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A Survey of Public Junior and Senior High School Band Directors: Opinions Concerning Rated Band Festivals in the State of Arkansas

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A SURVEY OF PUBLIC JUNIOR AND SENIOR HIGH
SCHOOL BAND DIRECTORS' OPINIONS
CONCERNING RATED BAND FESTIVALS
IN THE STATE OF ARKANSAS

A Thesis

Presented to
the Graduate School
Ouachita Baptist University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

Robert E. Adams

August 1968

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SCHOOL BAND DIRECTORS' OPINIONS
CONCERNING RATED BAND FESTIVALS
IN THE STATE OF ARKANSAS

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August, 1968

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CHAPTER I

BACKGROUND AND AIMS OF THE STUDY

Statement of the Problem

The purpose of the study was to determine the opinions of the public school band directors of Arkansas concerning the administration of the rated band and its musical and educational value to the students and directors of bands. Various opinions exist concerning the desirable and undesirable aspects of such programs.¹ Harold C. Hind states:

There have been several arguments advanced against contesting, chief among them being the plea that time devoted to working up a test piece could be more profitably employed in improving the general repertoire of the band.²

However, Hind later states:

Every band should make a point of contesting at one or more local contests every year, for competition acts as an incentive to hard work and also serves to show whether or not progress is being made.³

¹William H. Ames, "A Survey of Public High School Music Teachers' Opinions Concerning Competition Music Festivals in the State of Washington" (unpublished thesis, State College of Washington, Pullman, Washington, 1950), p. 1.

²Harold C. Hind, The Brass Band (London: Hawkes and Son, Ltd., 1934) p. 89.

³Ibid.

Importance of the Study

According to J. Raymond Brandon, director of the North Little Rock, Arkansas, High School Bands and secretary-treasurer of the Arkansas School Band and Orchestra Association,

Rated festivals were present in the state of Arkansas from about 1935 until the middle of the 1940's. They were discontinued by vote because the majority of the band directors felt that the rated festival should be returned to the non-rated type. In the past there has been a great deal of controversy over the educational value of the rated festival. Some educators felt that non-rated festivals would be more compatible with the true aims of education.¹

The rated festival was reinstated in the state of Arkansas in 1967. The fact that the rated festival was eliminated and then brought back merits an organized investigation into some of its desirable and undesirable features. Since controversy has existed over the value of the rated festival, a further need for this study existed.

The opinion of many leading music educators is that the tremendous growth of the entire public school music program -- band, orchestra, and vocal -- can be attributed to the development of the music competition-festival programs in America.²

¹Statement by J. Raymond Brandon, in a personal interview on March 7, 1968. Permission to quote secured.

²Horace R. Hay, "A Comparison of the Texas and National Music Competition-Festival Programs" (unpublished Master's thesis, Texas Christian University, Fort Worth, 1952), p. 2.

During the years from approximately 1913 to 1941, the nation's instrumental contests experienced tremendous growth as illustrated by the following report:

Nineteen hundred and forty-nine schools . . . were represented by the 57,373 students entered in the National School Music Competition-Festival for 1940 -- the fifteenth year of this activity. In 1940 district and state competitions, which serve as preliminaries for the national finals, enrollments totaled in the neighborhood of 10,000 bands, orchestras, and choruses; 7,500 instrumental and vocal ensembles; and 15,000 instrumental and vocal soloists -- well over a half-million students all told.¹

In the state of Arkansas approximately 10,400 students participated in the state band festival in 1967. Evidence has indicated that the rated festival was outgrowing the available facilities. At the February 24, 1968, called meeting of the A. S. B. O. A., problems of holding the state festival in Hot Springs, Arkansas, after 1968 were presented. The membership of the association approved a proposal that the State Solo and Ensemble Competition be held in conjunction with the five Regional Band Festivals in March of each year. This change was intended to alleviate the overcrowding of the schedule at

¹A. R. McAllister, "The National School Music Competition-Festivals," Annual Report of the National School Band, Orchestra, and Vocal Association, Music Educators National Conference Yearbook (Chicago: 1940), p. 505.

the State Band Festival. In effect this ruling means that solos and ensembles would be played once instead of twice.

Definition of Terms

Rated festival. The term rated festival is defined as the type of activity in which musical organizations actually play for a rating to be given by a judge. Ratings of I, II, III, IV, or V are given.

According to the "A. S. B. O. A. Checklist of Duties" of 1967-68, the following was to be given to judges to be used as a guide in assigning ratings:

Division I (Superior) - This division represents the finest conceivable performance for the event and the class of participants being judged: worthy of the distinction of being recognized as among the best. This rating might be compared to a percentage grade of 95 to 100.

Division II (Excellent) - This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects, yet it is a performance of distinctive quality. (87 to 94)

Division III (good) - This rating is awarded for a good performance, but one that is not outstanding. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities. (80 to 86)

Division IV (Fair) - This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instrumentation or lack of rehearsal time. (75 to 79)

Division V (Below average) - This rating indicates a performance which reveals much room for improvement. The director should check his methods, instrumentation, etc., with that of more mature organizations. (74 and lower)¹

Contest. A contest will mean a musical event in which there is only one winner, as opposed to the rated festival where several bands can receive the highest rating if they reach the highest standard.

A. S. B. O. A. The abbreviation A. S. B. O. A. refers to the Arkansas School Band and Orchestra Association.

Band Music. Band music refers to music performed by a large ensemble of brass, woodwind, and percussion instruments as opposed to music performed with voices or strings.

Band Director. A band director is a person trained to instruct brass, woodwind, and percussion solos and ensembles.

Background of the Study

The history of band music contests in the United States goes back to about 1926. Dykema and Gehrkens state:

¹Arkansas School Band and Orchestra Association, Checklist of Duties, A Report on the Responsibilities of State and Regional Officers (Little Rock: Arkansas School Band and Orchestra Association, 1966), p. 4.

By 1926 state wide high school music contests were being carried out in about twenty different states. In 1926, under the auspices of the Committee on Instrumental Affairs of the Music Supervisors National Conference, the first National School Band Contest was held in Fostoria, Ohio. Beginning in 1928 the National School Band and Orchestra Association compiled lists for solo and ensemble music which was to be used by the various competitors. At a meeting held in January 1937 the National School Band Association adopted a regional competition plan by which the country was divided into ten regions, holding a competition conducted under national rules and with national standards of adjudication in each region. Today the competition involvement¹ is more or less entrenched in every state in the union.

Today, about two-thirds of the fifty states have rated festivals.

Some band directors in the state of Arkansas had been in favor of bringing back the rated festival for several years but the actual movement to reinstate the rated festival began in the 1950's. Supporters of the rated festival gathered more support. On July 9, 1966, a committee was named to study a proposal for a rated festival in Arkansas. A member of the A. S. B. O. A. Board of Control reported on the proposal to the Board of Control at their meeting on that same date. A copy of this proposal was mailed to the membership of the A. S. B. O. A. in August, 1966. The proposal was presented for final vote at the

¹Peter W. Dykema and Karl W. Gehrckens, The Teaching and Administration of High School Music (Boston: C. C. Birchard and Company, 1948), p. 310.

meeting of the Arkansas School Band and Orchestra Association on November 3, 1966. The vote was by secret ballot. Of the 137 votes cast, seventy-eight were for the rated festival and fifty-nine were against.¹ A simple majority was required for passage.

The primary argument for the rated festival was that the band directors encouraged the students to compete with each other for chair positions at home, for chairs in regional and All-State bands, for ratings on solos and ensembles at state festivals, and for band grades. At the same time there were no means of rating the directors on the quality of their work or the strength of their programs.

The arguments against the rated festival were that an art form cannot be rated, that ratings breed ill feelings between directors, and that too many directors will work on only three festival numbers at the expense of teaching their students anything else.

Delimitation of the Study

This study dealt with the rated festival for concert bands in the state of Arkansas. No attempt was made to investigate the contest or rated festival of any other state,

¹Minutes of annual meeting of A. S. B. O. A., November 3, 1966.

or to compare the Arkansas festival with another state festival. The solo and ensemble portion of the festival was not included in this study.

