretty much it, and those are very fundamental concepts. (Adam, Interview 2, March 18, 2020).

The marching style needed to be consistent, and the music had to be played stylistically to receive a superior rating. Visuals were judged on uniformity apart from the color guard and percussion judges, the three band judges were responsible for the visual, musical, and marching elements. “Well at one time, it was just three judges plus the color guard, drum major, and percussion judges; so, you might have 5 or 6 people up there judging and three 3 band judges had to try to catch it all: the visual, the performance, everything.” (Blake, Interview 3, March 18, 2020).

As shows began to evolve, the extra elements on the field, specifically in theme shows and conceptual shows, complicated the three-judge system. Judges had been basing their scores on fundamentals, and now, they were faced with scoring new visual, musical, and drill demands. One judge could miss a visual or musical moment by focusing on a different area of the field from the moment. It was harder to judge the overall band performance because of the limited focus one judge had in terms of judging the field for the entirety of the show.

The insurgence of the competitive element required judges give out ratings and rank bands. It is possible to get number scores in the three-judge system, but the scoring sheet is less detailed, and the weighted scores allow for bias. With three judges, if one judge disliked a show, but the other two liked the show, a low score could by one judge affect that bands chances of a high ranking because one vote in three is a large percentage. According to Adam (2020), when you had two bands with the same rating, ranking those bands was difficult:

Well, yeah, if three guys or girls say this band was better than this one then you can't be too angry at that, but if these two say this one is better over this one and the scores were all close, it's a tough pill to swallow. (Adam, Interview 2, March 18, 2020)

Marching band in a specific state in the Southeastern United States was quickly evolving, and the three-judge system became less capable of accurately scoring evolving elements. Ratings were easy, but band ranking was difficult because there were no expressed guidelines for scores only ratings. In order to alleviate judging issues, caption style judging was adapted.

Caption Judging

Caption style judging is more subjective than the three-judge system. There are at least eight judges scoring bands through captions. "If you break it up and let eight people have a small say, and they're not being asked to judge such a wide range of things. It's definitely more subjective." (Adam, Interview 2, March 18, 2020). Each judge is allocated a specific part of the show to analyze. Within each caption, there is a detailed judging criterion that determines the overall score in each section. Then, instead of a rating, the judges compile

their scores. The totals are then averaged for a final score. Final scores determine the ranking of each band in their class, and who wins the competition. Compared to the three-judge system, the caption style diminishes bias. With caption style judging, there are more judges which means each judge's score is a smaller fraction of the total score.

Caption judging changed the scoring of the bands and also changed the judged components of the band. Instead of being fundamental, caption judging has two categories. Adam describes the categories:

Well, because of the criteria that have been set on each judge's sheet, there are certain elements that could be construed as bias; meaning "I like this better than I like this", but most of that criteria on the sheets in caption style have two categories: 1) what you're doing and 2) how well you're doing it (Adam, Interview 2, March 18, 2020)

The three-judge system focuses on how fundamental elements are executed. Caption style judging has fundamental elements, but there is concerned with what the students are doing on the field as well as how they are doing it. This includes general effect, visuals, musical features, and other elements.

Directors decide on which competitions to attend based on the judging style and adjudication criterion. Noncompetitive bands might choose to attend a festival, three-judge system competition. Competitive bands attend competitions that are caption style and the adjudication criterion determine show decisions and creation. Caption style judging exists because of the evolved competitive atmosphere. "When you go to this caption thing, in those situations, there's usually not a rating. The caption judging system for the vast majority of the time is only used in competitive environments." (Adam, Interview 2, March 18, 2020).

However, in Adam's opinion, the caption system does a better job of evaluating the extra efforts in marching shows today.

