

EXAMINATION OF THE PATTERNS OF BAND RATINGS AT THE IOWA HIGH  
SCHOOL MUSIC ASSOCIATION STATE LARGE GROUP FESTIVAL

By

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Daniel B. Terrell

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Chairperson Dr. Christopher M. Johnson

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Dr. Martin J. Bergee

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Dr. Matthew O. Smith

Date Defended: June 15, 2015

The Thesis Committee for Daniel B. Terrell  
certifies that this is the approved version of the following thesis:

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Chairperson Dr. Christopher M. Johnson

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## ABSTRACT

The purpose of this study was to examine the patterns of ratings received by concert bands at the Iowa High School Music Association (IHSMA) State Large Group Festival from 2006 through 2014. Specifically, trends related to classification (school size), geography (district assignment), and literature selections were examined. Data used to examine patterns in classification and district were collected from the Iowa High School Music Association. The district assignments designated by the Iowa Bandmasters Association were adopted. It was found that school classification was an indicator of differences in ratings received at the festival. Post hoc comparisons indicated that ratings for Class 1A are significantly lower than Class 2A which are significantly lower than Class 3A and Class 4A. District assignment was also an indicator of differences in ratings. Post hoc comparisons indicated that only the Southwest district had significantly different (lower) ratings than the other five districts. Data used to observe patterns regarding literature selections were collected from band directors at schools where the festival was hosted over the nine-year span of the study. Despite incomplete records of performance literature, certain discernible trends were noted. Compositions with a difficulty level of “Grade 4”, newer pieces, and works by Frank Ticheli tended to receive higher ratings at the festival.

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## CHAPTER 1

### INTRODUCTION

Music directors, particularly at the secondary school level, have long tried to define and balance the role of festivals and competitions within the music curriculum. Many question the existence of competitive music events, denouncing the subjectivity of its assessment and the superfluous pressure they bring. Others praise the motivational aspects, accountability for high performance standards, and constructive feedback. Some music educators find satisfaction in performance opportunities for students at home concerts for appreciative audiences. Others see the educational opportunities and practicality of competition as preparation for the cutthroat, highly-competitive nature of the modern-day music industry. Many programs use results from music festivals as a measuring tool for success. In a day in age where teacher effectiveness is scrutinized almost as closely as student achievement, it is important to understand those results and the influence they may have on school music programs.

School music festivals have taken many shapes over the years. While festivals exist today for various school music ensembles including marching bands, jazz bands, show choirs, and solo and small group performances, most schools consider their large group ensembles the core of the curriculum. This would include concert bands, concert choirs, string orchestras, and full orchestras. Most states have a large group festival for school music groups sanctioned by a state-level association or organization. Festival proceedings, performance criteria, adjudication standards, and the computing of scores differ from festival to festival but certain elements have become standard practice.

Participating ensembles typically prepare two or three pieces for performance at a large group festival. Some festivals have a required music list from which at least one piece is



required. This requirement, if pertinent, could vary depending on size of school, size of ensemble, and/or the level of group within the same program (i.e., the second or third band from the same school). In addition, some festivals have a sight-reading component that is adjudicated separately from the performance of the prepared selections. Standard practice today includes three-member judging panels (usually one or two more if sight-reading is included) critiquing and scoring the performances. Festivals are not competitions in that performing groups are not inherently competing against or compared with other performing groups. Rather, they are competing against set criteria or standards from which their score or rating is derived. Judges fill out scores and give comments pertaining to the set criteria found on a unified ballot for each performing group. These points are then calculated to arrive at a rating. Traditionally a five-point rating system is used where a “I” is the highest and a “V” is the lowest. Ratings from all of the judges are taken into account to assign each performing group a final rating that becomes the advertised score for each participating group.

Many directors perceive large group performances as one of the most important events of the year. For many, this performance can justify the progress made throughout the year and the level of proficiency attained. Similarly, many students, parents, colleagues, administrators, and community members use large group festival scores as a measuring tool of student and director achievement. The effects of such perceptions could have significant ramifications.

Preparation for performance at a state-level adjudicated music festival brings a certain motivational component that other performances can't always replicate. Directors often take more care in choosing literature appropriate for their ensembles. Festivals with required music lists mandate that at least one selection will be of high artistic merit. Directors may be inspired to plan for more efficient rehearsals, bring in guest clinicians, and engage in a higher level of

their own assessment. Students are also inclined to work harder in rehearsal, take instruction more seriously, and practice individually at a greater rate. The sense of teamwork, group pride, and belonging is often most evident in musical groups around the time of a music festival performance. Music festivals provide the opportunity for students to hear other performing groups that they otherwise would not. Student self-assessment and the assessment of other performances are heightened by the festival atmosphere. Critique by adjudicators gives new perspective, additional analysis, and an expanded musical and educational network. Travel to an alternative performance site can enhance individual responsibility. Performance in a unique venue may also require the real-world application of flexibility and adjustment. Many positive characteristics come about from music festival performances that otherwise would be hard to duplicate. These elements strongly advocate for the continued support of participation in such festivals.

Taken out of context or given too much weight, scores received at music festivals can place undue pressure on a single performance. Influencing decisions made in preparation for the performance, such pressure could have an adverse effect on the benefits of festival performance. Directors might allow their ambition of the ultimate performance to supersede the educational growth and approach in working towards such a goal. The selection and rehearsal of music may be done too early so as not to allow exposure to the study of other literature. Directors may damage an otherwise welcoming classroom atmosphere with too much student demand perhaps persuading students out of the elective credit class. A competitive element can easily creep into the atmosphere of a music festival. In such instances performing groups might be found rooting against the performance of other participants. Rivalries between groups from different schools can easily fester, creating an unhealthy void between students with similar interests. Judging

panels can be overly scrutinized, and respect for colleagues can subsequently rise and fall.

Without care taken to avoid certain attributes, such negative features can overwhelm the music festival experience.

In a society where teacher effectiveness and student achievement are considered nearly synonymous it is important that the examination of scores is ongoing. The subjectivity of musical assessment is not an epiphany. With background knowledge of the way that music festivals are structured, the standards to which musical groups are held, and the way that festival scores are calculated, more appropriate emphasis can be placed on the value of these subjective scores. This study seeks to examine the scores received by bands at the Iowa High School Music Association State Large Group Festival over the course of nine years (2006-2014). Any apparent trends regarding school size and geography will be observed. Since this particular festival does have a required literature list from which all participating groups must have a least one inclusion, any discernible trends regarding literature selection will also be noted.

## CHAPTER 2

### REVIEW OF LITERATURE

Much literature has been devoted to music festivals in the United States. Festivals for school bands have a storied history, the effects of which are still being seen today. Multiple studies have sought to determine the educational benefits and the perception of music festivals. Various effects on ratings and adjudication reliabilities have also been widely scrutinized. A closer look at these aspects of music festivals may allow for a deeper understanding and appreciation for participating directors, students, adjudicators, and others who may have an eye on music festival results.

The subsequent paragraphs will give a brief history of musical festivals in the United States. Focus will be given to the band contest movement with discussion centered on the early national band contests and the beginning of a statewide school music contest in Iowa. The development of the festival format, now a standard practice in most states, will also be examined. Studies concerning perceptions of festivals by students, directors, and administrators will be reviewed along with pros and cons of festival participation mainly concerned with educational benefits and potential detriments. Numerous studies have investigated non-musical effects on ratings. Characteristics such as the style of directors, race and gender of performers, group labels and titles, and order of appearance have all been studied as they relate to assessment of musical performance. The reliability and consistency of festival ratings has been extensively analyzed. Studies have looked at adjudication in regard to training, experience level, level of education, and an appropriate number of judges for a festival to carry. The dependability and level of detail included on festival ballots has been investigated. The following paragraphs will review much of the literature related to such topics.

## **A Brief History of Music Festivals**

The debate on the importance of music festivals and competitions for school ensembles has been disputed since the controversial first national school band contest in Chicago in 1923. Despite the relatively low number of participating bands (thirty), poor organization, and only one adjudicator ranking the bands, the 1923 contest was deemed a success. A fear of the over-commercialization of school bands, however, inspired the National Bureau for the Advancement of Music and the Music Educators National Conference to join forces to take over the management of the ensuing national contests. It was deemed that it was in the best interest of participants that a school music project such as this be overseen by music educators. The first national band contest set the groundwork for future contests to improve upon. Literature lists were developed to increase the quality of musical selections and adjudication standards were scrutinized. Many other positive changes in school instrumental music programs became evident as a result of the contest movement. The movement helped organize the leaders in the field of instrumental music education, increase enrollment in school programs, and lead a rise in performance standards. It also encouraged the development of state and national associations and college curriculums (Holz, 1962).

Around the same time the national band contests were gaining traction, similar events at the state level were being established. McKee's study (1929) maintained that in 1920 a school superintendent in Iowa imagined a state-wide music contest. After a few meager attempts of small, regional contests between 1921 and 1925 that mainly featured orchestras and vocal groups, the state association and the University of Iowa joined forces to host a state-wide festival in 1926. Nearly 3,000 students participated in many categories of vocal and instrumental groups, including school bands. The move to the University of Iowa in Iowa City brought better

organization and better facilities. In addition to the active participation at its state event, Iowa was well represented at the early national contests as well. Of the thirty participating groups at the first national band contest in 1923, three Iowa school bands were present. Council Bluffs placed 3<sup>rd</sup>, Cedar Rapids placed 11<sup>th</sup>, and Centerville placed 23<sup>rd</sup> (Holz, 1962). Council Bluffs was also the host of the 1927 national band contest (Moore, 1972).

Despite many positive effects of the early national contests, such as a newfound excitement for school music groups, certain negative trends quickly became evident. Intense rivalries between schools, the expense associated with traveling to contest sites, and the limited repertoire being performed by school groups became common undesirable characteristics (Moore, 1972). To help alleviate some of these negative side effects the national contest adopted the festival format in 1933 (Moore). The festival format replaced the contest/competition structure in that ratings were assigned to each performance rather than a ranking of all of the groups. This controversial move produced a new wave of positive and negative qualities. According to Hood (1936), the festival format provided a friendlier atmosphere for performance than the contest; however, it also lowered the standard for musical selections and performance quality. Hood also suggested that contests did a better job of weeding out poor music teachers because it was easier to hold them accountable in comparison to teachers of other groups. Simply put, Hood believed that the contest produced better musical results than the festival. Maddy (1936) also observed pros and cons for both the contest and the festival. He proposed that elements from each be adopted to create a competition-festival atmosphere where competitive elements need not be stressed nor eliminated. Maddy believed that adjudicator evaluations, self-comparison, and the inspirational festival atmosphere are all beneficial results of music competition-festivals. The Iowa High School Music Association (IHSMA) acknowledged both

sides of the competition philosophy and also realized the motivating factors it provided to students. According to McKee's thesis (1929), in 1923 the constitution of IHSMA stated:

It has never been the policy of the Iowa High School Music Association to encourage any person or group to compete in contests sponsored by it for the purpose of winning prizes, banners, cups, plaques, and ribbons with which to adorn their school rooms and trophy cases. However, students of high school age crave something of a tangible nature that they or their school may keep as a reminder of victories won. (p. 127)

Moore (1972) further explained that the primary objectives of the national band contest were to increase the number of school bands and to improve the performance of school bands. By 1938 these objectives had long been realized and the national contests had grown too large to host in one location. For a while the contest was split into ten regional contests. Since World War II, however, most contests for large groups of bands and orchestras have been held within state boundaries and the festival format is now used almost exclusively.