Sources and Treatment of Data

A questionnaire was prepared and sent to the membership of the Arkansas School Band and Orchestra Association. The information thus gathered has been tabulated and conclusions drawn. Additional information has been drawn from personal interviews and letters. Published opinions and other background information has been drawn from reference materials.

Organization of the Study

The first chapter deals with the statement of the problem, purpose of the study, and the background and delimitation of the study. Chapter II analyzes the opinions of the band directors of Arkansas concerning the present status of the rated festival. Chapter III deals with opinions concerning the future of rated festivals and the feasibility of continuing them. Chapter IV consists of the summary and conclusions.

CHAPTER II

OPINIONS OF THE BAND DIRECTORS OF ARKANSAS CONCERNING THE PRESENT STATUS OF THE RATED FESTIVAL

The purpose of this study was to determine through a survey the opinions of the public school band directors of Arkansas concerning the rated band festivals.

The questionnaire was mailed to 188 band directors throughout the state of Arkansas. In many school systems the senior and the junior high school band director is the same person. In this case, the letters were addressed to the senior high school address only.

Of the 188 questionnaires mailed 134, or 71.2 per cent, usable returns were compiled. The results of the separate questions are reported in this and the following chapters. Only the opinions of the band directors of Arkansas concerning the present status of the rated festival are analyzed in this chapter.

I. CLASSIFICATION OF BANDS

The mailing list of the Arkansas School Band and Orchestra Association was used to obtain the addresses of all the members of the association. Bands in every classification were represented by the responses. The

following classification key was included in the questionnaire, and directors were asked to indicate their classification.

(AAAA)	1200 and over	- grades 10 through 12
(AAA)	800 to 1199	- grades 10 through 12
(AA)	400 to 799	- grades 10 through 12
(A)	250 to 399	- grades 10 through 12
(B)	150 to 249	- grades 10 through 12
(C)	149 or less	- grades 10 through 12
(DD)	Second bands - Orchestras (Specify junior or senior)	
(D)	First year bands - Orchestras	
(EEE)	800 and over	- grades 7 through 9
(EE)	500 to 799	- grades 7 through 9
(E)	499 or less	- grades 7 through 9

Table I is a tabulation of the number of responses by classification of the 134 responding band directors.

II. FESTIVALS ATTENDED

The band directors were asked to indicate which festivals their bands attended; choices given were: Regional Festival only, State Festival only, and (both) Regional and State Festivals. The data are shown in Table II, page 12.

III. CONTROVERSY

The first four questions of the survey were designed to secure information regarding the controversy over the actual time and place for voting on the rated festivals. The directors were asked if their vote was influenced and whether they would vote the same way again.

The question was asked, "Do you think that the rated festival idea was presented in the state of Arkansas at the

TABLE I

RESPONSES, BY SCHOOL CLASSIFICATION, OF 134
 BAND DIRECTORS LISTED IN THE 1967-68
 MAILING LIST OF THE ARKANSAS SCHOOL
 BAND AND ORCHESTRA ASSOCIATION

Classification of schools	Number of directors responding	Percentage of directors responding
AAAA	4	2.9
AAA	10	7.4
AA	19	14.1
A	22	16.4
B	27	20.1
C	18	13.4
DD	1	.7
D	4	2.9
EEE	10	7.4
EE	13	9.7
E	5	3.7
No answer	1	.7

An overwhelming majority of 111, or 82.8 per cent of the directors, answered "No" when asked, "Was your time

appropriate time?" Eighty-eight, or 65.6 per cent, of the band directors felt that the idea was presented at the right time and thirty-three, or 24.6 per cent, did not. Thirteen, or 9.7 per cent, did not answer the question.

TABLE II

FESTIVALS ATTENDED BY 134 BANDS WHOSE
DIRECTORS RESPONDED TO THE SURVEY
FROM WHICH THIS STUDY IS DRAWN

Festival attended	Number of bands	Percentage of bands
Regional Festival	11	8.2
State Festival	5	3.7
Regional and State Festivals	117	87.3
No answer	1	.7

When asked, "Do you think that the location and time for voting on the adoption of the rated festival for Arkansas was appropriate?", ninety, or 67.1 per cent, of the band directors answered affirmatively. Thirty-three, or 24.6 per cent, answered negatively. Twelve, or 8.9 per cent, did not answer the question.

An overwhelming majority of 121, or 90.2 per cent of the directors, answered "No" when asked, "Was your vote

influenced by pressure from other members of the A. S. B. O. A. ?" Only five, or 3.7 per cent, said their votes had been influenced. No answer was given to this question by eight, or 5.9 per cent, of the directors.

In regard to the question, "Would you vote the same way now as you did at the time of the original voting?", 109, or 81.3 per cent, said that they would vote the same way again. Only twelve, or 8.9 per cent, said they would not. Thirteen, or 9.7 per cent, did not answer.

IV. PHYSICAL FACILITIES

The physical facilities for the State Band Festival in Hot Springs, Arkansas have been a problem for the participants for many years. The Convention Auditorium, completed in 1963, was a valuable addition to the available facilities. This auditorium is well lighted and the acoustics are good. The seating capacity is adequate and every seat is arranged to give its occupant an excellent view of the stage.

Some inconveniences exist in the new auditorium. The bands which are to perform on the Convention Auditorium stage are scheduled with five to ten minutes allowed for changing places on the stage. As one band is performing on the stage another band is warming up (tuning and last-minute rehearsal) in a nearby room. Still another band is

sight-reading in another room. The rooms provided for the bands to use in warming up and sight-reading are not sound-proofed, and the band on stage, the audience, and adjudicators are disturbed during the performances. One band director has commented that he does not know whether he hears his own band or another while he conducts his band on stage. Noise from the air-conditioning unit is nearly as disturbing as the noise from the sight-reading and warm-up rooms.

Some band directors have been concerned about the change in temperature between their warm-up room and the performance stage. It seems that after satisfactory intonation has been achieved in the warm-up tuning, it is lost by the time that the band appears for performance. Many directors have said that there is a deviation in temperature of 10 degrees.

Another facility for bands at the State Band Festival is the Hot Springs High School Auditorium. This small auditorium has been used for many years; it contains plank floors and damaged seats, and is poorly lighted. The stage in this auditorium is quite small - much too small even for the size of the auditorium. In addition, it is difficult to enter and exit through the narrow doorways. Bands, including those with sixty and more members, are assigned to perform in this auditorium. It is awkward to seat a band

of fifty or more on the stage and uncomfortable for the bandsmen to perform. The band director is left little room from which to conduct. Adjudicators have inadequate facilities in the auditorium. Their tables are placed on the top level of the balcony - the warmest location in the room. This is not a good vantage point from which to view or hear the musicians on stage. Most people seem to agree that the acoustics in the auditorium are inadequate.

The Hot Springs High School Gymnasium is the third performance location. The gymnasium, which is extremely large with a lofty ceiling, has even poorer acoustics than the High School Auditorium. A band's balance, blend, and intonation are hampered when performing in this building. Since the band is placed on a stage at one end of the gymnasium and the audience sits in bleachers at either side, the audience and adjudicators have difficulty in hearing band performances clearly.

In the survey questionnaire responses, eighty-five, or 63.4 per cent of the band directors, declared that they did not feel that the present methods and facilities for handling the State Festival are adequate. In answer to another question, ninety-five, or 70.8 per cent, replied that they were in favor of a State Solo and Ensemble Competition being held in connection with the Regional Band Festivals beginning in 1969. In reply to another

question, seventy-five, or 55.9 per cent of the band directors indicated that they believed bands should be required to achieve a first or second division rating at the Regional Festival to qualify for the State Festival.

In reply to the question asking whether they felt that the band competition should be held at the regional level only, eliminating the State Festival, the majority of the directors answered "No". Ninety-five directors, or 70.8 per cent, were opposed to the elimination of the State Festival; 29, or 21.6 per cent, were in favor of eliminating it; and 10, or 7.4 per cent, gave no answer.