So now, more of your efforts as a band director and your students are being judged; rather than a more visual- oriented judge talking about you color guard while something else is going on that they missed, but they might be more comfortable talking about color guard. So, that's what they mention over the other cool thing they missed. We have come from very fundamental to more efforts of more people involved in design and execution. Their efforts are being judged better. (Adam, Interview 2, March 18, 2020)

The three-judge system of judging is fundamental; It tasks three band judges to analyze the music, visual, and marching components for accuracy and uniformity. When stock shows and theme shows were common, there were less components on the field; therefore, it was easy to determine a rating. Increased components including props, visuals, front ensembles, and different equipment, resulted in increased demand on the judges. It was difficult to determine which band was best because successful bands were equal in rating. The differences between bands were related to design and visuals not fundamentals. Then, caption style judging came about.

Caption judging added extra judges. It also included detailed scoring sheets. Judges could now score their part by checking off boxes on the score sheet. A good judge will comment on those new design elements and tell a director how to improve versus identifying fundamental weaknesses.

Hopefully, a good judge can take what happened on that field and apply it to that sheet and there's not a lot of 'you know, I really like swan lake, and I

really don't like this Halloween show, but man, they really played the fool out of this because they played through the crazy articulations' instead of 'I didn't like your show'; the sheet today takes out a lot of perceived bias. (Adam, Interview 2, March 18, 2020)

The judging system evolved with marching show types. Both systems have a place in the marching band world, but caption style exists due to the evolution of marching shows.

Summary

In conclusion, this specific state in the Southeastern United States experienced an evolution in marching band; The data indicates that the themes are marching show types, external demands and involvement, and the adjudication criterion. Show types in the 1980s began with stock shows built on rock and roll and director written drill. In 1990s theme shows, the music was arranged and chosen to enhance the theme; Directors also began to hire out drill writing. Lastly, conceptual shows are the modern-day formula for competitive marching bands. The shows are handwritten, original, and designed by a team of experts; shows are seamless and portray one concept.

Students and directors are affected by the changing show types because it increases external demand through involvement, financial, and rehearsals. The students and directors are sacrificing time to attend extra rehearsals to maintain show excellence; Directors are planning extra rehearsals while finding time to work on standard parade music and stand tunes; however, the financial commitment has increased as shows require more to be competitive. Directors' and students raise the funds to be competitive, and those increased external demands led to changing criteria for judging marching band.

The adjudication criterion changed from the three-judge system to the caption style system. The three-judge system consisted of three to five judges. It was based on how well bands performed fundamentally. Ratings of a 1,2,3, or 4 were the way of scoring bands. As more elements were added, caption style judging was created. Caption style consists of eight to ten judges who score from the caption sheet. This method allows bands to get a total score for their efforts which changed where the bands ranked in their class and comparatively, to other classes.

Marching band looks different today when compared to the 80s concerning the three main themes of show type, external demands, and adjudication criterion. If the trajectory continues, directors will continue to innovate marching band. Marching band is viewed as art because of its big productions, seamless designing, and flawless execution. “Marching band has evolved and gone through a metamorphosis; its more ethereal and more art to me.” (John, Interview 1, March 17, 2020).

CHAPTER FIVE: CONCLUSIONS

Review of the Study

Four years of teaching led me to contemplate marching band. As a director faced with making show decisions, I would come up with an idea, find music to fit, and find someone to write the drill and percussion book. From that point, I hired a guard instructor for flag work, rifle work, and dance; I also hired someone to help the drumline during band camp. I wanted my show to be entertaining, but I also wanted the students to learn and enjoy their time in marching band. I began to realize through participation in competitions that if I wanted to be competitive, I needed to adapt to a more expensive method.

My students and I wanted to be competitive, but I knew my district would never be able to afford a budget that would sustain a competitive marching show. While at state evaluations for a specific state in the Southeastern United States, I observed schools who received superior ratings. I was ecstatic to be on that list of superiors; however, I was bothered by the fact that only three other programs from levels 1A, 2A, and 3A rated superior with mine. These thoughts and motivations led me to research the evolution of marching band in a specific state in the United States.