### **Pros and Cons to Music Festivals**

Despite the contentious nature of large group music festivals, participation in such events has remained quite popular. According to Yahl (2009), directors and students in Ohio perceive large group adjudicated events as an important part of high school band programs that motivate and raise performance standards. Similarly, Hoffman, Jr. (2014) found that Ohio band directors tend to view their state large group festival as beneficial and also cited the motivating nature of festival performance. Gouzouasis and Henderson (2012) discovered that students in British Columbia were in strong support of participation in band festivals. In their study, students indicated that band festivals were a positive, educational experience due to technical and musical development, observations of other bands' performances, social growth, and motivation to

achieve at a high standard. Isbell (2005) confirmed many of the positive features of music festivals specifically for rural programs by acknowledging the benefits of the social nature of travel, observation of quality performances, and opportunities to receive feedback from someone new. Respondents to a study in Colorado that included administrators indicated that large group festivals are educationally valuable in that they promote quality performance (DeuPree, 1968). Austin (1988) supported the claim that festivals raise performance standards as indicated by improved Music Achievement Test scores in groups where students were told a rating was being assigned by an evaluator. Belfast, Jr. (2013) found that the mere presence of an adjudicator who was evaluating performance was enough to motivate students, as no significant differences were found in performance levels after students were shown the evaluative criteria.

Aside from the effects on students, Rohrer (2002) recognized that success at music festivals can be a way that young directors make a name for themselves within their school and community and among their colleagues. However, Hash (2013b) stressed caution warning that too much emphasis on music festival ratings can have negative consequences for directors if it is the sole measure of teacher quality. Hash advised that festival ratings be used as formative assessments but care should be taken as to the degree of teacher quality that is derived from such ratings. Alleviating too much fear that teachers might be in jeopardy of their jobs depending on festival results, Barnes and McCashin (2005) found that only 8% of their sample indicated that festival ratings have a medium-high to high impact on job security. Fox (1990) tried to ensure that the scale of pros and cons of festivals balances to the positive by advising festival hosts to establish and communicate clear goals and objectives to participants and adjudicators, evaluate the assessment sheet, solicit feedback from participants, and review goals and objectives after the festival to ensure they were met. Ultimately the director of participating groups has the authority



to decide the rationale for participation in festivals and how to interpret the results. Radocy (1989) maintained that part of the professional responsibility of music educators is to evaluate and make informed decisions about what the results of festivals mean and to determine future objectives for musical achievement.

### **Effects on Ratings**

The subjective nature of musical assessment is not a new concept. Much literature has been devoted to the study of non-musical factors on the evaluation of music performance. Director personality and teaching style has been shown to have an effect on ratings at music festivals. Optimistic directors and those with a more authoritarian style have scored better at music festivals (Maxwell, 1970). Similarly, directors that empower more student leadership (Davison, 2007), those that are more efficient with time (Groulx, 2010), and those that exhibit a high degree of classroom order and organization (Hamann, Mills, Bell, Daugherty, & Koozer, 1990) tend to lead bands to more successful festival performances. These findings might indicate that students perceive the level of earnestness of their directors and perhaps their individual efforts are motivated accordingly. Love (2012) found that years of teaching experience and the inclusion of breathing exercises predicted higher contest ratings while the number of courses taught and the amount of time spent on non-musical tasks predicted lower ratings. Maxwell (1970) substantiated the claim that more experienced directors were more successful at festivals and also indicated that reasons for choosing the profession predicted festival ratings. Maxwell concluded that directors whose top reasons for choosing the field included “love of music” and “special ability on an instrument” led to higher festival ratings. Directors who chose the profession because it was “interesting work” were less successful with regard to festival ratings. This further implies that students tend to take the lead of their director

in their enthusiasm for musical study and performance. Conductor expressivity has been shown to have a significant, positive correlation on the expressivity of the ensemble (Morrison, Price, Geiger, & Cornacchio, 2009; Price, 2006; Price & Chang, 2005). These same studies, however, did acknowledge that the expressivity of an ensemble is not a good indicator of overall festival ratings. Race has been studied and shown to be an indicator of music evaluations. In Elliot's study (1995), white performers significantly outscored black performers. Elliot cited lower teacher expectations for black students as a possible reason. Elliot's study also controlled for gender. Though gender alone was not found to be significant, black males tended to score lower than black females. Conversely, white males outscored white females. Bias between race and music style was evident in an investigation where white conductors outscored black conductors on the same pre-recorded western art music excerpt, but the reverse was found when the musical excerpt was a spiritual (Vanweelden & McGee, 2007). These studies suggest that preconceived expectations due to visible features can affect musical assessment.

Non-musical influences don't seem to be limited to observable characteristics. Larger school enrollment (Bergee, 2003; Bergee & McWhirter, 2005; Bergee & Westfall, 2005; Caimi, 1981; Killian, 1998; Rickels, 2008) and higher district expenditure (Bergee & McWhirter, 2005; Rickels, 2008) predict higher festival ratings. Labels seem to also persuade adjudicators' musical assessment. Cavitt (2002) showed that students identified as "high ability" outscored those marked "low ability" and "high effort" identifications outscored "low effort" titles despite the use of the same pre-recorded excerpts. Similarly, groups identified as professional achieved higher marks than those labeled as student performance (Duerksen, 1972). Evaluations done after hearing a group that was said to be preparing for a contest performance yielded higher scores than that of an ensemble said to be preparing for a standard concert (Sheldon, 1994).

Silvey (2009) showed that evaluators scored “wind ensembles” higher than they scored “concert bands”, though not significantly so. Such studies reveal that preconceived expectations for musical performers due to titles, labels, or known facts about the school can oftentimes preempt or even ratify influences from observable characteristics. Adjudicators also seem to assess more critically when they are provided a score of the music being performed (Droe, 2012). This finding might denote that reading a score gives an adjudicator more information, therefore revealing any mistakes or miscues more obviously.

Order of appearance seems to be the source of much discussion surrounding music festivals. Multiple studies indicate that if the goal is to achieve higher scores, the later a performance is within an extended sequence the better (Bergee, 2003, 2006; Bergee & McWhirter, 2005; Bergee & Westfall, 2005; Cavitt, 1997; Flôres Jr & Ginsburgh, 1996). This might suggest a lowering of expectation for an adjudicator as a festival progresses. Furthermore, Geringer and Johnson (2007) proposed that general evaluations are made relatively early on within the performance of a musical selection. Whether fair or not, Radocy conceded that human judgments are necessary when quantifying musical performance (1986) and offered that non-musical factors are an essential part of the performance experience (1989).

### **Reliability of Adjudication**

In addition to non-musical influences, many studies have sought to determine the reliability and consistency of adjudicators. Winter (1993) declares that the training of adjudicators is more important than experience level. This notion is substantiated in a study by Brakel (2006) where reliability levels improved in the year where adjudicator training was mandated. Waln (1949) insists that the training of adjudicators should be of high priority for state associations and that judges need to justify their ratings with appropriate comments.

Adjudicator training, therefore, does seem to be an important aspect of musical festivals in order to strive for reliable and consistent results. Other studies confirm that higher experience levels of judges do not indicate greater reliability (Bergee, 2003; Silvey, 2009). While experience level might not be an indicator of reliability amongst adjudicators, Kinney (2009) found that expertise of evaluators (as measured by level of education) and familiarity of performance selections did demonstrate consistency. Thus, a festival seeking to hire reliable and consistent judges should administer a training session for adjudicators and look for judges with high levels of education.

The dependability of festival ballots has also been widely scrutinized. General reliability levels of music festival ballots were found to be moderately high to high in numerous studies (Brakel, 2006; Burnsed, Hinkle, & King, 1985; Hash, 2012, 2013a; King & Burnsed, 2009; Price, 2006; Price & Chang, 2005; Saunders & Holahan, 1997). A study by Garman (1991) suggested marginally acceptable reliability levels for ratings in orchestra festivals. This indicates that, as a whole, many festival ballots do a good job of discerning a reliable overall rating or score. Managers of festivals with less reliable ratings should consider revising their ballots to more closely mirror that of ballots that are found reliable. Three-member judging panels were found to be more consistent than two-member panels (Brakel, 2006; Price, 2006; Price & Chang, 2005). This finding suggests that more judges places a certain element of a system of checks and balances. The reliability of specific captions or categories making up a ballot were inconsistent. Fiske (1975) found that caption scores were closely related to each other and to the overall rating and suggested that an overall rating be the only score given to increase reliability and efficiency. According to Fiske, this structure would allow the judges not to waste time scoring multiple categories so they could spend more time giving written and verbal critique addressing the other necessary components for a successful performance. This idea is corroborated by Burnsed,

Hinkle, and King (1985) where final ratings of groups were reliable but irregularities were found when comparing scores for individual caption ratings. Garman's study (1991) found the captions of "technique" and "intonation" to be the best predictors of final ratings but found no predictive ability in the "selection" and "general" categories. Festival managers that wish to have reliable results should continually scrutinize their ballot to ensure that all captions are pertinent to the performances taking place.

Some investigations advocate for the development and integration of assessment rubrics for festival ballots as studies have indicated that the reliability of scores increase with the level of detail accompanying the assessment categories (Latimer Jr, 2007; Latimer, Bergee, & Cohen, 2010; Norris & Borst, 2007). Furthermore, according to Latimer, Bergee, and Cohen (2010), directors and adjudicators alike prefer festival rubrics as scores can be more easily validated by the judges and the feedback can be more useful to directors. Despite the ongoing analysis of festival ballots, the Music Educators National Conference (now known as the National Association for Music Education or NAFME) ballot is widely accepted for use at music festivals. Zdzinski and Barnes (2002) compared this ballot to a factor-derived assessment form for solo string performance and found high correlation between the two and strong reliability. This same procedure was repeated by Smith and Barnes (2007) for large group orchestra performance and similar results were obtained. Due to the subjectivity of musical evaluation and the unavoidable possibility of human influence and error, complete reliability of adjudicated musical performance is not feasible. However, the use of a well-defined ballot with transparent areas of assessment can positively affect the reliability and consistency of festival results and, additionally, be more desirable for judges, directors, and performers.

## **Need for Study**

A multitude of studies have looked at music festivals in various ways. Historical investigations, studies on educational benefits or hindrances, perceptions and philosophies from various perspectives, effects on ratings, and reports on the reliability of adjudication have all given unique accounts of music festivals. Results of these studies can be used by directors, administrators, students, adjudicators, community members, and other interested parties to help determine the appropriate value to place on the ratings received at music festivals.

The state of Iowa has long placed great value in school music education evidenced by active participation in large group music festivals. While ratings from music festivals in many states have been scrutinized, few studies, if any, have taken an in-depth look at the ratings from Iowa festivals. The present study served as an examination of the patterns of band ratings at the Iowa High School Music Association State Large Group Festival. Ratings were analyzed by school classification and geographical location. Any discernable patterns linked to literature selection also were explored.

## **Purpose Statement**

The purpose of this study was to examine the patterns of ratings received by concert bands at the Iowa High School Music Association (IHSMA) State Large Group festival between 2006 and 2014. Trends related to school classification (school size), district (geography), and literature selections were observed.

The following research questions will be addressed:

1. Are there patterns of band ratings at the IHSMA State Large Group Festival between school classifications for the years 2006 through 2014?
2. Are there patterns of ratings between districts (geographical based on the six Iowa districts designated by the Iowa Bandmasters Association)?
3. Are there any discernable patterns that could be linked to literature selection?

## CHAPTER 3

### METHOD

#### **Data Collection**

In order to examine any patterns of ratings received by bands at the IHSMA State Large Group Festival, certain data were needed that covered multiple years' worth of festival ratings. Ratings for each band identified by school name and ensemble number (if multiple performing groups from the same school) was necessary. The IHSMA State Large Group Festival utilizes three judges. Each judge scores each performing group and then assigns a rating from the point total they gave according to the "Ratings Computation Table" portion of the Iowa High School Music Association Large Group Adjudication Form (see Figure 1).

The ratings from all three judges are used to determine an overall published rating for each performing group. The most common rating for each band at the IHSMA State Large Group Festival becomes the published rating. Therefore, if a group's ratings from each of the three judges are I, I, III, the published rating is I. If three different ratings are received the median rating is used (a I, II, and III would result in a score of II). In order to more deeply and more accurately analyze the ratings, data from each judge were necessary.