In spite of the problems which exist with the Hot Springs facilities, the majority of directors seem to be willing to continue with the rated festival as it is now operated and to hope that some of the difficulties will be alleviated in the future.

V. EFFECTS OF THE RATED FESTIVAL ON STUDENTS

The section dealing with the effects of the rated festivals on students was a very important portion of the questionnaire. Some approaches to this area covered the kind of spirit which resulted between students of different schools, which type of festival provided the greatest social value, which type provided the greatest musical value, and which type provided the greatest educational value. The band

directors were also asked whether the rated festival created more desire, interest, and determination in their students.

The data in reference to the question, "What kind of spirit do you feel is the result of rated festivals between students of different schools?" are reported in Table III.

Alfred Lee Rudd, Jr., in a quotation, has this to say about the merits of contests for students:

It is extremely human to desire to excel or to win. The competitive spirit is usually more prevalent during the formative years of youth than at other times of life. The junior and senior high school pupil likes the excitement which a contest arouses and wants to be a part of a competing group venture. The contest affords one outlet for his desire to perform. Also, the contest gives him a chance to look upon his school with great pride, because it may have produced one or more "winning groups", and above all, he enjoys the experience of going out of town.¹

The next information requested pertained to whether the rated or non-rated festival provided the greatest social value to the student. Of the 134 directors answering, fifty-eight, or 43.2 per cent, stated that the rated festival provided the greatest social value; fifty-five, or 41 per cent, stated that the non-rated festival provided the

¹Alfred Lee Rudd, Jr., "The Advantages and Disadvantages of Contests and Festivals In the Public School Instrumental Music Program." (A Dissertation submitted to the Faculty of the Chicago Musical College as partial requirement for the degree Master of Music, Department of Music Education, Chicago, Ill., June 1947). p. 42, citing Robert W. Milton, "On School Music Contests and Festivals," Music Educators Journal, Vol. XXXII (November-December, 1945), p. 30.

TABLE III

OPINIONS OF 134 BAND DIRECTORS CONCERNING
THE SPIRIT BETWEEN STUDENTS OF
DIFFERENT SCHOOLS RESULTING
FROM RATED FESTIVALS

Spirit	Number of directors	Percentage of directors
Friendly competitive spirit	27	20.1
Unfriendly rivalry	12	8.9
Respect for high standard of accomplishment	49	36.5
Resentment of high standard of accomplishment	3	2.2
Unfriendly rivalry and resentment of high standard of accomplishment	2	1.4
Friendly competitive spirit and respect for high standard of accomplishment	22	16.4
Friendly competitive spirit and unfriendly rivalry	1	.7
Respect for high standard of accomplishment and resentment of high standard of accomplishment	1	.7
All four	2	1.4
No answer	15	11.1

greatest social value, and twenty-one, or 15.6 per cent did not answer the question. Several commented that social value was not important.

When asked, "Which provides the greatest musical value?", seventy-nine, or 58.9 per cent of the directors, indicated that the rated festival provided the greatest musical value; forty, or 29.8 per cent, implied that the non-rated festival provided the greatest musical value; and fifteen, or 11.1 per cent, did not answer the question. Rudd says that:

It encourages individual band members to study their instruments seriously because of competition with other players on the instrument, of the same age, and in the same environment; it creates immense loyalty to the band program and awakens the whole student body to an increased respect and enjoyment of fine band literature.¹

Some of the comments by the band directors in favor of the rated festival were: "It provides incentive for musical excellence, inquiry, and practice." "It gives the student a better idea of what is expected in musicianship." One director said, "Note versus rote"; and another said, "The goal of the high school music program should be to create an appreciation for good music by exposing the students to good and varied literature - perfection will come slowly."

¹Ibid., p. 42, not citing Robert W. Milton.

On the questionnaire the question was asked, "Which provides the greatest educational value - the rated festival or non-rated festival?" The results are shown in Table IV.

TABLE IV

OPINIONS OF 134 BAND DIRECTORS CONCERNING
WHETHER THE RATED OR NON-RATED FESTIVAL
PROVIDES THE GREATEST EDUCATIONAL VALUE

Type of festival giving greatest educational value	Number of directors	Percentage of directors
Rated festival	71	52.9
Non-rated festival	51	38.0
No answer	12	8.9

Some of the comments on this question follow: "The rated festival is much more objective." "Students can enjoy the great satisfaction of doing a hard job well and feel pride of accomplishment." "Depends upon the director and his approach." "Gives students and directors a much more defined goal, which is plainer to see and understand." "Develops esprit de corps in the better bands." "It gives students something to work for rather than just getting criticism." "Gives the students a chance to hear other bands perform and for the students to decide the rating in their minds."

Those opposed to the rated festival made the following comments: "Often, especially in smaller bands and smaller schools, making a good rating hinders the teaching of music and music fundamentals." "Too much by 'rote' and not 'note' - sight-reading should be required if the rated festival is to be used." "Music education is lost to the teaching of winning." "The time spent preparing for rated festival eliminates much of the time we could spend exploring new music, going deeper into the mechanics of composition and some of the finer things of a larger variety of selections." "Because of the rated festivals I have had to cancel one concert per year and many other local public supported events." "Many directors spend one-half of each school year in preparation for two rated festivals working on the same three selections. I feel this is a case of misplaced values and not at all what music education should be."

The final question concerning the effects upon the students was, "Have you found that the rated festival creates more desire, interest, and determination in your students?" The response was almost two to one affirmatively with eighty-five, or 63.4 per cent, answering "Yes". Forty-three, or 32 per cent, replied negatively and only six, or 4.4 per cent, did not answer. Many directors stated that the rated festival stimulated more student interest and participation.

Most students seem to want to be members of a winning organization and are willing to sacrifice time for extra practice and rehearsal with a good attitude. Those students who are seriously interested in their band work can be distinguished from those who participate for prestige, parental expectation, or fellowship by evaluating their attitudes. Tradition plays an important part in the determination shown by some students. They do not want to be the group not to uphold the winning tradition established by an earlier group. Few band directors said that their students have lost interest in band due to preparations for rated festivals or considered the extra work a chore. One band director in answering the question on the questionnaire said, concerning determination, "Determination to make a 'I'-yes; determination to understand and appreciate music - ?" However, he later stated that, "It creates a higher spirit and desire for perfection in the students and directors."

VI. EFFECTS OF THE RATED FESTIVAL ON THE DIRECTOR

The next area of the questionnaire dealt with the effects of the rated festivals on the band director. The question was asked, "Do you think that your teaching methods have improved since the return of the rated festivals, as a result of working for a rating?" Seventy-eight, or 58.2 per cent, of the band directors answered negatively and forty-

seven, or 35 per cent, answered in the affirmative. Nine, or 6.7 per cent, did not answer. Some of the directors who answered negatively commented: "Some schools have situations where they will probably never be able to receive high ratings in their classification and this is very frustrating for students and band directors." "The trend to classify band directors because of the ratings (without) knowing the situation or conditions under which they teach." ". . . I have had to neglect fundamental teaching." "Tends to be very hard on the health of the director." "Leads to unfriendly atmosphere (between) the students and director." "Less and less friendly cooperation among the band directors themselves." "Some directors use this as a snobbish device." "It puts pressure on a director who is trying to build a program." "Bad attitude on the part of some directors." "I worked my students just as hard before the rating system." "My methods do not rely on a first division rating." "My band will learn to play music and interpret it like musicians, festival or not."

Some positive comments to the question were: "It requires the director to choose music more carefully and rehearse more carefully." "It stimulates better preparation and presentation by directors." "Helps new directors become organized toward sound musical goals." "It helps the director evaluate his work and compare it with other

directors." "Provides motivation for directors." "Provides incentive to . . . strive for musical perfection." "The rated festival is a challenge to the conductor, therefore he maintains a fresh attitude toward music."

The responses to two questions concerning pressure for an organization to maintain a superior rating will be tabulated simultaneously. If a director answered "No" to the question, "Have you received such pressure already?", he would naturally not answer the next question which asked, "From what source has this pressure come?"