The literature explored the benefits of music education, history of marching band, benefits of marching band, choosing repertoire, classroom rehearsal techniques, marching band rehearsal techniques, marching band in music education, marching shows and competitions, and other factors. The research compiled in those areas support the premise that marching band provides educational benefits for the students involved in music. However, marching band is under much debate, and more research on the the evolution of marching band is needed.

Historically, according to Williams (2016), marching band holds a role in the culture and traditions of this specific state in the Southeastern United States. “Pride, tradition, and honor” are three ideals that are upheld by marching band. (Williams, 2011, p. 142) Further research indicates that the benefits of marching band are musical and societal. Students earn life skills and musical skills through participation in marching band. In an article by Isch (1965), he stated that marching band cultivates self-expression and self-actualization. Later in the article, Isch (1965) stated that a good marching band often indicates a good concert band (Isch, 1965). Marching band’s traditions and benefits are then discussed through the different types of competitions, shows, and various factors that contribute to the making of a good marching band. Combining my personal teaching story with the available literature, I created the research question and sub-questions to further identify the evolution of marching band is needed.

The study investigated the role and function of marching band; specifically, how marching band evolved in the specific region of Southeastern United States from the 1980s to 2019s? Sub-questions are (1) How have best practices in instrumental music ensembles evolved? (2) How has marching band culture in the school and the state evolved? Lastly, lacking prior research on my topic allowed me freedoms in designing this study. The method used for this research study determined the amount and types of results that were gathered.

This study is defined as a qualitative, multiple-case study. A multiple-case study allowed the researcher to compare and contrast data from different participants. The collected data can be defined in terms of theoretical replication or literal replication. Theoretical replication refers to any contrasting results between each study or interview,

whereas, literal replication refers to similar results between the interviews (Yin, 2009). I focused on theoretical replication to define the maturation of marching band. For each case, interviews were conducted as the main source of data. The interview questions were a mix of informal open-ended questions and predetermined semi-structured questions and were completed by three band directors who have retired from teaching high school and represent the different levels of education

The interviews were recorded, transcribed, and coded for themes. Themes and compared information resulted in predictions based on the research topic of marching band and its evolution. In reference to Saldaña (2016), the method of coding used is *in vivo* coding. *In vivo* coding involves identifying specific words throughout each question of the interview and attaching those words to themes that occur within the data (Saldaña, 2016). Subsequently, those coded themes organize the data and produce results for the findings of this qualitative study.

Research Conclusions

After reading relevant research, gathering data, and drawing conclusions from that data, the following research questions can be answered: How has marching band evolved in the specific region of Southeastern United States from the 1980s to 2019s? Sub-questions are (1) How have best practices in instrumental music ensembles evolved? (2) How has marching band culture in the school and the state evolved?

How has marching band evolved in a specific state of the Southeastern United States?

Interviews from the three participants led to themes of show types, external demands, and adjudication criterion. Stock shows were the first type of show. They were fundamental and required complete director involvement. Directors bought the music, wrote the drill, and

taught the show. These shows functioned to entertain the community and cultivate enjoyment for the students. Financially, the demand was low for a stock show. The cost could range from \$300-\$500. The involvement and rehearsal demands were also less for stock shows. There was no after school practices and no outsourced experts that helped put the show together except for a color guard instructor. Once the show was on the field, directors could go to a festival and get their ratings using the three-judge system. That was the end of their marching band process in the 80s. There was little demand; it was a stock show, and they used the three-judge criteria.

The next show type is theme shows. Oftentimes, they were still functioning for enjoyment and entertainment, but instead of picking out popular tunes, the music picked had to fit within a certain theme. These theme shows expanded the repertoire from rock and roll hits to genres. Theme shows were telling a story on the field about the specified theme. Movies, bands, genres, and musicals were all popular themes that were used to evolve marching band. The drill changed from symmetrical to asymmetrical which meant directors began to hire out drill writers to create competitive drill. Visuals were added in spots where the band was standing still including horn flashes with no lower body involvement. The cost of these shows began to range from \$1,000-\$6,000. This is an increase in the financial demands on the marching program. The cost came from hiring a drill writer, music arranger, and someone to write the percussion music. Also, there was still a need to hire out for color guard work. Hiring out experts to help with the musical content of the shows became the norm. There was also an increase in involvement and rehearsal demands during this era. Afterschool practices began which took up extra time for both the students and the director.