To obtain the required data the researcher contacted Alan Greiner, president of the Iowa High School Music Association. After a phone call by the researcher to Mr. Greiner with a description of the study, Mr. Greiner supplied the data that he had in an electronic format. The data were sent by Mr. Greiner in nine different Microsoft Excel spreadsheets (one per year) and included the ratings given to each participating band ( $N = 2,856$ ) from all three judges at the IHSMA Large Group Festival from 2006 to 2014. It also included the classification for each



school (1A, 2A, 3A, or 4A) which was necessary in order to discern any patterns related to classification.

Since IHSMA does not have any regional or district designations, the boundary system defined by the Iowa Bandmasters Association (IBA) was borrowed for use in this study in order to observe any patterns of ratings regarding geographic location within the state. IBA is a large organization whose membership is made up mostly of Iowa band directors. This organization hosts numerous music festivals each year and is broken up into six geographic entities (or districts) defined by Iowa counties (see Table 1 and Figure 2). The IBA district designation was used by the researcher to assign each school to a district. This information was added to the database sent by Mr. Greiner.

Examining patterns that could be linked to literature selection was another purpose of this study. To analyze this information a list of compositions performed by participating groups was needed. At the time of this study such information was not kept by IHSMA. In order to attempt to obtain such records the current band director at each host site over the course of the study ( $N = 94$ ) was contacted requesting programs for each festival their school hosted. The host site for each festival was included in the initial data supplied by Mr. Greiner. Upon request by the researcher, Mr. Greiner also provided a comprehensive list of each high school in Iowa with a band program ( $N = 376$  at the time of the request) including contact information for each school's current band director. The communication sent to each director is shown in Figure 3.

Figure 1 - Iowa High School Music Association Large Group Adjudication Form

**IOWA HIGH SCHOOL MUSIC ASSOCIATION  
LARGE GROUP ADJUDICATION FORM**

Performance Time \_\_\_\_\_ Date \_\_\_\_\_  
 Event \_\_\_\_\_ Festival Site \_\_\_\_\_ Class \_\_\_\_\_  
Bass Clef Chorus, Concert Band, etc.

School \_\_\_\_\_ Director Name \_\_\_\_\_ No. in Ensemble \_\_\_\_\_

<u>Selections</u>	<u>Composer</u>	<u>Publisher</u>
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____

**BANDS AND CHORUSES, PLEASE ( \* ) YOUR REQUIRED SELECTION**

Place one of these numbers in each circle below, then total carefully.

- |   |  |
|---|--|
| 5 - A superior performance-outstanding in nearly every detail | 2 - A fair performance-basic weaknesses. |
| 4 - An excellent performance-minor defects.                   | 1 - A poor performance -unsatisfactory   |
| 3 - A good performance-lacking finesse and/or interpretation. |  |

<u>AREAS OF CONCERN</u>	<u>COMMENTS</u>
<input type="radio"/> <b>Tone Quality</b> Consider: resonance, control, clarity, focus, consistency, warmth	
<input type="radio"/> <b>Intonation</b> Consider: within ensemble, accuracy to printed pitches	
<input type="radio"/> <b>Rhythm</b> Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
<input type="radio"/> <b>Balance, Blend</b> Consider: Likeness of qualities, awareness of ensemble, accompaniment	
<input type="radio"/> <b>Technique (facility/accuracy)</b> Consider: artistry, attacks, releases control of ranges, musical and/or mechanical skill	
<input type="radio"/> <b>Interpretation, Musicianship</b> Consider: style, phrasing, tempo, dynamics, emotional involvement	
<input type="radio"/> <b>Diction - Vocal</b> <b>Bowing - Strings</b> <b>Articulation - Winds</b>	
<input type="radio"/> <b>Other Performance Factors</b> Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)	

<input type="radio"/> <b>TOTAL POINTS</b>  _____ <b>DIVISIONAL RATING</b>	<u>RATING COMPUTATION TABLE</u> 40-36 points = Division I (Superior) 35-30 points = Division II (Excellent) 29-22 points = Division III (Good) 21-12 points = Division IV (Fair) 11- 8 points = Division V (Poor)
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\_\_\_\_\_  
Adjudicator Signature

*Table 1 - Iowa Bandmasters Association Bylaws Defining District*

ARTICLE XI. DISTRICTS

Section 11. 1. Division of Districts. For the purpose of administration, promotion of membership, and service to the membership, the state shall be divided into six districts. These districts shall be as follows:

(a) NORTH CENTRAL - Butler, Calhoun, Cerro Gordo, Emmet, Floyd, Franklin, Grundy, Hamilton, Hancock, Hardin, Humboldt, Kossuth, Mitchell, Palo Alto, Pocahontas, Webster, Winnebago, Wright and Worth counties.

(b) NORTHEAST - Allamakee, Benton, Black Hawk, Bremer, Buchanan, Chickasaw, Clayton, Clinton, Delaware, Dubuque, Fayette, Howard, Jackson, Jones, Linn, Tama, and Winneshiek counties.

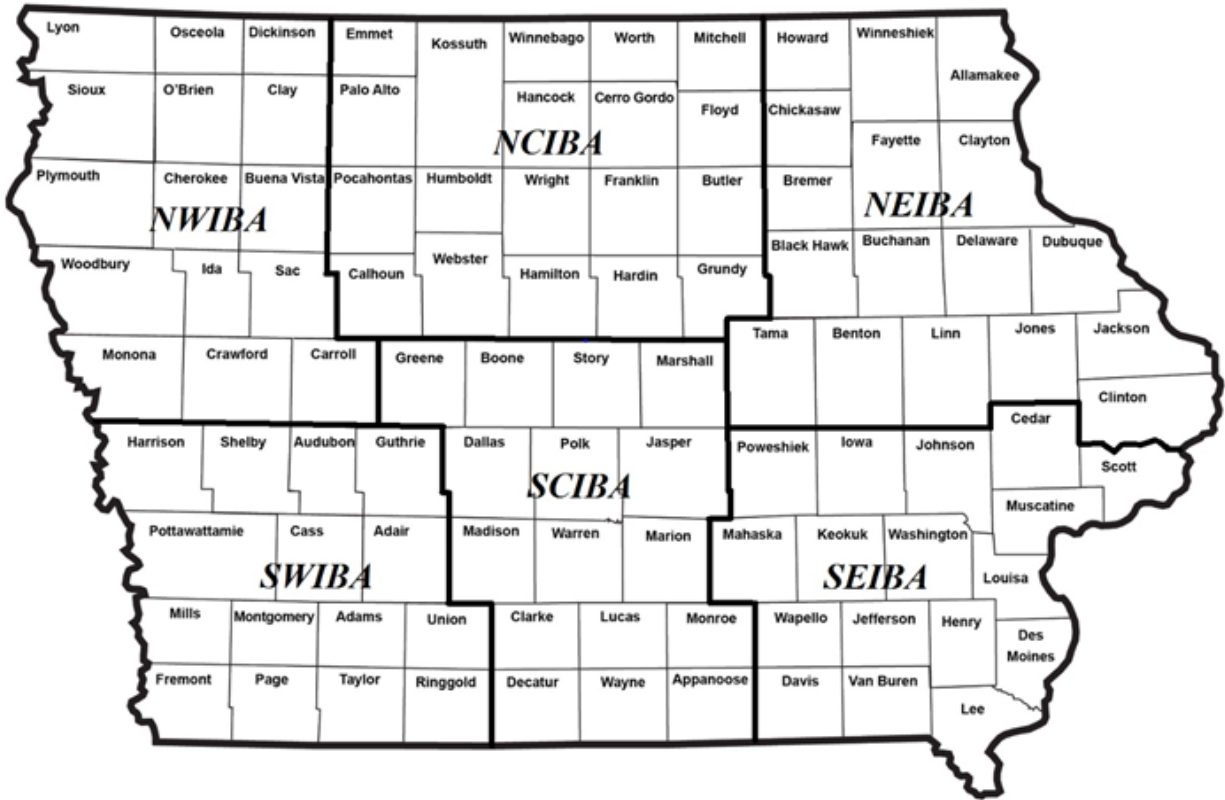
(c) NORTHWEST - Buena Vista, Carroll, Cherokee, Clay, Crawford, Dickinson, Ida, Lyon, Monona, O'Brien, Osceola, Plymouth, Sac, Sioux, and Woodbury counties.

(d) SOUTH CENTRAL - Appanoose, Boone, Clark, Dallas, Decatur, Greene, Jasper, Lucas, Madison, Marion, Marshall, Monroe, Polk, Story, Warren, and Wayne counties.

(e) SOUTHEAST - Cedar, Davis, Des Moines, Henry, Iowa, Jefferson, Johnson, Keokuk, Lee, Louisa, Mahaska, Muscatine, Poweshiek, Scott, Van Buren, Wapello, and Washington counties.

(f) SOUTHWEST - Adair, Adams, Audubon, Cass, Fremont, Guthrie, Harrison, Mills, Montgomery, Page, Pottawattamie, Ringgold, Shelby, Taylor, and Union counties.

Figure 2 - Iowa Bandmasters Association District Map (defined by county)



**NWIBA** = Northwest Iowa Bandmasters Association

**NCIBA** = North Central Iowa Bandmasters Association

**NEIBA** = Northeast Iowa Bandmasters Association

**SWIBA** = Southwest Iowa Bandmasters Association

**SCIBA** = South Central Iowa Bandmasters Association

**SEIBA** = Southeast Iowa Bandmasters Association

*Figure 3 - Communication to Host Directors*

Dear (Band Director's Name),

I hope your school year is off to a great start! I am currently working on a thesis project that centers around Iowa's State Large Group Festival. Alan Greiner, IHSMA President, was able to give me much of the information I need but I need to acquire the literature performed by the bands at each contest site. I know that (host school) hosted the festival in (years hosted). I was hoping you could provide me with the programs from each of those festivals. All I need is a listing of the literature that each group performed. If you can help by sending me this information I would greatly appreciate it. Best of luck for a rewarding school year!

Regards,

Dan Terrell

Of the ninety-four directors contacted, ninety-one responses were received. Due to director turnover or the loss of information the full records of literature performed were not obtainable. Ultimately, literature selections were secured for 1,157 individual band performances resulting in the titles of 2,525 compositions performed over the nine-year span of the study. Since information regarding literature selection was received in various formats, the titles, composers, and arrangers were manually entered into the existing spreadsheets acquired from Mr. Greiner.

## **Data Organization**

The initial set of data supplied by Mr. Greiner came in nine different Microsoft Excel spreadsheets (one per year). The researcher added information to these spreadsheets by manually entering in a district designation for each performing ensemble as per the assignments determined by IBA. Any records attained of literature performed including title, composer, and arranger was also manually entered. To consolidate the data the contents of each years' spreadsheet was copied into a unique tab on a new spreadsheet. After confirming that column headings were consistent for each tab, a consolidation formula was run to combine the contents into one spreadsheet. After the consolidation of the spreadsheets, the final database included information for each performing band between the years 2006 and 2014 including year, school, ensemble number (if relevant), classification, district, host site, literature performed (if known), and the rating received from each of the three judges.

IHSMA's Large Group Festival follows the traditional format of three judges assigning a division rating (I, II, III, IV, or V) for each performing ensemble. The festival does not have a sight-reading component. A required literature list exists for the festival (see Appendix G) which requires the inclusion of at least one piece from the list for each performing group. No further parameters are defined for choosing a piece from the required list. Performances have a minimum time allotment of eight minutes and maximum of seventeen minutes. Most ensembles perform two or three pieces.

The information supplied to the researcher included the ratings given by each judge but not a specific score or point value. In order to more closely examine the ratings for each band the researcher adopted a method used by Williams (1998) where the division ratings were converted into numerical values (I = 1.00, II = 2.00, III = 3.00, IV = 4.00, V = 5.00). These numerical values

for each of the three judges were totaled and divided by three to assign a *mean score point* for each performance. For example, a band that received ratings of I, I, and II would have a mean score point of 1.33. Since there was no way to determine the influence each composition had on a band's overall rating, the same mean score point for each band was also assigned to the literature selections. To determine a singular mean score point for each composition the sum of all mean score points for each title was divided by the frequency of performance. In order to keep the list of literature discernible, only compositions that were performed ten or more times over the nine-year course of the study were examined.