The majority, 114, or 85 per cent, indicated that they had received no pressure and only eighteen, or 13.4 per cent, stated that they had received pressure. Two, or 1.4 per cent, did not answer the question.

Table V contains the answers given to the question, "From what source has this pressure come?" Some respondents checked more than one answer or wrote in their own answer. This accounts for the number of sources shown in Table V.

When asked, "Do you think that Arkansas bands in general have improved their performance since the return of the rated festivals?", seventy-seven, or 57.4 per cent, of the directors answered "Yes", while forty-four, or 32.8 per cent, of the directors, answered "No". Thirteen, or 9.7 per cent, of the band directors did not answer the question.

TABLE V

RESPONSES OF 134 BAND DIRECTORS INDICATING
FROM WHAT SOURCE PRESSURE HAS BECOME
EVIDENT FOR THEIR ORGANIZATION TO
MAINTAIN A SUPERIOR RATING

Source of pressure	Number of band directors receiving pressure	Percentage of band directors receiving pressure
Students	9	6.7
Townspeople	8	5.9
Director	5	3.7
Townspeople and school administration	2	1.4
Students and townspeople	1	.7
Parents	1	.7
All three (students, townspeople, and administration)	1	.7

Many of the directors answering affirmatively added "definitely" to their answer. Some of the directors said it was too early to tell and some indicated that they had not listened to enough of the bands at the festivals to know.

VII. MUSIC SELECTION

The question was asked, "Do you think that the present free-choice system of music selection is an advantage to the director?" Of the 133 band directors answering this question, 106, or 79.1 per cent, felt that it was an advantage; 24, or 17.9 per cent, felt that it was a disadvantage; three, or 2.2 per cent, felt that it was both an advantage and a disadvantage; and one, or 1.7 per cent, did not answer the question. Many of the band directors who felt that the present free-choice system of music selection was an advantage to the director based their opinions on the idea that each band director knows the members of his band and their individual and collective capabilities. Therefore, the director attempts to choose music which he knows is within the grasp of his band. Those who felt that the present system was a disadvantage to the director cited examples of some directors choosing music for their band to perform at the festivals which was much easier than music they would normally choose. They complained that some directors chose music which was well below the level of difficulty that could be handled by their bands.

VIII. ADJUDICATION

A portion of the questionnaire dealt with the band directors' opinions concerning adjudication at the rated festivals. The issues on which they were questioned were (1) the effect of scheduling on consistency of judging standards; (2) assignment of ratings upon consideration of classification; (3) adjudicators' placement of emphasis upon non-musical aspects; (4) adjudicators' comments on the performance of individual band members; (5) adjudicators' suggestions of ways directors can improve shortcomings in their band's performances; (6) adherence by adjudicators to the judging and scoring rules; (7) the ranking of bands (too high, too low, or about right); (8) the feelings of directors toward adjudicators' comments and conclusions; and (9) the selection of adjudicators for festivals.

In response to the question, "In your opinion, are standards of judging more consistent when bands of the same classification are scheduled together?", 112, or 83.5 per cent of the band directors, answered affirmatively, while only fifteen, or 11.1 per cent, answered in the negative. Seven, or 5.2 per cent, did not answer the question. The State Band Festival schedule booklet for 1968 shows that all bands of like class had the same judges and performed in the same place. However, one band director called to the writer's attention that there appeared to be some discrepancy

among the different panels of adjudicators. His comment indicated that a higher percentage of I and II ratings were given in class A in 1968 than in other classifications. Since the issue was raised, the writer tabulated the percentages of bands receiving a I or II rating in all classes. Table VI contains the percentages in each class. These statistics could be examined in a number of ways, but it was felt that an analysis of the figures in depth was beyond the scope of the study. The reader has been left to draw his own conclusions.

In answer to the question, "In your opinion, do judges take into consideration the classification of bands they are judging before assigning a rating?", seventy-eight, or 58.2 per cent, answered "Yes" while forty-two, or 31.3 per cent, did not feel that the judges took the classification into consideration. Fourteen, or 10.4 per cent, did not answer the question.

The band directors apparently did not feel that adjudicators place too much emphasis on the non-musical aspects of a band's performance. Such comments as, "The band is well disciplined" and, "The band makes a good appearance" sometimes appear on rating sheets, but 118, or 88 per cent, indicated that adjudicators did not give too much emphasis to those non-musical aspects. Twelve, or 8.9 per cent, felt that too much emphasis was given, and four, or 2.9 per cent, did not answer.

TABLE VI

TABULATION OF BANDS RECEIVING A I OR II
RATING AT THE 1968 STATE
BAND FESTIVAL

Class	Total number of bands participating	Number of bands receiving I or II rating	Percentage of bands receiving a I or II rating
AAAA	5	5	100.0
AAA	10	9	90.0
AA	21	14	66.6
A	27	20	74.0
B	30	9	30.0
C	20	9	45.0
DD	3	2	66.6
D	3	1	33.3
EEE	13	12	92.3
EE	14	7	50.0
E	12	10	83.3

Several band directors made additional comments to the question, "Should judges comment on the performance of individual members of the band?" Most said the adjudicators should only comment when their comment was constructive. They felt that if an individual played a solo well, he should be complimented. In answer to the question, 103, or 76.1 per cent of the directors, indicated that they believed judges should comment on the performance of individual members of the band, and twenty-two, or 8.9 per cent, did not believe so. Nine, or 6.7 per cent, did not answer this question.

The question was asked, "Should judges give suggestions to directors on how to improve shortcomings in their band's performance?" An overwhelming majority of 130, or 97 per cent of the directors, answered in the affirmative and only one, or .7 per cent, answered in the negative. Three, or 2.2 per cent, did not answer the question. Some of the directors commented that they felt that this was one of the most valuable benefits of the festivals and one of the most useful practices. Most directors use the comments by adjudicators at their Regional Festivals to prepare for the State Band Festival and use the adjudicators' comments given at the State Festival to prepare for performances in following years.

In reply to the question, "Do you think that judges adhere to the judging and scoring rules given in the A. S. B. O. A. 'Checklist of Duties'?", sixty-seven, or

50 per cent answered that they did, and forty-three, or 32 per cent, that they did not. Twenty-four, or 17.1 per cent, did not answer. At the same time some admitted little knowledge of the rules themselves.

TABLE VII

OPINIONS OF 134 BAND DIRECTORS CONCERNING
THE OVERALL RATING OF BANDS
BY ADJUDICATORS

Adjudicators' ratings	Number of directors	Percentage of directors
Too high	12	8.9
Too low	20	15.0
About right	77	57.4
No answer	25	18.6

Comments by the band directors concerning this question were: "The overall rating of bands was much better this year." "So far they have been far too hard at State Festival for such a young contest as this."

The band directors were asked if they had respect or resentment for judges' conclusions and comments. The varied answers to this question are shown in Table VIII.

The majority of the directors had respect for judges' conclusions and comments. One director commented, "Helps the director arrive at a truer evaluation of his band. In a non-rated festival judges try to 'soft-soap' their comments so as not to stir up any ill feelings."

TABLE VIII

FEELINGS OF 134 BAND DIRECTORS ON JUDGES' CONCLUSIONS AND COMMENTS

Feelings	Number of directors	Percentage of directors
Respect	116	86.5
Resentment	5	3.7
No answer	11	8.2

When asked, "Do you think that the present methods of selecting band judges for the festivals as stated in the A. S. B. O. A. Constitution are adequate?", seventy-nine, or 58.9 per cent, said that they felt the present methods were adequate and forty, or 29.8 per cent, said that they did not. Fifteen, or 11.1 per cent, did not give an answer. Comments concerning the selection of judges were: "Good unbiased opinion of the results that I have gotten of my band - both good and bad." However, one director said, "Judges are naturally molded and influenced by their individual environments."

The following quotation, from Alfred Lee Rudd, Jr., is an excellent summation of the role of the adjudicator.