Extra planning time was required for the director, but the director was still in charge of the execution of the marching show with the help of school staff.

The shows that are used today are conceptual shows. A design team decides upon a concept and chooses visuals and music to present that concept. Concepts can be one word such as circles, or they can be based off of ideas such as the tree of life. The music for these shows is almost always original or arranged. Gone are the days of buying music off the shelves and putting it directly on the field with no arranging or alterations. The cost of these shows includes drill writers, arrangers, consultants, and fellow instructors. The financial demand has increased to the \$10,000-\$30,000 range. This is a significant increase in cost from the few hundred dollars a stock show cost.

The director involvement has changed by more added rehearsals with some band programs practicing an extra 2-3 hours after school every day. This means increased planning time and commitments for the students and directors. The rehearsal demand has also grown with conceptual shows as students are being asked to dance on the field while moving and playing. The visual aspects that are occurring now would have never been done in stock shows or theme shows. Marching band is asking that everyone be a part of visuals the entire time while still producing a seamless, clear production of the chosen concept.

Adam culminated the evolution best with this statement:

So if you want to put a big stamp on it you can talk about the caption vs the 3 judge system; you can talk about the scoring system; you can talk about how many ppl you bring in to make your band good; you can talk about fundamentals; you can talk about whatever, but at the end of the day, a marching band today is asked to do the exact same thing they were asked to do 30,40,50 years ago except when it comes to

the amount of rehearsal time you do for a less than 10 minute show, but to be competitive the things that you have to ask them to do repetitively over and over at a super high level has changed 5,000%. (Adam, Interview 2, March 18, 2020)

How have best practices in instrumental music ensembles evolved?

When looking into the rehearsals and foundational practices concerning marching band in this specific state in the Southeastern United States, I discovered that not much has changed in best practice techniques. Adam stated that the process has not evolved. “The answer to this question [What does your typical marching rehearsal consist of?], for me, that hasn’t changed very much through my whole career.” (Adam, Interview 2, March 18, 2020). Even as the visual demand increases, best practices for marching band in the form of rehearsals, students, and performances are still planned, organized, and executed the same as they were thirty years ago. There has been little evolution in this area.

Everyone is still rehearsing with the same components. The music rehearsal is run similarly to how a concert band is rehearsed. Musical performance and excellence are the number one goal for directors. “People that have heard my bands play know that’s my most important thing. I want them to play well.” (John, Interview 1, March 17, 2020).

Then marching fundamentals, drill sets, and the other visual aspects are worked on until the goals of the rehearsal are met. Rehearsal goals are specified, organized, and planned out in detail for every rehearsal, and directors are also still focused on the same societal cultivated through marching band; they want to their students to grow through skills of dedication, analyzation, and teamwork.

The only contrasting view on this fact that was presented to me was a statement made by Blake:

It seems like the difficulty on the musical performance has gone down and then, the visual elements difficulty has gone up a lot. Not to say that your top tier bands can't do both, but I think you've got programs that are trying to mimic some of those, and they're putting more emphasis on the visual over the playing. You know, which is a bit of a disappointment to me, but I'm old school. (Blake, Interview 3, March 18, 2020)

He indicates that in conceptual shows, music demand has gone down as the visual demand can increase. Even if the musical demand has lowered to accommodate the visual demand, the best practices of marching band are similar.

How has marching band culture in the school and the state evolved?

The culture schools throughout this specific state has changed as marching band evolved. Marching band was created to entertain the crowd; it is still a factor in show decisions, but shows are no longer built for entertainment and enjoyment. This leads to a decrease in support from other parents in the community. Due to the change in motivations, directors are trying to educate their crowds, band parents, and administration to appreciate the new types of conceptual shows. Without educating the crowd, crowds complain and dislike the band.