## CHAPTER 4

### RESULTS

The mean score point described in the Method Chapter was used to examine patterns in ratings for bands at the Iowa High School Music Association (IHSMA) State Large Group festival between 2006 and 2014. This score was used to examine any discernible patterns in school classification, geography, and literature.

In order to answer Research Question 1 “Are there patterns of band ratings at the IHSMA State Large Group Festival between school classifications for the years 2006 through 2014?” a one-way ANOVA test was run to compare ratings from all schools from each of the nine years of the study (Appendix A). No significant differences were found in ratings from year to year ( $F(8, 2848) = .54, p = .826$ ) suggesting that ratings over the nine-year course of the study could be combined and examined looking at other variables (for full ANOVA table see Appendix B).

The second part of Research Question 1 addressed school classification. Another one-way ANOVA test was used to compare the four school-size classifications in the state of Iowa (1A, 2A, 3A, 4A). Mean ratings with standard deviations can be found in Appendix C. Significant differences were found between groups of school classification ( $F(3, 2853) = 52.37, p < .001$ ) (Appendix D). While significant, it should be noted that the effect size for this test was .052.

Post hoc Student-Newman-Keuls comparisons indicated that there were significant differences of ratings between class sizes; however, not between Class 3A and Class 4A. Ratings for Class 1A are significantly lower than Class 2A, which are significantly lower than Class 3A and Class 4A (see Table 2).



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*Table 2 - School Classification*

Class	N	Subset for alpha = 0.05		
		1	2	3
3A	646	1.47		
4A	664	1.50		
2A	848		1.71	
1A	699			1.79

---

The second research question was “Are there patterns of ratings between districts (geographical based on the six Iowa districts designated by the Iowa Bandmasters Association)?”. In order to determine differences based on the six Iowa districts, a one-way ANOVA test was used to compare the six districts. Means and standard deviations for overall districts are presented in Appendix E. Results of the one-way ANOVA indicated that there were differences between groups based on district assignments ( $F(5, 2851) = 5.73, p < .001$ ) (Appendix F). While significant, it should be noted that the effect size for this test was .01.

Post hoc Student-Newman-Keuls comparisons indicated that only the Southwest (SW) district had significantly different (lower) ratings than the other five districts (Table 3).

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*Table 3 - District Assignment*

District	N	Subset for alpha = 0.05	
		1	2
NE	689	1.58	
SC	554	1.58	
SE	499	1.59	
NW	354	1.64	
NC	445	1.66	
SW	316		1.77

---

However, it was noted that the distribution of the number of participating schools in each classification for each district was not altogether similar (Table 4). These differences are even more pronounced if viewed in terms of percentages instead of raw numbers (Table 5).

*Table 4 - Distribution of School Classification by District*

District	Class				Total
	1A	2A	3A	4A	
NE	144	161	187	197	689
SC	78	99	151	226	554
SE	67	157	106	169	499
NW	133	142	71	8	354
NC	131	192	86	36	445
SW	146	97	45	28	316
Total	699	848	646	664	2857

*Table 5 - School Classification Percentages by District*

District	Class			
	1A	2A	3A	4A
NE	21%	23%	27%	29%
SC	14%	18%	27%	41%
SE	13%	32%	21%	34%
NW	38%	40%	20%	2%
NC	30%	43%	19%	8%
SW	46%	31%	14%	9%

Further analysis of the distribution of school classification by district indicates that the Southwest district is made up of 46% Class 1A schools. This is a much higher percentage of Class 1A schools than the other five districts (the next closest, Northwest, is made up of 38% Class 1A schools). In addition, the Southwest district is made up of only 9% Class 4A schools and 14% Class 3A.

Research Question 3 asked “Are there any discernible patterns that could be linked to literature selection?”. Since not all literature selections were obtained, the mean score point for each composition can only indicate a smaller analysis of each selection. Table 6 shows a listing of all compositions that were performed ten or more times over the course of the study (2006-2014) including the title, composer, grade level (difficulty), performance frequency (PF) and mean score point (MSP) for each of those compositions. The table is sorted from lowest mean score point (highest rating) to the highest mean score point (lowest rating) of the performance literature obtained for this study. It is observed that of the ten compositions on the list with a difficulty rating of “Grade 4” all of them fall in the top twelve on the list sorted by lowest mean score point (highest rating). It is also noted that the compositions at the top of the list tend to, by and large, be newer compositions when compared to those at the bottom of the list. Of the 410 compositions found on the IHSMA Required List at the time of this study, only forty-six have been performed ten or more times over the nine-year span of this study. Three compositions by Frank Ticheli fall into the top ten when sorted by lowest mean score point. The only composition not found on the IHSMA Required List that was performed ten or more times was “Brighton Beach” by William P. Latham.

Table 6 - Literature Mean Score Point (with ten or more performances)

Title	Composer	Grade	Arranger	Count	Average Rating
October	Whitacre, Eric	4		10	1.20
Vesuvius	Ticheli, Frank	4		10	1.30
Prelude, Siciliano, and Rondo	Arnold, Malcolm	4	Paynter	11	1.30
Chorale and Shaker Dance	Zdechlik, John	4		20	1.32
Night Dances	Yurko, Bruce	3		14	1.33
Havendance	Holsinger, David	4		17	1.35
Amazing Grace	Ticheli, Frank	4		19	1.35
West Highlands Sojourn	Sheldon, Robert	3		11	1.36
Festival Prelude, A	Reed, Alfred	4		10	1.37
Variations on a Korean Folk Song	Chance, John Barnes	4		12	1.44
Cajun Folk Songs	Ticheli, Frank	4		24	1.44
Summer Dances	Balmages, Brian	4		10	1.47
Flight of Valor	Swearingen, James	3		14	1.48
Flourish for Wind Band	Vaughan Williams, Ralph	3		32	1.49
Prelude and Fugue in B-flat Major	Bach, J.S.	3	Moehlmann	10	1.60
In the Forest of the King	La Plante, Pierre	3		11	1.61
Gathering of the Ranks at Hebron, The	Holsinger, David	3		23	1.62
Emperata Overture	Smith, Claude T.	3		19	1.63
Shenandoah	Ticheli, Frank	3		19	1.63
Celtic Ritual	Higgins, John	3		28	1.63
Salvation is Created	Tschesnokoff, Pavel	3	Houseknecht	19	1.65
Hymn for Band, A	Stuart, Hugh	2		37	1.65
Kentucky 1800	Grundman, Clare	2		28	1.69
Overture for Winds	Carter, Charles	3		20	1.70
On a Hymnsong of Philip Bliss	Holsinger, David	3		54	1.70
Declaration Overture	Smith, Claude T.	3		13	1.72
Yorkshire Ballad	Barnes, James	2		23	1.72
Exaltation	Swearingen, James	3		30	1.73
As Summer Was Just Beginning	Daehn, Larry	2		13	1.74
Acclamations	Huckeby, Ed	2		18	1.76
Little English Suite	Grundman, Clare	3		10	1.77
Pevensey Castle	Sheldon, Robert	2		13	1.77
Childhood Hymn, A	Holsinger, David	2		17	1.77
Fall River Overture	Sheldon, Robert	3		11	1.79
Air for Band	Erickson, Frank	2		29	1.79
Chant and Jubilo	McBeth, Francis	3		10	1.80
*Brighton Beach	Latham, William P.			20	1.80
Three Ayres from Gloucester	Stuart, Hugh	3		13	1.81
With Quiet Courage	Daehn, Larry	3		28	1.82
Denbridge Way	Swearingen, James	2		15	1.87
Balladair	Erickson, Frank	2		23	1.88
Encanto	Smith, Robert W.	2		35	1.95
Prospect	LaPlante, Pierre	3		13	2.00
Festivo	Nelhybel, Vaclav	3		33	2.02
Toccata for Band	Erickson, Frank	3		22	2.03
Variation Overture	Williams, Clifton	2		18	2.09

\*not on required list

## CHAPTER 5

### DISCUSSION

The purpose of this study was to examine the patterns of ratings received by concert bands at the Iowa High School Music Association (IHSMA) State Large Group festival between 2006 and 2014. Trends related to school classification and district assignment (geography) were observed and discernible patterns linked to literature selection were noted. Despite the subjectivity of music performance assessment most high school music educators choose to participate in adjudicated festivals with their students. Understanding trends among ratings received at such festivals should help participants and other interested parties gauge the educational value of festival participation and level of significance to place on ratings received.

A review of related literature revealed numerous accounts of the band contest movement in America and the transition from the contest or competition format to the modern day festival format that is widely accepted in large group adjudicated events. Multiple studies measured attitudes and perceptions towards such festivals citing positive and negative by-products. Non-musical influences on music festival ratings were examined in many studies and, furthermore, many tested the reliability of music adjudication.

In this study the researcher sought to examine patterns of ratings for bands at the IHSMA State Large Group Festival, the most popular large group adjudicated music festival in the state of Iowa. Data used to examine patterns in classification and district were collected from the president of IHSMA. The ratings from each of the three judges were used to calculate a mean score point that was assigned to each performance ( $N = 2,856$ ). Data used to examine any detectible patterns in literature selection were collected from band directors at schools that hosted the IHSMA Large Group Festival over the nine-year span of the study. Obtained

literature selections ( $N = 2,525$ ) were assigned a mean score point for each performance. Compositions that were performed ten or more times over the course of the study ( $N = 46$ ) were used to explore any patterns. Some observable patterns were found in regard to classification, district, and literature selection. A summary of findings followed by discussion related to each research question is presented below.

### **Research Questions**

*Research Question 1: Are there patterns of band ratings at the IHSMA State Large Group Festival between school classifications for the years 2006 through 2014?*

A one-way ANOVA test was first run to determine any significant differences in overall ratings from year to year between 2006 and 2014. No significant differences of ratings from year to year was found suggesting that ratings over the nine-year course of the study could be combined.

Finding no significant differences in overall ratings from year to year suggests that overall ratings over the nine-year period are consistent. This consistency gives credibility to patterns observed when looking at other variables. This stability is surprising as Iowa schools have seen some changes in recent years. The population in many small schools is perceived to be declining forcing many districts to consolidate. Enrollment in band programs across the state is also perceived to be declining slightly overall. Consistency in ratings over the nine-year course of the study could suggest a slight grade inflation of ratings at the state festival. Other explanations of this consistency could include better teaching and/or better accommodations for smaller ensembles.

The results of a one-way ANOVA test showed that there were significant differences among ratings for bands concerning school classification. Post hoc Student-Newman-Keuls

comparisons indicated that Class 1A (smallest classification) ratings were significantly lower than Class 2A. Class 2A ratings were significantly lower than Class 3A and Class 4A. No significant differences were found among ratings for Class 3A and Class 4A.

Results examining classification support the prediction by many that programs in smaller schools tend to receive lower ratings at festivals than programs in larger schools. There could be many reasons that bands in smaller schools don't score as high as bands from larger schools at the state festival. Resources including money for new equipment, music purchases, instrument repair budgets, and guest clinicians are typically more accessible in larger communities. All of these resources can aid in performance proficiency. Similarly, students in larger communities usually have more access to private instruction allowing extended individual lesson time with an expert on their instrument. In smaller schools directors are oftentimes expected to teach multiple disciplines in addition to band (choir, general music), multiple grade levels (5-12), and are commonly split between multiple buildings. This format does not allow the director as much time for direct focus on the high school band program or as much one on one guidance to the students. Exposure to professional musical performances also tends to be more accessible in larger communities. Touring groups and shows, professional symphonies, and city bands can all set a high musical standard in the community to which young musicians can aspire.

Directors in smaller schools should not be discouraged by these findings. Being creative in raising funds might help the disparity in financial resources. Successful recruiting to increase participation could potentially necessitate the hiring of a colleague in order to share responsibilities. Directors should also seek out opportunities to expose students to professional performances. In addition, younger directors are typically hired at smaller schools. As experience levels increase directors tend to seek out opportunities to be employed in larger

school districts. Directors in small schools should be encouraged to stay and allow the students to benefit from their growth in experience.