When taking into consideration the matter of adjudication, we must consider that in our present day social order, critics of any sort fill a sometimes unenviable role. Because they express viewpoints which have their own inseparable personal stamp, they are subject to the attack of those who do not always think as they do. Even among themselves, differences arise without much prodding. Yet in all forms of art there are certain aesthetic standards, recognized values, by which a patron of that art may be judged. Bachman says, "In music adjudication, then, results are infinitely more satisfying if the judge be someone who has a reputation for having done at least careful and competent work in his field of adjudication, and if he has in addition, a wide experience in listening to performances of the contest class which he is judging."¹

IX. REASONS FOR LIKING OR DISLIKING THE RATED FESTIVALS

Each of the directors sent a questionnaire was asked to give three reasons why he liked the rated festivals and three reasons why he disliked the rated festivals. However, many answered only one or the other. Some did not answer either item.

The writer has attempted to determine a trend in responses. Those opinions which were most often duplicated

¹Alfred Lee Rudd, Jr., "The Advantages and Disadvantages of Contests and Festivals in the Public School Instrumental Music Program." (A Dissertation submitted to the Faculty of the Chicago Musical College as partial requirement for the degree Master of Music, Department of Music Education, Chicago, Ill., June 1947), p. 44, citing Harold Bachman, "On Adjudication of Music Contests," August 1941) p. 527.

have been paraphrased to make one statement which expresses the meaning of the individual answers. Following the paraphrase, some of the more pertinent and better expressed ideas are quoted. The following were reasons given for liking the rated festivals. These reasons are listed in order of the greatest number of responses.

1. The rated festival is an aid in student motivation.

"It provides incentive for musical excellence, inquiry, and practice." "Students tend to work harder on rated festival numbers." "The spirit and musicianship of my band has improved 100% since the beginning of the rated festivals." "Students have shown a marked desire to perform more music in a much more musical manner." "The rated festival has brought a development of initiative among the students to strive for high standards."

2. The band director and students receive through the rated festivals a truer evaluation of their band, and are enabled to compare their band with others, particularly those in the same classification.

"At the rated festival, bands are evaluated more thoroughly by the judges and directors." "[The rated festival] gives the students the opportunity to play some music the very best they can and be judged by competent judges." "It helps the director evaluate his work and compare [his work] against other directors' work." "[The rated festival helps me] see how my band compares at that particular time to the other bands." "The rated festival gives the director a more accurate picture of his accomplishments or failures." "The rated festival gives the students an idea of how they rank with other schools."

3. The rated festival is an additional motivation for the band director.

"[The rated festival] encourages a director to improve his techniques." "Stimulates better preparation and presentation by directors." "Requires director to choose music and rehearse more carefully."

4. The overall level of bands' performances in the state has been raised by the rated festivals.
 "The rated festival improved the image of the bands [in the state of Arkansas] to our neighboring band directors." "(Provides a) definite and overall improvement in bands." "Higher standards are set by directors, generally." "It keeps musical standards high, hopefully."
5. The rated festival is a means for the students, directors, and schools to acquire recognition.
 "The rated festival gives students something concrete to bring home as recognition of their hard work." "[The rated festival] gives students and directors a real sense of accomplishment when praise and high ratings are given."
6. Students are provided with an opportunity for competition at the rated festival.
 "Competition is healthy." "A competitive spirit is needed in music as well as in athletics."
7. The attention of the community, parents, and school is focused on the activities of their school band program because of the rated festivals.
 "[The rated festival] gives the community evidence of what their school music program is really doing." "The rating received [at the rated festival] is so easily understood by the uneducated public. The students, peers, and school administration can immediately understand a I, II, III, or IV and what such a meaning indicates - on the other hand, a long 'criticism sheet', as received in the former non-rated festival, meant one hundred things to one hundred people."
8. The rated festival has great educational value.
 "Students learn a great deal from festivals."
 "The rated festival gives students a chance to hear other bands perform and decide ratings in their mind [sic]." "My band is fast losing its desire to play junk and is developing some taste in literature."
 "[The rated festival permits] an in-depth study of the [festival] music."

The following were reasons given for disliking the rated festivals. Again, the order is that of the greatest number of responses.

1. Playing for a rating places undue pressure on students and directors.

"Too much tension at a one shot thing." "[The rated festival] puts pressure on a band director who is trying to build a program."

2. Ratings seem unfair to some directors.

"If ratings are given, they are always questioned by someone and sometimes with good reason." "The human variance in taste [may] cause ratings to be unfair." "The judges are not aware of individual problems of the various bands." "Judges are too far removed from the level of teaching that they are judging." "Judges often rate lower than justified by their own written criticism." "Judging is too hard on the AAAA schools."

3. In preparing for rated festivals, bands may spend too much time on too few numbers.

"Too much emphasis [is placed] on the numbers to be played in concert." "Students are deprived of variety." "[Rated festivals] may cause one to spend too much time on too few numbers. (Better bands change at least some of their numbers between district and state)." "[Too much time spent on three numbers] could limit the repertoire of a group." "Some bands play easier music than they are capable of playing."

4. Rated festivals can be a source of disappointment for students and they become discouraged and develop bad attitudes.

"Students have no desire to excel." "[Students have] no feeling of achievement." "[The rated festival] sometimes asks younger students to become too mature too fast, burning them out." "Too destructive criticism and low ratings can sometimes hurt a band that otherwise felt that it was progressing." "Students tend to make fun of someone who gets a III or IV on a solo or ensemble."

5. Unfriendly feelings are sometimes evident between some directors because of the rated festival.

"Some directors seem to hold it against you if you receive a low rating." "Some directors use the rated festival as a snobbish device."

6. The organization and facilities provided for the State Festival are not adequate.

"I don't like some of the facilities available but this will be corrected when we don't use the Hot Springs school facilities."

7. It is very difficult to rate musicianship.

"Music is not a contest. If it were, colleges would contest. Music is to enjoy." "Playing music is a matter of opinion. Who can judge music?" "An immature approach to music."

8. In some situations, the band director's job may eventually depend on his ratings.

"Ratings can become the basis for hiring or retaining band directors by administrators."

The writer feels that the band directors gave a great deal of thought to their remarks. Many issues which had not occurred to the writer were raised. Very few directors gave answers which were not helpful.

CHAPTER III

OPINIONS CONCERNING THE FUTURE OF RATED FESTIVALS AND THE FEASIBILITY OF CONTINUING THEM IN THE STATE OF ARKANSAS

In 1967 the rated festival was approved by a simple majority vote of the A. S. B. O. A. membership; 1968 was the second year of the rated festival. A few problems should be considered - problems which can be solved in time.

It was felt that opinions expressed in the returned questionnaires of this survey would be a starting point toward solving these problems. In Chapter Three an attempt is made to evaluate the responses and suggestions indicated in the returned questionnaire.

In reply to the question, "Do you think that the rated festival should ever become an actual contest where there can only be one winner?", it was the opinion of 126, or 94 per cent of the band directors, that it should not, while five, or 3.7 per cent, felt that it should. Three, or 2.2 per cent, did not answer the question.

The question was asked, "Do you think that a system comparable to the Texas system, where ratings of I or Superior in concert, sight-reading, and marching competitions qualify a band for a sweepstakes award, is feasible in Arkansas?" Of those answering the question, seventy-two, or

53.7 per cent, indicated that they did not think such a system would be feasible and fifty-eight, or 43.2 per cent, did think that such a system would be feasible. Thirteen, or 9.7 per cent, did not answer the question.

Another question asked, "Do you think that the time will come when too much pressure will be put upon directors and band students to maintain a first division rating from year to year?" To this question, seventy-one, or 52.9 per cent of the directors, answered "Yes", and fifty-eight, or 43.2 per cent, answered "No". Thirteen, or 9.7 per cent, did not answer the question.

The responses to the question, "If pressure became evident for an organization to maintain a superior rating, who, in your opinion, would apply the most pressure?", are shown in Table IX.