Competitive programs that are bringing home trophies have an easier time gaining respect and support because they can be compared to athletics; however, that can be a double-edged sword because band is not a sport. The culture is being pushed into sports and extracurriculars with the development of state championships, but some bands are having to create two marching bands because they may or may not get to march at halftime.

For example,

There's a school near here that pretty much tells every school that they play that they can bring their band but you have to perform before halftime when they show up so

that the football team can be out there warming up, or they can stay and play post game. Well, who wants to stick around after a football game; Let's say you lose, there's a lot of things that go into play there. So a lot of people just say" alright I'll bring a pep band" so instead of doing that, some people are just saying 'I'll stand out there and play a couple tunes I know they like for a few minutes and get off the field' (Adam, Interview 2, March 18, 2020)

This quote indicates that marching band is less accepted culturally, and that some directors acknowledge that fact; they are choosing to accept innovative ways around the negative community culture of conceptual shows at football games instead of changing their competitive goals and choosing entertaining concepts. By answering the research questions, the findings and conclusions of this study could have further implications for music education.

Implications for music education

Marching band is often questioned for its contribution or lack thereof to music education. The interviews that I conducted indicate that music education is being taught through marching band. Music is the most important aspect of marching band. However, there are other implications concerning the evolution of marching band and music education.

The first implication is the assessment that to have a successfully competitive marching show costs a substantial amount of money. Directors are hiring designers and consultants to succeed. Due to socioeconomics per school district, not all programs have equal resources. This leads to the question if marching band is fair for all schools in a specific state in the Southeastern United States. Monetarily, bigger schools with higher socioeconomic status will have access to more funds; whereas, smaller schools with lower

socioeconomic status will have less monetary resources. If money is a prevailing factor like these interviews suggest, the smaller schools or lower socioeconomic schools could have to choose to not be competitive. Thus, the financial demands are creating a competitive atmosphere only available for certain schools.

Another implication is the lack of support for marching and its correlation to music education. If communities and administration are less supportive due to the complexity of conceptual marching shows, that creates an issue for music education and its advocates. Originally, marching bands performed halftime shows to support athletics and to enhance gameday spirit. If marching bands are playing less in the stands and picking shows that are difficult for some communities to accept because of the new transition away from popular music they know to original, arranged pieces they do not know, there is a chance that the community will support the band program less because they might not enjoy the music of conceptual shows like they would have the popular music of theme shows. This, in turn, could make people less supportive of music education because it is no longer impacting their lives in a positive way. Blake mentioned in his interview that even he did not enjoy some championship winning shows, and he is educated. If other directors cannot enjoy the shows, the crowd probably will not either. The crowd is less supportive and might not want their kids to sign up for band in the future even though conceptual shows do have positive elements.

Community support and culture creates another implication. The definition of successful differs between each person, community, and program. There could be directors that prefer popular music that entertains the crowd and are, therefore, content with continuing to perform theme shows instead of evolving to the newest trend of conceptual shows. The

community and placement of the program also factors in to show type and acceptance. Some communities might enjoy classical music while others only appreciate popular music which affects their ability to want to support the marching band. Director preference or community preference factors in community and culture; hence, the definition of success might not include state championships. Success differs between each program, director, community, and student. With such variety in definition, there is no exact way to determine what programs are successful or not.

Conceptual shows are creating well-rounded musicians, performers, and people; this is another implication for how this evolution has affected music education. Unlike marching band in the 80s, conceptual shows ask the students to dance, be visual, and open their minds to new music. The musical package is no longer about popular, well-known music, but instead, has turned to original, ethereal pieces that broaden both their visual and musical repertoire. There are woodwind features for the instruments that are less important in traditional marching band. The music is being played and prepared like a piece for concert piece in phrasing, shaping, and dynamics. The students are becoming better players through those musical elements and color guard members are putting down their equipment to play their instruments during the show; this could never happen in theme shows or stock shows because the guard served as the visual component.