Findings suggesting that no significant difference in ratings between Class 3A and Class 4A might be due to the structure of many Class 4A programs. In the state of Iowa, Class 4A programs often have multiple bands most commonly divided up by ability and/or grade level. Sometimes as many as four bands from the same school participate in the IHSMA State Large Group Festival. Some 3A programs also have multiple bands but not to the same degree as the 4A programs (usually only two if multiple bands at all). It is likely that programs with multiple bands divided by ability and/or grade level have high achieving top-level bands. As the level of band becomes younger and less experienced the more likely state festival scores will go down. Therefore, ratings for programs with multiple bands likely cancelled each other out in this study with higher scoring top bands and lower scoring second, third, or even fourth bands. Data collected for this study were not conducive to differentiating between levels of bands from the same school. If these data had been available and used at the time of the study it is likely that the results would have indicated a significant difference in ratings of bands between Class 3A and Class 4A. It is probable that Class 4A ratings would have been higher than Class 3A ratings if only looking at data for the top-level bands.

*Research Question 2: Are there patterns of ratings between districts (geographical based on the six Iowa districts designated by the Iowa Bandmasters Association)?*

A one-way ANOVA test was used to compare ratings for participating schools among the six districts. Results from the test showed that there were differences between groups based on district assignments. However, post hoc Student-Newman-Keuls comparisons indicate that only



the Southwest district had significantly different (lower) ratings. No significant differences in ratings were found among the remaining five districts.

Findings for this study regarding district assignments were surprising. Most that know the make-up of Iowa geography might guess that there would have been significant differences found among ratings and would more than likely have linked higher ratings to the more populous areas in the state. Des Moines, the state's most populous metropolitan area, falls in the Southcentral district. Additionally, many other highly populated cities are found in the Southcentral district: Ames (the 8<sup>th</sup> most populous city in Iowa), West Des Moines (9<sup>th</sup>), Ankeny (11<sup>th</sup>), and Urbandale (12<sup>th</sup>). As the most populated area in Iowa many might expect this district to earn the highest ratings at the state festival. Similarly, the Northeast district houses Cedar Rapids, the state's second most populous city, and other more highly populated areas including Waterloo (6<sup>th</sup>), Dubuque (10<sup>th</sup>), Cedar Falls (13<sup>th</sup>), and Marion (14<sup>th</sup>). This would likely be a logical guess as the district that receives the second highest ratings at the state festival. The Southeast district contains some of the states more populous areas including Davenport (3<sup>rd</sup>), Iowa City (5<sup>th</sup>), and Bettendorf (15<sup>th</sup>). The University of Iowa, the state's largest post-secondary institution, resides in Iowa City. Especially with the resources available at the University of Iowa, including exposure to professional and other high-level performances and access to private teachers, many would predict ratings at the state festival to be higher in this district as well. These three districts are seemingly richer in resources than the others but the assumption that these areas of Iowa would see higher ratings at music festivals is not supported by the results of this study. However, the reverse assumption that less populated areas would typically see lower ratings is upheld in regard to the Southwest district. With the exception of Council Bluffs, the 7<sup>th</sup>

most populous city in Iowa, the Southwest district contains no other city that ranks in the top fifteen by population and is home to mostly small communities.

Though the study was set up to examine patterns of ratings for classification and district separately, further analysis was presented that took into account the distribution of class sizes for each district. It should be noted that the Southwest district is made up of 46% Class 1A schools. This is a much higher percentage of Class 1A schools than the other five districts (the next closest, Northwest, is made up of 38% Class 1A schools). In addition, the Southwest district is made up of only 9% Class 4A schools and 14% Class 3A. With this evidence, indications point to classification as the bigger indicator of ratings, perhaps diluting results regarding district assignments.

*Research Question 3: Are there any discernable patterns that could be linked to literature selection?*

After assigning a mean score point to each literature selection based on the ratings for each performance, the researcher chose to examine patterns for compositions performed ten or more times by bands at the IHSMA State Large Group Festival between 2006 and 2014. It was observed that of the ten compositions on the list with a difficulty rating of a “Grade 4” all of them fall in the top twelve on the list sorted by lowest mean score point (highest rating). It is also noted that the compositions at the top of the list tend to, by and large, be newer compositions when compared to those at the bottom of the list. Of the 410 compositions found on the IHSMA Required List at the time of this study only forty-six have been performed ten or more times over the nine-year span of this study. Three compositions by Frank Ticheli fell into the top ten when sorted by lowest mean score point. The only composition not found on the

IHSMA Required List that was performed ten or more times was “Brighton Beach” by William P. Latham.

An explanation to the Grade 4 phenomenon might be that, typically, only high achieving bands will program literature at this difficulty level. High achieving bands would traditionally earn high ratings at music festivals. Additionally, more complex music might be more difficult to critique with just one listen. Less experienced adjudicators might have more difficulty analyzing a piece with more polyphony. The ability to discern certain overall characteristics such as tone quality and intonation might not be affected much with more complexity in a composition; however, more intricate qualities such as rhythm, technique, articulation, and interpretation could be more difficult for an adjudicator to assess. Furthermore, newer compositions tend to be written more economically. Composers today typically write music that is more likely to sell. Compositions that come together quickly and play to the strengths of modern instruments and instrumentation will be easier to perform at a high level and, thus, popular choices for band directors.

Such a low percentage of compositions found on the IHSMA Required List being performed ten or more times might suggest that many pieces on the list are out of date. It might also indicate a shift in musical taste among today’s directors. Perhaps many older pieces found on the list are no longer perceived as quality pieces to which directors wish to expose their students. Additionally 26 Grade 6 compositions and 102 Grade 5 compositions are found on the list. These difficult pieces would not be accessible by a vast majority of high school bands in the state of Iowa.

Patterns of the performance literature would indicate that Frank Ticheli might be the most popular composer for performance at the Iowa festival. In addition to the popularity of Ticheli’s

compositions, many of his pieces are new compared to many pieces on the list and many are listed at a “Grade 4”. Both of these attributes were shown to be an indicator of higher ratings in this study which would increase the likelihood of his compositions being near the top of the list sorted by lowest mean score point.

*Brighton Beach* by William P. Latham is an old concert march (written in 1954) that showed up in this study as the only piece performed ten or more times at the IHSMA State Large Group Festival that is not on the IHSMA Required List. It should be noted that, by rule, the IHSMA Required List contains no marches. Performances of marches are allowed but not found on the required list. Twenty performances of *Brighton Beach* over the nine-year span of this study indicate that it is the most popular march chosen for performance at the festival.

Directors can use the results from the literature observations from this study to choose state festival performance literature for their groups. Despite some trends noted about Grade 4 compositions earning higher ratings, directors should not assume such compositions will automatically lead to successful performances. Ultimately, directors should pick music that plays to the strength of their group and that their group can achieve. Trends regarding Grade 4 compositions can encourage directors to pick music that pushes their group, but that is attainable. Additionally, directors should prioritize the selection of newer compositions to older ones. Directors could also give some thought to petitioning pieces to be added to the IHSMA State Large Group Required Literature List. Works that can be substantiated as valuable for student learning and of high artistic merit can be added to the required list if the literature review committee is convinced. Directors should be encouraged to petition the addition of new compositions. Information about rating and literature trends at the festival can also be useful information particularly for new directors. The results of this study could be good information

for college professors teaching band methods courses. They can relay this information to their students. Additionally, this information would be beneficial for the mentors within the Iowa Bandmasters Association mentorship program that places experienced directors with first or second year teachers. The results of this study can be a resource to mentors as they pass along information about the festival to their mentees and help them pick appropriate performance literature.

### **Limitations of the Study**

A limit to the collection of literature data was present in this study. Records of literature performed at the IHSMA State Large Group Festival was not kept by IHSMA office at the time of the study. The present study experienced a relatively low response rate when trying to obtain literature selections from directors at the festival host sites. Director turnover, a lack of organization of such data, or simply a loss of data prevented the researcher from obtaining full records of performance literature. It can be noted, however, that during the year of this study IHSMA began instituting an online cataloguing of literature performed during the IHSMA State Large Group Festival. In the future, literature selections from the festival should be easily obtainable.

Differentiating between multiple groups from the same school was also a limiting factor in this study. Despite the prediction that only using scores from top-level groups from each school might change the results of the study, there could be no delineation made between data collected for top-level groups or more experienced groups versus lower-level groups or less experienced groups.

## **Strengths of Study**

This study was done over the academic year 2014-2015 and, therefore, uses the freshest data involving the IHSMA State Large Group Festival which occurs every year during the second weekend in May. An ever-changing economy and educational philosophy certainly has an effect on school size and the support for and involvement of music programs. Patterns of ratings presented in this study regarding school classification and district are as up-to-date as possible at the time of the study and, therefore, the most relevant to today's educators. The disparity in ratings for Class 1A and Class 2A programs might be important as educators and community members advocate for resources for their music programs. Finding no significance in general ratings from year to year gave credibility to tests that measured ratings looking at other variables.

## **Implications**

Despite numerous studies that have examined adjudicated large group music festivals in various ways, few, if any, have examined ratings received at the IHSMA State Large Group Festival. Historically, band programs in Iowa have been very active with a rich heritage surrounding many. Programs in the state, by and large, are quite active and music education seems to be highly valued in many Iowa communities. This study sought to fill a void by taking a close look at Iowa's most prominent large group adjudicated event. Ultimately, the research done in this study disclosed facts about the festival that can give interested parties some critical questions to seek answers to regarding band education in Iowa. How much value should be placed on the ratings received at music festivals? How can music educators in Iowa help close the gap in the level of musical performance between classifications? How can help be provided to increase resources and support to raise performance levels in more rural areas of the state?

How can these statistics be used to help advocate for directors and programs that might be at risk of cuts? Should the IHSMA State Large Group Festival Required List be updated to include new compositions and more compositions that are accessible for all levels of groups? This study also sheds light on some facets of the festival that seem to be working well. The fact that overall ratings have been consistent over the last nine years indicate that adjudicators, as a whole, are maintaining consistent standards and/or band performance levels are maintaining. Results supplied by this study begin to analyze the festival's performances and pave the way for future research in the area.

### **Suggestions for Future Research**

Certain limitations were described in a previous section of this study. Future studies could seek to circumvent these limitations in the data collection phase. As mentioned, during the year of this study IHSMA decided to institute an online system of documenting literature performed at the festival. Literature selections from the year 2015 forward should be easily accessible. With a full record of literature selections performed at the festival it would be possible to analyze the most popular choices and compare selections to the required list to continually keep it up-to-date. Additionally, popular compositions not found on the list might be observed. These observations might lead to consideration in expanding the list to include compositions performed frequently. Future research could seek to differentiate between multiple groups from the same school. Interesting research could be done by examining ratings of multiple groups from the same school, listing them separately in the data. Many previous studies ran reliability tests of adjudicators. This could be another interesting way to analyze ratings at the IHSMA State Large Group Festival. Examining similar trends in festivals within other music disciplines (such as orchestras, choirs, jazz bands, or solo/ensemble festival), perhaps including

ranked/competitive festival formats, could be advantageous. Additionally, looking at festival ratings regarding the number of students in each participating group or teacher tenure could yield noteworthy results. This same study could be replicated every few years revealing consistency or exposing growing disparity in ratings regarding school classification, district assignment, and literature selections.



## Conclusions

The following conclusions can be made based on the results of this study:

1. Overall ratings for bands that performed at the IHSMA State Large Group Festival between 2006 and 2014 were consistent.
2. Class 1A bands in Iowa receive lower ratings than bands in other classifications.
3. Class 2A bands in Iowa receive higher ratings than Class 1A bands but lower ratings than Class 3A and Class 4A bands.
4. There are no significant differences between ratings of bands in Class 3A and Class 4A in the state of Iowa.
5. Bands in the Southwest district in Iowa receive the lowest ratings compared to other districts.
6. With the exception of the Southwest district, there are no significant differences in ratings of bands in the other five districts in Iowa.
7. The greatest disparity in ratings of bands performing at the IHSMA State Large Group Festival lies in classification, not district.
8. Grade 4 compositions tend to receive higher ratings at the IHSMA State Large Group Festival.
9. Newer compositions tend to receive higher ratings at the IHSMA State Large Group Festival.