The band directors were asked, "Are you in favor of a State Solo and Ensemble Competition being held in connection with the Regional Band Festivals beginning in 1969?" Ninety-five, or 70.8 per cent, answered that they were in favor, while thirty-seven, or 27.6 per cent, stated that they were not. Four, or 2.9 per cent, did not answer the question.

The band directors were asked, "Do you feel that bands should be required to achieve a first or second division rating at the Regional Festival to qualify for the State Festival?" Ninety-five, or 70.8 per cent of the directors

TABLE IX

SOURCES FROM WHICH PRESSURE WOULD COME FOR
AN ORGANIZATION TO MAINTAIN A
SUPERIOR RATING

Source of pressure	Number of directors	Percentage of directors
Townspeople	48	35.8
School administration	39	29.1
Students	16	11.9
Townspeople and school administration	15	11.1
All three (students, townspeople, and school administration)	4	2.9
Director	3	2.2
Parents	1	.7
Students and townspeople	1	.7
Students and school administration	1	.7
No answer	6	4.4

answered "No", and twenty-nine, or 21.6 per cent, answered "Yes". Ten, or 7.4 per cent of the band directors, did not answer the question.

The band directors were asked, "Do you think there should be a required list of music for bands to play at the festivals?" Sixty-nine, or 51.4 per cent, answered affirmatively, while sixty, or 44.7 per cent, answered negatively. Five, or 3.7 per cent of the band directors, did not answer the question.

Reported in Table X is the response to the question, "Where do you think a required list should come from?"

TABLE X
SOURCES FOR REQUIRED LISTS OF MUSIC

Sources for lists	Number of directors	Percentage of directors
Committee made up of A. S. B. O. A. members	70	52.2
Committee made up of A. S. B. O. A. members and other states' lists	16	11.9
Suggested list	9	6.7
Other states' lists	7	5.2
No answer	32	23.8

The band directors were asked if they thought that a required list should be evaluated and revised every year, every two years, every three years, or every four years. The responses are shown in Table XI.

TABLE XI
HOW OFTEN A REQUIRED LIST SHOULD BE EVALUATED
AND REVISED

Number of years	Number of directors	Percentage of directors
Every two years	47	35.0
Every year	45	33.5
Every three years	11	8.2
Every four years	9	6.7
No answer	22	16.4

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was to determine by means of a survey, the public junior and senior high school band directors' opinions concerning rated band festivals in the state of Arkansas. With the results of the survey recorded in Chapters II and III it is now possible to summarize and to draw conclusions.

The following is a summary of the opinions of 134 band directors listed in the 1967-68 mailing list of the Arkansas School Band and Orchestra.

1. The largest percentage of the band directors agreed that the rated festival idea was presented at the appropriate time, although some felt, as expressed in their written comments, that it should have been presented years earlier. The majority of the band directors thought that the location and time for voting on the adoption of the rated festivals for Arkansas was appropriate.
2. A large majority of the directors said that their vote was not influenced by pressure from other members of the A. S. B. O. A. and a large majority

- of them said that they would vote the same way now as they did at the time of the original voting.
3. A very small number of the band directors said that they had already received pressure to maintain a first division rating from year to year. The most common source of pressure on those who said they had received pressure came from their students.
 4. The largest percentage of the band directors indicated that they thought that their teaching methods had not improved as a result of working for a rating. However, some thought that their teaching methods had improved.
 5. Of the 134 band directors answering, a majority felt that Arkansas bands in general had improved their performance since the return of the rated festivals.
 6. Most band directors felt that a friendly competitive spirit and respect for high standard of accomplishment between students of different schools resulted from the rated festivals.

7. The majority of the directors said that the greatest social value, the greatest musical value, and the greatest educational value was achieved by having rated festivals.
8. Most directors agreed that playing for ratings created more desire, interest, and determination in their students.
9. A majority of the directors did not feel that the present methods and facilities for handling the State Festival were adequate.
10. A large majority of the band directors said that, in their opinion, standards of judging were more consistent when bands of the same classification were scheduled together. Many felt that judges take into consideration the classification of bands they are judging before assigning a rating, while some did not.
11. The greater percentage of directors felt that judges do not put too much emphasis on the non-musical aspects of a band's performance.
12. The majority of the band directors thought that judges should comment on the performance of

individual members of the band and directors were nearly unanimous in saying that judges should give suggestions to directors on how to improve shortcomings in their band's performance. They feel that there should be some changes but are willing to let the problems be worked

13. Exactly one-half of the directors thought that judges adhere to the judging and scoring rules given in the A. S. B. O. A. "Checklist of Duties" and a majority felt that judges rate bands about right. For the bands to perform.
14. A large majority of the directors have respect for judges' conclusions and comments and a majority think that the present methods of selecting band judges for the festivals as stated in the A. S. B. O. A. Constitution are adequate.
15. A majority indicated that they thought that the present free-choice system of music selection is an advantage to the director. They have indicated concern over the same expense for traveling each

Conclusions

It is now possible to draw the following conclusions concerning the present and future status of the rated festivals in the State of Arkansas from the summary of opinions gathered. Relocating the festival when possible

1. Most of the band directors have not changed their minds about the rated festivals. The directors who voted for them are evidently satisfied with the festivals after two years. They do feel that there should be some changes but are willing to let the problems be worked out. Those opposed to the festivals, in most cases, see the good as well as the bad points. Many commented that they would be more satisfied with the festivals if there were a required list of music for the bands to perform.

2. The present methods and facilities for handling the State Festival need to be improved. The responsibility for organizing it now rests with the same few people every year. A different committee of A. S. B. O. A. members should organize it each year. The State Festival should be held in a different centrally located city every year. Many directors have indicated concern over the same expense for traveling each year. Relocating the festival when possible might help with this problem. The fact that the state solo and ensemble portion of the festivals will be held in conjunction with the regional

festivals should help alleviate some of the crowded conditions at the State Festival.

3. The majority of the band directors feel that the rated festivals provide more musical, educational, and social value than the non-rated festivals. They feel that by trying to perfect music the students are encouraged to study their instruments more seriously and are motivated to learn their music more thoroughly through more intense practice.

Concerning education, the band directors feel that by listening to other bands' performances the students are exposed to various interpretations of music. Rudd says:

The proponents of (festivals) point out that this is a competitive world and that (competition) prepare(s) students for reality. They go further to say that competition is one of the strongest human drives and it stimulates activity and progress in music education, as well as in any other field of endeavor. Besides these things, competitive meets make one aware of his own weaknesses and strengths, in comparison with those of others.¹

The social value of the rated festival is that the students have an opportunity to compare their band's ratings and comments from the

¹Ibid., p. 39.

adjudicators and reward each other with favorable comments when they are due. Many times the student body and school administration take an interest in the ratings received by their bands and take pride in their accomplishments. They respect the band's achievements and feel a sense of pride in the trophy or plaque earned by their school band.

4. The majority of the band directors said that their teaching methods had not improved with the coming of the rated festivals; however, the majority also felt that the overall performance of the bands in the state had improved. An inconsistency exists here: if the performance of the bands has improved, the methods of teaching must be considered a cause. There apparently are more conscientious efforts on the part of the directors to improve their performances.
5. Band directors want to know why their bands receive a particular rating. They expect and would appreciate even more comments from the adjudicators on the shortcomings of their bands. They want specific comments on problems with

their band's performance and especially want to know how they can improve. The directors feel that good constructive criticism by the adjudicators is the most worthwhile aspect of the festivals.