Competitive bands are thinking about their craft as art instead of entertainment and gameday spirit. Marching band is creating well-rounded performers. However, if this study were to be replicated or added too, there are some suggestions that could further these implications.

Suggestions for future research

Concerning further research, a change in the amount and type of participants could be pivotal. These participants were retired from high school before they experienced teaching competitive conceptual shows; It would be good to include a participant from that era that was still involved in the competitive atmosphere.

I also think an individualized research study on one show type could be beneficial. This study is an overview of the major evolutionary points of marching band in a specific state, but if only one show type was focused on, the information regarding that show type would be more thorough. There are many other ways to take this research study and branch off into other studies, but while researching this topic, I noticed some evolutionary aspects in myself concerning marching band.

Conclusion

I reflect on my marching band experiences while focusing on this study. I disliked marching band in high school and college; I was a double reed player which meant that I marched different instruments including saxophone, mellophone, baritone, and front ensemble throughout my career instead of the oboe. In hindsight, being proficient on multiple instruments helped me become a better educator, but as a student, I missed playing my instrument during marching season.

As an educator, I had to refocus my feelings about marching band. The students would know if I was not committing to marching season, and then, they would follow my example. It was my job to inspire, motivate, and cultivate the best marching experience for them. As time passed, I began to enjoy teaching marching band. I picked shows that were entertaining and was proud with the performances and superior ratings. I also loved working

with the color guard because of the break in musical focus to physical focus it provided. My dislike for marching band changed to pride and enjoyment; however, I pondered if life would be easier without the extra demand of marching rehearsals and competitions.

Through this study and a return to graduate school, I have affirmed what marching band means to me. I learned how to be a leader, played multiple pieces, and made lifelong friends while simultaneously gaining instrumental skills that enhanced my teaching capabilities. There has been an evolution of marching band in my specific state, but as a lifelong participant, marching band cultivated an evolution of my own.

Appendix

Interview Questions:

1. Describe your teaching background (specifically number of years and anything else you'd like to include)
2. What is the role of marching band?
3. What are the components that make up a successful marching band?
4. How is your marching band show idea chosen? Where does the idea come from?
5. How is the musical/visual package chosen for your show?
6. What other aspects might you have to consider when choosing the elements of your show (I.e. band size, instrumentation..ect.)
7. How involved are you or your head director in the show creation and design process?
8. From other directors, outsourcing experts, or extra staff, do you have help with show execution? If so, what do the extra members help you with when they are available?
9. Financially, how much do your marching shows cost? Where does that funding come from? How has this cost changed from when you started teaching?
10. How has the show picking process changed over the course of your career?

11. What types of shows were you performing when you started marching band compared to now including any similarities and differences? (feel free to detail out the progression of types of shows from your experience including when you were involved in high school marching band)
12. If we define the typical marching components as woodwind, brass, percussion, and color guard, are there any other components that you feel are necessary to having a successful marching band experience? (possible examples: electronics, varying equipment, etc.)
13. Has the role of those typical components changed over time? If so, how?
14. Describe your rehearsal process/ format for a typical marching band practice.
15. What days and times do you rehearse including during school and after school?
16. How do you know what to work on in a rehearsal?
17. How big of an impact do judges' comments have on the types of things you rehearse?
18. How do you define a competitive marching band? Has this definition changed over the course of your career? Do you consider your program to be competitive?
19. What areas were being judged at competitions when you started teaching versus what areas are being judged now?

20. Does administration and community affect the role, purpose, or competitiveness of a marching band program? If so, how?
21. What musical skills are you teaching through marching band?
22. Do you rehearse marching band music similar to how you rehearse concert band?
23. Outside of the musical components, what social or life skills are you hoping your students gain through participation in marching band?
24. Has marching band evolved over time?
25. In what ways has it evolved? Why has this evolution taken place? Do you credit any of the evolution to the examples in BOA and drum corps?
26. Any other aspects or components that I have left out that are important and should be mentioned?

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