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## APPENDICES

*Appendix A - Mean and Standard Deviations of Overall Band Ratings by Year*

Year	N	Mean	Std. Deviation
2006	342	1.63	0.60
2007	337	1.66	0.58
2008	336	1.62	0.59
2009	321	1.64	0.61
2010	316	1.62	0.59
2011	297	1.60	0.58
2012	307	1.63	0.56
2013	297	1.58	0.55
2014	304	1.62	0.58
Total	2857	1.62	0.58

*Appendix B - ANOVA Table for Band Scores by Year*

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.469	8	0.184	0.542	0.826
Within Groups	966.044	2848	0.339		
Total	967.514	2856			

*Appendix C - Mean and Standard Deviations of Band Ratings by Class*

Class	N	Mean	Std. Deviation
1A	699	1.79	0.63
2A	848	1.71	0.60
3A	646	1.47	0.48
4A	664	1.50	0.53
Total	2857	1.62	0.58

*Appendix D - ANOVA Table for Band Ratings by Class*

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	50.498	3	16.833	52.369	< .001
Within Groups	917.016	2853	0.321		
Total	967.514	2856			

*Appendix E - Mean and Standard Deviations of Band Ratings by District*

District	N	Mean	Std. Deviation
NW	354	1.64	0.58
NC	445	1.66	0.61
NE	689	1.58	0.56
SE	499	1.59	0.55
SC	554	1.58	0.57
SW	316	1.77	0.63
Total	2857	1.62	0.58

*Appendix F - ANOVA Table for Band Ratings by District*

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	9.623	5	1.925	5.728	< .001
Within Groups	957.891	2851	0.336		
Total	967.514	2856			

*Appendix G - IHSMA Large Group Festival Required Literature List – Band*

Title	Composer	Grade	Arranger	Publisher
Little Night and Day Music, A	Adler, Samuel	3		Carl Fischer, LLC
Fete-Dieu A Seville (Feast Day in Seville)	Albeniz, Isaac	5	Trans. Cailliet	Sam Fox
Belle Qui Tiens Ma Vie	Arbeau, Thoinot	2	Margolis	Manhattan Beach Music
English Dances - set 1	Arnold, Malcolm	5	Johnstone	Belwin-Mills Publishing
Four Cornish Dances	Arnold, Malcolm	4	Marciniak	Boosey & Hawkes
Four Scottish Dances	Arnold, Malcolm	5	Paynter	Carl Fischer, LLC
Prelude, Siciliano, and Rondo	Arnold, Malcolm	4	Paynter	Carl Fischer, LLC
Sarabande and Polka	Arnold, Malcolm	3	Paynter	Carl Fischer, LLC
Prelude and Fugue in B-flat Major	Bach, J.S.	3	Moehlmann	Alfred Publishing
Prelude and Fugue in D Minor	Bach, J.S.	3	Moehlmann	Alfred Publishing
Sheep May Safely Graze	Bach, J.S.	3	Reed	C. L. Barnhouse Company
Sleepers Awake	Bach, J.S.	3	Reed	C. L. Barnhouse Company
Jesu, Joy of Mans Desiring	Bach, J.S.	3	Reed	C. L. Barnhouse Company
My Jesus! Oh What Anguish	Bach, J.S.	3	Reed	C. L. Barnhouse Company
Come, Sweet Death	Bach, J.S.	3	Reed	C. L. Barnhouse Company
Thus Do You Fare My Jesus	Bach, J.S.	3	Reed	C. L. Barnhouse Company
Jesu, Joy of Man's Desiring	Bach, J.S.	3	Leidzen	Carl Fischer, LLC
Komm, Susser Tod (Come, Sweet Death)	Bach, J.S.	3	Leidzen	Carl Fischer, LLC
Arioso	Bach, J.S.	3	Leidzen	Carl Fischer, LLC
Toccata and Fugue in D Minor	Bach, J.S.	5	Leidzen	Carl Fischer, LLC
Toccata and Fugue in D Minor	Bach, J.S.	5	Hindsley	Robert W. Hindsley
Who Puts His Trust in God Most Just	Bach, J.S.	3	Croft	Shawnee Press Inc.
Fantasia in G Major	Bach, J.S.	4	Goldman/Leist	Theodore Presser
Prelude and Fugue in G Minor	Bach, J.S.	3	Moehlmann	Warner Brothers
Summer Dances	Balmages, Brian	4		FJH Music Company, Inc.
Loudoun Praises	Balmages, Brian	4		FJH Music Company, Inc.
Elements (Petite Symphony)	Balmages, Brian	4		FJH Music Company, Inc.
Commando March	Barber, Samuel	5		G. Schirmer Inc.
Trail of Tears	Barnes, James	3		Southern Music Company
Yorkshire Ballad	Barnes, James	2		Southern Music Company
Pagan Dances	Barnes, James	4		Southern Music Company
Of Dark Lords and Ancient Kings	Barrett, Roland	3		Wingert-Jones
Three Hungarian Songs	Bartok, Bela	2	Gordon	Bourne Music Company
From "Children's Album"	Bartok, Bela	2	Gordon	Theodore Presser
Suite of Old American Dances	Bennett, Robert Russell	5		Hal Leonard
Symphonic Songs for Band	Bennett, Robert Russell	5		Hal Leonard
Solitary Dancer, The	Benson, Warren	5		Carl Fischer, LLC
Leaves are Falling, The	Benson, Warren	5		Hal Leonard
Symphony Fantastique, Mvt. 4 "March to the Scaffold"	Berlioz, Hector	5	Rogers	Southern Music Company
Overture to Candide	Bernstein, Leonard	6	Beeler	Alfred Publishing
Overture to Candide	Bernstein, Leonard	6	Grundman	G. Schirmer Inc.
Three Dance Episodes	Bernstein, Leonard	5	Stith	Warner Brothers
Danzon	Bernstein, Leonard	5	Krance	Warner Brothers
American Civil War Fantasy	Bilik, Jerry	4		Theodore Presser
Invention No. 1	Blahnick, Joel	2		Alliance Publishers Inc.
I Am	Boysen Jr., Andrew	4		Neil A. Kjos Music
Symphony No. 4	Boysen Jr., Andrew	3		Neil A. Kjos Music
Grant Them Eternal Rest - Mvts I, III, IV, V	Boysen Jr., Andrew	4		Neil A. Kjos Music
Blessed Are They	Brahms, Johannes	3	Buehlman	Ludwig Music
Academic Festival Overture	Brahms, Johannes	5	Hindsley	Robert W. Hindsley



Title	Composer	Grade	Arranger	Publisher
Early Light	Bremer, Carolyn	4		Carl Fischer, LLC
Prelude and Fugue in F Minor	Bright, Houston	4		Shawnee Press Inc.
Rhythm Machine	Broege, Timothy	2		Bourne Music Company
Dreams and Fancies	Broege, Timothy	3		Hal Leonard
Sinfonia VI	Broege, Timothy	2		Manhattan Beach Music
Chinese Folk Rhapsody	Brown, Richard E.	3		Neil A. Kjos Music
Dusk	Bryant, Steven	4		Hal Leonard
Symphony No. 1 - In Memoriam Dresden	Bukvich, Daniel	4		Wingert-Jones
Pavana and March	Byrd, William	2	Gordon	Theodore Presser
Prelude in the Dorian Mode	Cabezon, Antonio de	4	Grainger	Gand M Brand Publications
Watchman, Tell Us of the Night	Camphouse, Mark	4		Neil A. Kjos Music
Whatsoever Things	Camphouse, Mark	5		Southern Music Company
Three London Miniatures	Camphouse, Mark	4		TRN Music Publisher, Inc.
Movement for Rosa, A	Camphouse, Mark	5		TRN Music Publisher, Inc.
Overture for Winds	Carter, Charles	3		Bourne Music Company
Overture in Classical Style	Carter, Charles	3		Bourne Music Company
Rhapsodic Episode	Carter, Charles	2		C. L. Barnhouse Company
Symphonic Overture	Carter, Charles	3		Carl Fischer, LLC
Folklore for Band	Caudill, Jim Andy	3		Hal Leonard
Greek Folksong Suite	Cesarini, Franco	3		de haske
Variations on a Korean Folk Song	Chance, John Barnes	4		Alfred Publishing
Incantation and Dance	Chance, John Barnes	5		Alfred Publishing
Elegy	Chance, John Barnes	4		Alfred Publishing
Blue Lake Overture	Chance, John Barnes	5		Alfred Publishing
Parade of the Tall Ships	Chattaway, Jay	4		William Allen Music, Inc.
Portraits	Colonna, Jim	3		C. Alan Publications
Variations on a Shaker Melody	Copland, Aaron	4		Alfred Publishing
Lincoln Portrait	Copland, Aaron	5	Beeler	Alfred Publishing
El Salon Mexico	Copland, Aaron	6	Hindsley	Alfred Publishing
Emblems	Copland, Aaron	6		Alfred Publishing
Down A Country Lane	Copland, Aaron	3	Patterson	Boosey & Hawkes
Anatolia	Creston, Paul	5		Shawnee Press Inc.
Celebration Overture	Creston, Paul	5		Shawnee Press Inc.
Canticle of the Creatures	Cumow, James	4		Hal Leonard
Black is the Color of My True Love's Hair	Cumow, James	3		Hal Leonard
Mutanza	Cumow, James	5		Hal Leonard
Russian Folk Fantasy	Cumow, James	2		Hal Leonard
Where Never Lark or Eagle Flew	Cumow, James	4		Hal Leonard
Symphonic Triptych	Cumow, James	4		Hal Leonard
With Quiet Courage	Daehn, Larry	3		Daehn Publications
As Summer Was Just Beginning	Daehn, Larry	2		Daehn Publications
Sinfonietta	Dahl, Ingolf	6		Plymouth Music Company
Aquarium	de Meij, Johan	4		Amstel Music
Symphony No. 1 "Lord of the Rings" - Gandalf	de Meij, Johann	5		Hal Leonard
Symphony No. 1 "Lord of the Rings" - Hobbits	de Meij, Johann	4		Hal Leonard
Universal Judgement	de Nardis, Camille	5	Cafarella	Carl Fischer, LLC
Do Not Go Gentle into that Good Night	Del Borgo, Elliot	4		Shawnee Press Inc.
Gaelic Rhapsody	Del Borgo, Elliot	3		Wingert-Jones
March and Procession of Bacchus	Delibes, Leo	3	Osterling	Belwin-Mills Publishing
Little English Girl (Inglesina)	Delle Cese, David	4		Hal Leonard
Little English Girl (Inglesina)	Delle Cese, David	4	Bourgeois	Wingert-Jones
Satiric Dances	Dello Joio, Norman	4		Hal Leonard