6. The adjudicators for the District and State Festivals should be given the judging and scoring rules in the A. S. B. O. A. "Checklist of Duties" well in advance. It would be a good idea to include a copy of the judging and scoring rules in the last letters of information sent to the adjudicators before their judging assignments. The adjudicators should be reminded to keep a copy of the rules before them while judging. They should have time to examine these rules carefully. They should also be given ample opportunity to study the numbers to be played by each band.
7. The school administrators (particularly principals), townspeople, students, and directors need to be properly educated about the competition involved in the rated festivals. They must not feel that the success or failure of a whole year's work is based on the rating received by

a band. The point must not be reached where a director's job depends on ratings received. Neither should the hiring of a band director depend solely on the ratings his bands have received. Desirable attitudes should be developed in students toward festival results. Rudd says:

This understanding of competition can be encouraged to the fullest extent and carried over into the commercial and social life of the adult.¹

8. The possibility of requiring bands to achieve a first or second division at the Regional Festival to qualify for the State Festival should be given some thought. A motion for such a requirement was presented to the membership of the A. S. B. O. A. in 1967, but was tabled.¹ This might further alleviate some of the crowded conditions which exist at the State Festival. Some directors feel that two festivals are a waste of time and money. They feel that they could better spend the time that is now given to preparing for the State Festival in preparing

¹Minutes of annual meeting of the A. S. B. O. A., November 2, 1967.

for their final concert. Some of the directors feel that they should play their numbers only at one festival because playing them again is needless repetition or (to quote from the comment of one director) "anti-climactic". It seems that the directors would use the comments from the Regional Festivals to improve their performance at the State Festival and use the comments from the State Festival to prepare for the final concert. This would be a more positive way of developing the educational value of the rated festivals.

9. A required list of music for bands should be considered. This list should be considered only as a means of drawing a line below which bands of a particular classification cannot go to choose their music. Bands should be permitted to choose music in the next classification up, or above, only. This should lessen the tendency for some bands to play music that is below their capabilities. New music should be continually added to expose students to the highest quality of music. Music of poor quality should not be added.

A required list should come from a committee made up of A. S. B. O. A. members and should be revised every two years. The committee should make the list as flexible as possible to allow the directors a choice in selecting their music. Only the band directors know the capabilities and limits of their own bands. A band could be permitted to play one number which had been published since the committee met. This would make it possible for recently published numbers to be performed before a lapse of two years.

10. Thought should be given to the idea of requiring bands to sight-read at the rated festivals. This should relieve any possibility of bands rehearsing only three numbers in preparing for the rated festivals. A comment was made in response to the questionnaire that the rated festival was "too much 'by rote' and not 'note'." Perhaps some directors do teach by rote, but it would seem that if a band director were inclined to do this, he would do it whether a festival were rated or non-rated. This criticism is frequently given in states where bands have the possibility of achieving sweepstakes ratings -

and particularly against those directors whose bands consistently receive sweepstakes ratings. The writer has found, after talking with directors in these states and inquiring about their contest systems, that these bands must receive a I in marching, a I in concert, and a I in "sight-reading" to be awarded a sweepstakes rating. This seems to disprove the accusation that the sweepstakes winners teach by rote. The possibility that this same accusation might be heard in Arkansas could be prevented by requiring that all bands performing at the rated festivals must receive a I in sight-reading to receive an overall rating of I.

The writer counted the number of bands participating in sight-reading at the Arkansas State Band Festival in 1968 and found that fifty-five bands plus thirty large ensembles participated in the event. This is not a majority of the bands but unknown circumstances such as long trips for some bands causing scheduling problems, lack of time, and entrances by some directors of more than one band in the competition must be considered. An idea presented in the questionnaire by one of the

responding band directors was that, "[If sight-reading is required], the same judges who judge the concerts could judge sight-reading at the same location."

11. Some band directors suggested that a fourth junior high school classification was needed comparable to the high school class B or C. Some junior high schools which are members of the A. S. B. O. A. have enrollments of far less than 499 students. Another classification of 200 to 499 for grades seven through nine, and possibly another for schools with enrollments of less than 200 students in grades seven through nine might be added. Another problem concerns bands in which there are students from grades seven through twelve. Perhaps a separate classification for these bands should be made.
12. A similar survey of the rated festivals in the State of Arkansas should be made in five years.

It is evident from the results of this survey that the rated festivals are firmly established in the State of Arkansas. Possibly some thought has already been given to some suggestions presented in this paper toward

improving the rated festivals. It is hoped that any additional suggestions offered will serve as an incentive for further improvement.

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APPENDICES

APPENDIX A

A P P E N D I C E S

QUESTIONNAIRE

All of the information that you provide in answering this questionnaire will be confidential and no respondent will be identified individually in this thesis.

The questions included in this questionnaire refer only to the band portion of the rated festivals. There are no questions pertaining to the solo and ensemble portion of the rated festivals.

There is space available under each question for personal comments. Check one or more answers as appropriate.

1. What is the classification of your high school or Junior High school group?

___ (AAAA) 1200 and over - 10 through 12

___ (AAA) 800 to 1199 - 10 through 12

___ (AA) 400 to 799 - 10 through 12

___ (A) 200 to 399 - 10 through 12

___ (S) 100 to 199 - 10 through 12

___ (N) 149 or less - 10 through 12

___ (O) Second band - Orchestra (Specify Junior or senior)

___ (D) First year bands - Orchestra

___ (NKE) 800 and over - 7 through 9

___ (NK) 500 to 799 - 7 through 9

___ (K) 199 or less - 7 through 9

2. Check which festivals your school attends.

a. Regional Festival only ___

b. State Festival only ___

c. Regional and State Festival ___

3. Do you think that the rated festival level was produced in the state of Arkansas at the appropriate level?

Yes ___ No ___

A P P E N D I X A

THE QUESTIONNAIRE

QUESTIONNAIRE

All of the information that you provide in answering this questionnaire will be confidential and no respondent will be identified individually in this thesis.

The questions included in this questionnaire refer only to the band portion of the rated festivals. There are no questions pertaining to the solo and ensemble portion of the rated festivals.

There is space available under each question for personal comments. Check one or more answers as appropriate.

1. What is the classification of your high school or junior high school group?

- ___ (AAAA) 1200 and over - 10 through 12
- ___ (AAA) 800 to 1199 - 10 through 12
- ___ (AA) 400 to 799 - 10 through 12
- ___ (A) 250 to 399 - 10 through 12
- ___ (B) 150 to 249 - 10 through 12
- ___ (C) 149 or less - 10 through 12
- ___ (DD) Second bands - Orchestras (Specify junior or senior)
- ___ (D) First year bands - Orchestras
- ___ (EEE) 800 and over - 7 through 9
- ___ (EE) 500 to 799 - 7 through 9
- ___ (E) 499 or less - 7 through 9

2. Check which festivals your school attends.

- a. Regional Festival only ___
- b. State Festival only ___
- c. Regional and State Festival ___

3. Do you think that the rated festival idea was presented in the state of Arkansas at the appropriate time?

Yes ___ No ___

4. Do you think that the location and time for voting on the adoption of the rated festivals for Arkansas was appropriate?
- Yes ___ No ___
5. Was your vote influenced by pressure from other members of A. S. B. O. A. ?
- Yes ___ No ___
6. Would you vote the same way now as you did at the time of the original voting?
- Yes ___ No ___
7. Do you think that the rated festival should ever become an actual contest where there can only be one winner?
- Yes ___ No ___
8. Do you think that a system comparable to the Texas system, where ratings of I or Superior in concert, sight-reading, and marching competitions qualify a band for a sweepstakes award, is feasible in Arkansas?
- Yes ___ No ___
9. Do you think that the time will come when too much pressure will be put upon directors and band students to maintain a first division rating from year to year?
- Yes ___ No ___
10. If pressure became evident for an organization to maintain a superior rating, who, in your opinion, would apply the most pressure?
- a. Students _____
- b. Townspeople _____
- c. School administration _____
11. Have you received such pressure already?
- Yes ___ No ___

12. From what source has this pressure come?
- a. Students _____
 - b. Townspeople _____
 - c. School administration _____
13. Do you think that your teaching methods have improved since the return of the rated festivals, as a result of working for a rating?
- Yes _____ No _____
14. Do you think that Arkansas bands in general have improved their performance since the return of the rated festivals?
- Yes _____ No _____
15. What kind of spirit do you feel is the result of rated festivals between students of different schools?
- a. Friendly competitive spirit _____
 - b. Unfriendly rivalry _____
 - c. Respect for high standard of accomplishment _____
 - d. Resentment of high standard of accomplishment _____
16. Which provides the greatest social value to the student?
- a. Rated festivals _____
 - b. Non-rated festivals _____
17. Which provides the greatest musical value?
- a. Rated festivals _____
 - b. Non-rated festivals _____
18. Which provides the greatest educational value?
- a. Rated festivals _____
 - b. Non-rated festivals _____