Title	Composer	Grade	Arranger	Publisher
Scenes from "The Louvre"	Dello Joio, Norman	4		Hal Leonard
Fantasies on a Theme by Haydn	Dello Joio, Norman	5		Hal Leonard
Caccia	Dello Joio, Norman	3		Hal Leonard
Variants on a Medieval Tune	Dello Joio, Norman	5		Hal Leonard
Early English Suite	Duncombe, W.	2	Finlayson	Boosey & Hawkes
Slavonic Dances	Dvorak, Antonin	3	Johnson	Hal Leonard
Enigma Variations	Elgar, Edward	6	Slocum	TRN Music Publisher, Inc.
Nimrod from "Enigma Variations"	Elgar, Edward	3	Reed	Wamer Brothers
Paris Sketches	Ellerby, Martin	5		Masters Music
Second Symphony for Band: Mvt. I - Intrada	Erickson, Frank	4		Bourne Music Company
Second Symphony for Band: Mvt. II - Intermezzo	Erickson, Frank	4		Bourne Music Company
Second Symphony for Band: Mvt. III - Finale	Erickson, Frank	4		Bourne Music Company
Balladair	Erickson, Frank	2		Bourne Music Company
Air for Band	Erickson, Frank	2		Bourne Music Company
Toccata for Band	Erickson, Frank	3		Bourne Music Company
A Basque Lullaby	Forrest, Dan	2		C. Alan Publications
Poem	Frantzen, John	4		Frantzen Music Press
Toccata	Frescobaldi, Girolamo	4	Slocum	Wamer Brothers
Vientos y Tangos	Gandolfi, Michael	5		Boosey & Hawkes
Second Prelude (from Three Preludes)	Gershwin, George	4	Krance	Wamer Brothers
Fantasia for Band	Giannini, Vittorio	4		Wamer Brothers
Symphony No. 3	Giannini, Vittorio	6		Wamer Brothers
Suite Divertimento	Gilbert, Jay W.	3		Southern Music Company
With Heart and Voice	Gillingham, David	4		C. Alan Publications
Heroes Lost and Fallen	Gillingham, David	5		Hal Leonard
Spiritual from Symphony No. 5 1/2	Gillis, Don	4	Bainum	Alfred Publishing
Danza Final from "Estancia"	Ginastera, Alberto	5	John	Alfred Publishing
Overture in Bb	Giovaninni, Cesar	3	Robinson	RBC Music Company, Inc.
Vigils Keep	Giroux, Julie	5		Brookfield Press
English Suite for Band	Golemo, Michael	3		Daehn Publications
Symphony No. 4	Gould, Morton	5		Hal Leonard
Mini-Suite	Gould, Morton	2		Hal Leonard
Ballad for Band	Gould, Morton	4		Hal Leonard
American Salute	Gould, Morton	5	Lang	Wamer Brothers
Colonial Song	Grainger, Percy	5		Carl Fischer, LLC
Molly on the Shore	Grainger, Percy	5		Carl Fischer, LLC
Irish Tune from County Derry	Grainger, Percy	4		Carl Fischer, LLC
Spoon River Anthology	Grainger, Percy	4	Beeler	Carl Fischer, LLC
Shepherd's Hey	Grainger, Percy	5		Carl Fischer, LLC
I'm Seventeen Come Sunday	Grainger, Percy	4	Daehn	Daehn Publications
Themes from "Green Bushes"	Grainger, Percy	4	Daehn	Daehn Publications
Handel in the Strand	Grainger, Percy	4		E.C. Schirmer -Boston
Lincolnshire Posy	Grainger, Percy	6		G. Schirmer Inc.
Australian Up-Country Tune	Grainger, Percy	3	Bainum	Hal Leonard
Country Gardens	Grainger, Percy	4		Hal Leonard
Children's March	Grainger, Percy	5	Erickson	Hal Leonard
Children's March	Grainger, Percy	5		Hal Leonard
Ye Banks and Braes O' Bonnie Doon	Grainger, Percy	3		Hal Leonard
Lincolnshire Posy	Grainger, Percy	6	Fennell	Ludwig Music
Hill Song No. 2	Grainger, Percy	6		TRN Music Publisher, Inc.
Three Tragic Ballads - Nr. 2 "The Three Ravens"	Grainger, Percy	4	Ragsdale	Aux Arcs Music
Southern Harmony	Grantham, Donald	6		Piquant Press

Title	Composer	Grade	Arranger	Publisher
Festivo	Gregson, Edward	5		Shawnee Press Inc.
Huldigungsmarsch	Grieg, Edvard	3	Johnson	Hal Leonard
Peer Gynt Suite #1	Grieg, Edvard	2	Curnow	Hal Leonard
Irish Rhapsody, An	Grundman, Clare	3		Boosey & Hawkes
Kentucky 1800	Grundman, Clare	2		Boosey & Hawkes
Little English Suite	Grundman, Clare	3		Boosey & Hawkes
Little Suite for Band	Grundman, Clare	2		Boosey & Hawkes
Fantasy on American Sailing Songs	Grundman, Clare	3		Boosey & Hawkes
Blue and The Gray, The	Grundman, Clare	3		Boosey & Hawkes
American Folk Rhapsody No.1	Grundman, Clare	3		Boosey & Hawkes
American Folk Rhapsody No.2	Grundman, Clare	3		Boosey & Hawkes
American Folk Rhapsody No.3	Grundman, Clare	3		Boosey & Hawkes
American Folk Rhapsody No.4	Grundman, Clare	3		Boosey & Hawkes
Arioso	Handel, George Frederick	2	Kinyon	Wamer Brothers
Centennial March	Hanson, Howard	4		Carl Fischer, LLC
Chorale and Alleluia	Hanson, Howard	4		Carl Fischer, LLC
Symphony No. 2 - 3rd Movement	Hanson, Howard	5	McBeth	Carl Fischer, LLC
Suite Merry Mount: IV. Prelude to Act II and Maypole Dances	Hanson, Howard	5	John Boyd	Wamer Brothers
Four French Songs	Hanson, Robert	3		Southern Music Company
Volver a la Montana	Hanson, Shelley	4		Boosey & Hawkes
Valdres March	Hanssen, Johannes	4	Bainum	Alfred Publishing
Valdres March	Hanssen, Johannes	4	Schissel	C. L. Bamhouse Company
Armidia Overture	Haydn, Franz Joseph	4	Bowles	C. L. Bamhouse Company
Symphony on Themes of John Philip Sousa "Fairest of the Fair"	Hearshen, Ira	5		Ludwig Music
Overture for Band	Heins, John	6		Neil A. Kjos Music
Celtic Ritual	Higgins, John	3		Hal Leonard
Variations on an African Hymnsong	Hilliard, Quincy	3		C. L. Bamhouse Company
Symphony in B-flat	Hindemith, Paul	6		Wamer Brothers
March from Symphonic Metamorphosis	Hindemith, Paul	5	Wilson/Holab	Wamer Brothers
Llwyn Onn	Hogg, Brian	3		Ludwig Music
Prelude and Rondo	Holsinger, David	4		C. L. Bamhouse Company
Liturgical Dances	Holsinger, David	5		Southern Music Company
Nilesdance	Holsinger, David	4		TRN Music Publisher, Inc.
On a Hymnsong of Lowell Mason	Holsinger, David	3		TRN Music Publisher, Inc.
On a Hymnsong of Philip Bliss	Holsinger, David	3		TRN Music Publisher, Inc.
Gathering of the Ranks at Hebron, The	Holsinger, David	3		TRN Music Publisher, Inc.
Havendance	Holsinger, David	4		TRN Music Publisher, Inc.
Childhood Hymn, A	Holsinger, David	2		Wingert-Jones
Hammersmith: Prelude and Scherzo	Holst, Gustav	6		Alfred Publishing
First Suite in Eb	Holst, Gustav	4		Alfred Publishing
Planets, The - Jupiter	Holst, Gustav	5		Alfred Publishing
Planets, The - Mars	Holst, Gustav	5		Alfred Publishing
Second Suite in F	Holst, Gustav	4		Alfred Publishing
Moorside Suite, A	Holst, Gustav	4	Wright	Shawnee Press Inc.
In the Bleak Midwinter	Holst, Gustav	2	Smith	Wamer Brothers
Acclamations	Huckeby, Ed	2		C. L. Bamhouse Company
Concerto for Percussion and Winds	Husa, Karel	6		Hal Leonard
Music for Prague, 1968	Husa, Karel	6		Hal Leonard
After a Gentle Rain	Iannaccone, Anthony	4		Shawnee Press Inc.
Gloriosa	Ito, Yasuhide	5		Theodore Presser
Festal Scenes	Ito, Yasuhide	5		TRN Music Publisher, Inc.
Variations on America	Ives, Charles	5	Schuman-Rhoads	Theodore Presser

Title	Composer	Grade	Arranger	Publisher
William Byrd Suite	Jacob, Gordon	5		Alfred Publishing
Flag of Stars	Jacob, Gordon	5		Alfred Publishing
Earle of Oxford's March, The	Jacob, Gordon	4		Alfred Publishing
Original Suite, An	Jacob, Gordon	4		Alfred Publishing
Original Suite, An	Jacob, Gordon	3	Heidenreich	Boosey & Hawkes
Suite in Bb	Jacob, Gordon	4		Shawnee Press Inc.
Symphonie for Band	Jadin, Louis	3	Schaefer	Shawnee Press Inc.
Esprit de Corps	Jager, Robert	5		Hal Leonard
Colonial Airs and Dances	Jager, Robert	4		Neil A. Kjos Music
Third Suite	Jager, Robert	4		Warner Brothers
American Overture for Band	Jenkins, Joseph Wilcox	5		Theodore Presser
Prelude to Act III of "Kunihild"	Kistler, Cyril	3	Barr	Ludwig Music
Sea Songs	Knox, Thomas	5		Ludwig Music
American Sketches	Kopetz, Barry E.	4		Wingert-Jones
In the Forest of the King	La Plante, Pierre	3		Daehn Publications
American Riversongs	La Plante, Pierre	3		Daehn Publications
Prospect	LaPlante, Pierre	3		Bourne Music Company
English Country Settings: Serenade & Jig on English Folksongs	LaPlante, Pierre	3		Daehn Publications
Court Festival	Latham, William	3		Warner Brothers
Three Chorale Preludes	Latham, William	3		Warner Brothers
Propagula	Linn, Robert	5		Carl Fischer, LLC
Joi	Logan, Robert	4		Warner Brothers
Elegy for a Young American	LoPresti, Ronald	4		Theodore Presser
Sheltering Sky	Mackey, John	3		Osti Music
Soaring Hawk, The	Mahr, Timothy	5		Hal Leonard
When I Close My Eyes, I See Dancers	Mahr, Timothy	4		Neil A. Kjos Music
Fantasia in G	Mahr, Timothy	4		Neil A. Kjos Music
Imprints	Mahr, Timothy	4		Neil A. Kjos Music
Daydream	Mahr, Timothy	2		Neil A. Kjos Music
Liturgical Music for Band, Op. 33	Mailman, Martin	4		Warner Brothers
Tam O'Shanter	Malcolm Arnold	5	John Paynter	Carl Fischer, LLC
Terpsichore	Margolis, Bob	6		Manhattan Beach Music
Color	Margolis, Bob	4		Manhattan Beach Music
Fanfare, Ode, and Festival	Margolis, Bob	2		Manhattan Beach Music
Shadow Rituals	Markowski, Michael	4		Manhattan Beach Music
Danzon No. 2	Marquez, Arturo	5	Nickel	Peer Music International
They Hung Their Harps in the Willows	McBeth, Francis	4		Southern Music Company
Grace Praeludium	McBeth, Francis	3		Southern Music Company
Chant and Jubilo	McBeth, Francis	3		Southern Music Company
Canto	McBeth, Francis	2		Southern Music Company
Battaglia	McBeth, Francis	3		Southern Music Company
Beowulf	McBeth, Francis	4		Southern Music Company
Kaddish	McBeth, Francis	4		Southern Music Company
Of Sailors and Whales	McBeth, Francis	4		Southern Music Company
Masque	McBeth, Francis	3		Southern Music Company
Praises	McBeth, Francis	2		Southern Music Company
Red Balloon, The	McGinty, Anne	2		Neil A. Kjos Music
Overture for Band	Mendelssohn, Felix	5	Greissel	G. Schirmer Inc.
Overture for Winds, op. 24	Mendelssohn, Felix	5	Boyd	Ludwig Music
Canzona	Mennin, Peter	5		Carl Fischer, LLC
American Hymnsong Suite	Milburn, Dwayne S.	4		Neil A. Kjos Music
Suite Francaise	Milhaud, Darius	5		Warner Brothers