19. Have you found that the rated festivals create more desire, interest, and determination in your students?
Yes ___ No ___
20. Do you feel that the present methods and facilities for handling the State Festival are adequate?
Yes ___ No ___
21. Are you in favor of a State Solo and Ensemble Competition being held in connection with the Regional Band Festivals beginning in 1969?
Yes ___ No ___
22. Do you feel that bands should be required to achieve a first or second division rating at the Regional Festival to qualify for the State Festival?
Yes ___ No ___
23. Do you feel that the band competition should be held at the regional level only and that the State Festival should be eliminated entirely?
Yes ___ No ___
24. In your opinion, are standards of judging more consistent when bands of the same classification are scheduled together?
Yes ___ No ___
25. In your opinion, do judges take into consideration the classification of bands they are judging before assigning a rating?
Yes ___ No ___
26. Do you feel that judges put too much emphasis on the non-musical aspects of a band's performance such as, "The band is well disciplined", "The band makes a good appearance", etc.?
Yes ___ No ___

27. Should judges comment on the performance of individual members of the band?
Yes ___ No ___
28. Should judges give suggestions to directors on how to improve shortcomings in their band's performance?
Yes ___ No ___
29. Do you think that judges adhere to the judging and scoring rules given in the A. S. B. O. A. "Checklist of Duties"?
Yes ___ No ___
30. Do judges tend to rate bands:
a. Too high ___
b. Too low ___
c. About right ___
31. Do you have:
a. Respect for judges' conclusions and comments? ___
b. Resentment toward judges' conclusions and comments? ___
32. Do you think that the present methods of selecting band judges for the festivals as stated in the A. S. B. O. A. Constitution are adequate?
Yes ___ No ___
33. Do you think that the present free-choice system of music selection is an
a. advantage to the director? ___
b. disadvantage to the director? ___

34. Do you think there should be a required list of music for bands to play at the festivals?

Yes ___ No ___

35. Where do you think a required list should come from?

a. Other states' lists _____

b. A committee made up of A. S. B. O. A. members _____

36. Do you think that a required list should be evaluated and revised:

a. every year? _____

b. every two years? _____

c. every three years? _____

d. every four years? _____

37. Please give three reasons why you like the rated festival.

a. _____

b. _____

c. _____

38. Please give three reasons why you dislike the rated festival.

a. _____

b. _____

c. _____

Dear Band Director,

The enclosed questionnaire is part of an attempt to analyze the opinions of the band directors of Arkansas concerning the present status of the state festival. The data collected will be used in a thesis which will be presented to the Graduate School of Ozarkite Baptist University as one of the requirements for a Master of Arts degree. The thesis is to be an attempt to formulate recommendations on the practicability of state festivals and the feasibility of continuing them. The questionnaires refer only to the band portion of the state festival; no questions include the solo and instrumental portion of the festival. Answers will be confidential and no individual or school will be identified in the thesis.

A P P E N D I X B

LETTER TO DIRECTORS

Most of the questions can be answered by slipping a check with the appropriate answer. However, space is left for your personal comments, and these comments will be most helpful. Your cooperation will be greatly appreciated. A stamped, self-addressed envelope has been provided.

Thank you.

Sincerely,

Robert (Bob) Adams

Dear Band Director,

The enclosed questionnaire is part of an attempt to analyze the opinions of the band directors of Arkansas concerning the present status of the rated festival. The data collected will be used in a thesis which will be presented to the Graduate School of Ouachita Baptist University as one of the requirements for my Master of Arts degree. The thesis is to be an attempt to formulate recommendations on the practicality of rated festivals and the feasibility of continuing them. The questionnaire refers only to the band portion of the rated festivals; no questions include the solo and ensemble portion of the festival. Answers will be confidential and no individual or school will be identified in the thesis.

Most of the questions can be answered by placing a check with the appropriate answer. However, space is left for your personal comments, and these comments will be most helpful. Your cooperation will be greatly appreciated. A stamped, self-addressed envelope has been provided.

Thank you.

Sincerely,

Robert (Bob) Adams

AN ABSTRACT OF A THESIS

**A SURVEY OF PUBLIC JUNIOR AND SENIOR HIGH
SCHOOL BAND DIRECTORS' OPINIONS
CONCERNING RATED BAND FESTIVALS
IN THE STATE OF ARKANSAS**

by

Robert E. Adams

The first chapter deals with the statement of the problem, purpose of the study, and the background and definition of the study. Chapter II analyzes the opinions of the band directors of Arkansas concerning the present status of the rated festivals. Chapter III deals with opinions concerning the factors of rated festivals and the feasibility of continuing them. Chapter IV consists of the summary and conclusions.

The results of the questionnaire concerning the present status of the rated festivals were tabulated and

The purpose of this study was to determine through a survey the opinions of the public school band directors of Arkansas concerning the administration of the rated band festival and its musical and educational value to the students and directors of bands.

A questionnaire was prepared and mailed to 188 band directors who are members of the Arkansas School Band and Orchestra Association. Of the 188 questionnaires mailed, 134, or 71.2 per cent, usable returns were compiled. The information thus gathered has been tabulated and conclusions drawn. Additional information has been drawn from personal interviews and letters. Published opinions and other background information has been drawn from reference materials.

The first chapter deals with the statement of the problem, purpose of the study, and the background and delimitation of the study. Chapter II analyzes the opinions of the band directors of Arkansas concerning the present status of the rated festivals. Chapter III deals with opinions concerning the future of rated festivals and the feasibility of continuing them. Chapter IV consists of the summary and conclusions.

The results of the questionnaire concerning the present status of the rated festivals were tabulated and

presented in Chapter II. The results concerning the future of rated festivals and the feasibility of continuing them were tabulated and presented in Chapter III.

The following were the most important conclusions drawn concerning the status of the rated festivals in the State of Arkansas:

1. Most of the band directors had not changed their minds about the value of the rated festivals in the two years that the study covered.
2. The majority of the band directors felt that the rated festivals provide more musical, educational, and social value than the non-rated festivals.
3. The majority of the band directors felt that the overall performance of the bands in the state had improved with the coming of the rated festivals; however, the majority of the directors said that their teaching methods had not improved.

VITA

Robert E. (Bob) Adams was born in Dallas, Texas, on October 1, 1939, the son of Louise and M. E. Adams. After completing his work at Texarkana, Arkansas, High School in 1958, he entered Texarkana College at Texarkana, Texas in September, 1958. While at Texarkana College he was a member of the Student Council, the TeeCee Club (service organization), and the French Club. In September, 1959, he entered Henderson State Teachers College at Arkadelphia, Arkansas. While at Henderson he was a member of the concert, marching, and stage bands. He was a member of the stage band (The Collegians) which made a Department of Defense tour to entertain the Armed Forces in the Far East in 1960. He was a member of this organization when it was designated as one of the top three stage bands in the nation at the Collegiate Jazz Festival at Notre Dame University in 1960. In September, 1962, he entered North Texas State University at Denton, Texas and was graduated with a Bachelor of Arts Degree in Economics in 1963. At North Texas he was a member of the marching and concert bands. In September, 1963, he re-entered Henderson State Teachers College and was graduated with a Bachelor of Music Education Degree in January, 1966. He entered the Graduate School of Ouachita Baptist University at Arkadelphia, Arkansas in January, 1966. While at Ouachita he was a member of the concert and stage bands. He is a

member of the Mu Omicron Chapter, Phi Mu Alpha Sinfonia, National Music Fraternity. He was band director of the Benton, Arkansas Junior High School Band from September, 1966, until January, 1967. He was director of bands for the Benton Eastside and Westside Junior High Bands from January, 1968 until May, 1968. At present he is band director at Benton Senior High School. On August 16, 1967 he was married to Vivian Elizabeth Lawson.

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