Title	Composer	Grade	Arranger	Publisher
Introduction and Fantasia	Mitchell, Rex	4		Hal Leonard
Impresario, Overture to The	Mozart, Wolfgang Amadeus	4	Barnes	Ludwig Music
Il Re Pastore (The Shephard King)	Mozart, Wolfgang Amadeus	3	Davis	Ludwig Music
Marriage of Figaro, Overture to The	Mozart, Wolfgang Amadeus	4	Slocum	Wamer Brothers
Suite from Bohemia	Nelhybel, Vaclav	2		Hal Leonard
Festivo	Nelhybel, Vaclav	3		Wamer Brothers
Chorale	Nelhybel, Vaclav	3		Wamer Brothers
Trittico	Nelhybel, Vaclav	5		Wamer Brothers
Rocky Point Holiday	Nelson, Ron	5		Alfred Publishing
Medieval Suite, 2nd Mvt. "Homage to Perotin"	Nelson, Ron	4		Boosey & Hawkes
Sonoran Desert Holiday	Nelson, Ron	5		Ludwig Music
Morning Alleluias for the Winter Solstice	Nelson, Ron	4		Ludwig Music
Lauds	Nelson, Ron	4		Ludwig Music
Courtly Airs and Dances	Nelson, Ron	4		Ludwig Music
Fiesta Del Pacifico	Nixon, Roger	5		Alfred Publishing
Elegy Fanfare and March	Nixon, Roger	5		Carl Fischer, LLC
Pacific Celebration Suite	Nixon, Roger	6		Neil A. Kjos Music
Carmina Burana	Orff, Carl	5	Krance	Wamer Brothers
Pageant	Persichetti, Vincent	4		Carl Fischer, LLC
Symphony for Band	Persichetti, Vincent	6		Elkan-Vogel
Divertimento for Band	Persichetti, Vincent	5		Theodore Presser
Parable for Band	Persichetti, Vincent	5		Theodore Presser
Psalm for Band	Persichetti, Vincent	4		Theodore Presser
Serenade for Band	Persichetti, Vincent	4		Theodore Presser
Masquerade for Band	Persichetti, Vincent	6		Theodore Presser
Symphony No. 6	Persichetti, Vincent	6		Theodore Presser
Tunbridge Fair	Piston, Walter	5		Alfred Publishing
Korean Folk Song Medley	Ployhar, James	2		Wamer Brothers
Devonshire Overture	Ployhar, James	2		Wamer Brothers
Black is the Color of My True Love's Hair	Ployhar, James	2		Wamer Brothers
Armenian Dances, part 2	Reed, Alfred	5		C. L. Barnhouse Company
Greensleeves	Reed, Alfred	3		C. L. Barnhouse Company
Jubilant Overture	Reed, Alfred	4		C. L. Barnhouse Company
Punchinello	Reed, Alfred	4		C. L. Barnhouse Company
Fourth Suite for Band	Reed, Alfred	4		C. L. Barnhouse Company
Alleluia, Laudemus Te	Reed, Alfred	4		Hal Leonard
Festival Prelude, A	Reed, Alfred	4		Hal Leonard
Hounds of Spring, The	Reed, Alfred	4		Hal Leonard
Festive Overture, A	Reed, Alfred	4		Hal Leonard
First Suite for Band	Reed, Alfred	4		Hal Leonard
Slavonic Folk Suite	Reed, Alfred	2		Hal Leonard
Three Revelations from the Lotus Sutra: Mvt. II	Reed, Alfred	4		Hal Leonard
Three Revelations from the Lotus Sutra: Mvt. III	Reed, Alfred	4		Hal Leonard
Symphonic Prelude (Black is the Color of My True Loves Hair)	Reed, Alfred	3		Hal Leonard
Three Revelations from the Lotus Sutra: Mvt. I	Reed, Alfred	4		Masters Music
Armenian Dances, part 1	Reed, Alfred	5		Wamer Brothers
Russian Christmas Music	Reed, Alfred	5		Wamer Brothers
La Fiesta Mexicana	Reed, H. Owen	6		Wamer Brothers
River of Life	Reineke, Steven	3		C. L. Barnhouse Company
Pines of the Appian Way	Respighi, Ottorino	5		Hal Leonard
Tres Danzas de Mexico	Rhoads, William	4		TRN Music Publisher, Inc.
Procession of the Nobles	Rimsky-Korsakov, Nicholas	5	Leidzen/Ragsdale	Carl Fischer, LLC

Title	Composer	Grade	Arranger	Publisher
Marche Militaire Francaise	Saint-Saens, Camille	5	Hindsley	Robert W. Hindsley
Pas Redouble	Saint-Saens, Camille	4	Frackenpohl	Shawnee Press Inc.
Theme and Variations, op. 43a	Schoenberg, Arnold	6		Belmont Music Publishers
George Washington Bridge	Schuman, William	5		Hal Leonard
When Jesus Wept	Schuman, William	4		Theodore Presser
Chester	Schuman, William	5		Theodore Presser
and the mountains rising nowhere	Schwantner, Joseph	6		Wamer Brothers
Nocturne	Scriabin, Alexander	4	Reed	Hal Leonard
Almighty Fortress, An	Shaffer, David	3		C. L. Barnhouse Company
Beyond the Higher Skies	Sheldon, Robert	3		C. L. Barnhouse Company
Fall River Overture	Sheldon, Robert	3		C. L. Barnhouse Company
Lindbergh Variations	Sheldon, Robert	2		C. L. Barnhouse Company
Manatee Lyric Overture	Sheldon, Robert	3		C. L. Barnhouse Company
Pevensey Castle	Sheldon, Robert	2		C. L. Barnhouse Company
Visions of Flight	Sheldon, Robert	3		C. L. Barnhouse Company
West Highlands Sojourn	Sheldon, Robert	3		C. L. Barnhouse Company
Finale from Symphony No.5	Shostakovich, Dmitri	5	Righter	Alfred Publishing
Folk Dances	Shostakovich, Dmitri	4	Reynolds	Carl Fischer, LLC
Festive Overture	Shostakovich, Dmitri	5	Hunsberger	Wamer Brothers
Folk Dances	Shostakovich, Dmitri	4	Erickson	Wamer Brothers
Overture Eroica	Skomicka, Joseph	3		Wamer Brothers
Incidental Suite	Smith, Claude T.	4		Wingert-Jones
God of Our Fathers	Smith, Claude T.	3		Wingert-Jones
Emperata Overture	Smith, Claude T.	3		Wingert-Jones
Eternal Father Strong to Save	Smith, Claude T.	5		Wingert-Jones
Declaration Overture	Smith, Claude T.	3		Wingert-Jones
Encanto	Smith, Robert W.	2		Hal Leonard
Baksheesh	Snoeck, Kenneth	4		Kenneth Snoeck Music
Shalom!	Sparke, Philip	3		Hal Leonard
Kaleidoscope: Five Variations on the 'Brugg Song'	Sparke, Philip	4		Hal Leonard
Year of the Dragon	Sparke, Philip	5		Southern Music Company
Dance Movements	Sparke, Philip	6		Southern Music Company
Music for a Festival	Sparke, Philip	5		Southern Music Company
Allerseelen	Strauss, Richard	3	Davis/Fennell	Ludwig Music
Hymn for Band, A	Stuart, Hugh	2		Shawnee Press Inc.
Three Songs from Sussex	Stuart, Hugh	3		Shawnee Press Inc.
Three Ayres from Gloucester	Stuart, Hugh	3		Shawnee Press Inc.
Battle Pavane, The	Susato, Tielman	2	Margolis	Manhattan Beach Music
Denbridge Way	Swearingen, James	2		C. L. Barnhouse Company
Exaltation	Swearingen, James	3		C. L. Barnhouse Company
Let the Spirit Soar	Swearingen, James	2		C. L. Barnhouse Company
Flight of Valor	Swearingen, James	3		C. L. Barnhouse Company
Cajun Folk Songs II	Ticheli, Frank	4		Manhattan Beach Music
Simple Gifts (Four Shaker Songs)	Ticheli, Frank	3		Manhattan Beach Music
Angels in the Architecture	Ticheli, Frank	5		Manhattan Beach Music
Vesuvius	Ticheli, Frank	4		Manhattan Beach Music
Portrait of a Clown	Ticheli, Frank	2		Manhattan Beach Music
Postcard	Ticheli, Frank	5		Manhattan Beach Music
Shenandoah	Ticheli, Frank	3		Manhattan Beach Music
Fortress	Ticheli, Frank	4		Manhattan Beach Music
Cajun Folk Songs	Ticheli, Frank	4		Manhattan Beach Music
Blue Shades	Ticheli, Frank	6		Manhattan Beach Music

Title	Composer	Grade	Arranger	Publisher
Amazing Grace	Ticheli, Frank	4		Manhattan Beach Music
Suite of English Folk-Dances	Tomlinson, Ernest	4		Novello Publishing Corp
Finale from Symphony #4	Tschaikovsky, Peter	5	Safranek	Carl Fischer, LLC
Salvation is Created	Tschesnokoff, Pavel	3	Houseknecht	Neil A. Kjos Music
Sketches on a Tudor Psalm	Tull, Fisher	5		Alfred Publishing
Final Covenant, The	Tull, Fisher	5		Alfred Publishing
La Procession du Rocio	Turina, Jauquin	5	Reed	Hal Leonard
Five Miniatures	Turina, Joaquin	5	Krance	Hal Leonard
Two Gaelic Folk Songs	Tyra, Thomas	2		C. L. Barnhouse Company
Puszta	Van der Roost, Jan	4		de haske
Finnish Folk Song Suite	Van der Roost, Jan	4		Hal Leonard
Suite Provencale	Van der Roost, Jan	4		Hal Leonard
Balkanya	Van der Roost, Jan	4		Hal Leonard
Canterbury Chorale	Van der Roost, Jan	2		Hal Leonard
Rikudim	Van der Roost, Jan	4		Hal Leonard
English Folk Song Suite	Vaughan Williams, Ralph	4		Alfred Publishing
Toccata Marziale	Vaughan Williams, Ralph	5		Alfred Publishing
Sea Songs	Vaughan Williams, Ralph	3		Boosey & Hawkes
Linden Lea	Vaughan Williams, Ralph	2	Stout	Boosey & Hawkes
Rhosymedre	Vaughan Williams, Ralph	3	Beeler	E.C. Schirmer -Boston
Flourish for Wind Band	Vaughan Williams, Ralph	3		Oxford University Press
Prelude to Act I of "La Traviata"	Verdi, Giuseppe	4	Falcone	Neil A. Kjos Music
Exerpts from Manzoni Requiem	Verdi, Giuseppe	5	Mollenhauer	Warner Brothers
Trauersinfonie	Wagner, Richard	4	Leidzen	Hal Leonard
Prelude to Act 3 of "Lohengrin"	Wagner, Richard	5	Hindsley	Robert W. Hindsley
Elsa's Procession to the Cathedral	Wagner, Richard	5	Cailliet	Warner Brothers
Elsa's Procession to the Cathedral	Wagner, Richard	5	Bougeois	Wingert-Jones
Oberon Overture	Weber, Carl Maria von	5	Lake	Fischer, J. Bros.
Oberon Overture	Weber, Carl Maria von	5	Hindsley	Robert W. Hindsley
Lux Aurumque	Whitacre, Eric	4		Carpe Ranam Productions
Cloudburst	Whitacre, Eric	4		Hal Leonard
October	Whitacre, Eric	4		Hal Leonard
Old Scottish Melody	Wiley, Charles	2		TRN Music Publisher, Inc.
Caccia and Chorale	Williams, Clifton	4		C. L. Barnhouse Company
Sinfonians, The	Williams, Clifton	4		Hal Leonard
Dedicatory Overture	Williams, Clifton	3		Hal Leonard
Variation Overture	Williams, Clifton	2		Ludwig Music
Fanfare and Allegro	Williams, Clifton	4		Warner Brothers
Symphonic Dance No. 3 - Fiesta	Williams, Clifton	4		Warner Brothers
Symphonic Suite	Williams, Clifton	4		Warner Brothers
Fantasy on "Yankee Doodle"	Williams, Mark	3		Alfred Publishing
Dance of the New World	Wilson, Dana	5		Ludwig Music
Piece of Mind	Wilson, Dana	5		Ludwig Music
Mannin Veen	Wood, Haydn	5		Alfred Publishing
Machu Picchu - City in the Sky	Yagisawa, Satoshi	5		Bravo Music, Inc.
Night Dances	Yurko, Bruce	3		Ludwig Music
Chorale and Shaker Dance	Zdechlik, John	4		Neil A. Kjos Music
Psalm 46	Zdechlik, John	4		Warner Brothers