

A DESCRIPTIVE ANALYSIS OF THE FOURTEEN
MID-AMERICAN CONFERENCE ATHLETIC BAND PROGRAMS

DISSERTATION

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By

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ABSTRACT

During the annual meeting of the MidAmerican Conference Band Directors Association at the Midwest Clinic in Chicago (December, 2003) it was proposed and accepted to conduct a comprehensive study describing and discussing issues and topics related to the athletic band programs of the MAC. During the meeting a model survey instrument, based on the studies of Holvik (1971), Patzig (1983), and Fuller (1995) was presented. Revisions were made by the MAC athletic band directors refreshing the model to include additional topics of value to the Association. During the spring and summer of 2004 the model was reviewed by a panel of collegiate band directors who agreed to serve as readers and advisors. In its final form the questionnaire focused on 33 topics. In April 2005, the questionnaire was sent to the 14 athletic band directors of the MAC via email in a Microsoft Excel Spreadsheet format. The spreadsheet version, presented on CD-ROM, and a standard hard copy were sent via U.S. Mail.

All of the athletic band directors responded fully and positively resulting in a comprehensive collection of data describing the staffing, administration, rehearsal and performance practices, traditions and trends of the athletic bands of the MAC. Survey questions concerning contemporary topics, updating the three model studies, produced information on: the evolution of professional title to “Director of Athletic Bands”, access to and use of technologies in planning and instruction, the affect of athletic department game management and marketing efforts, and the nature of university and community efforts to address sportsmanship issues that affect athletic bands

To my mother, Delilah Ann Aho
and father, John Donald Aho (deceased).

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CHAPTER 1

INTRODUCTION

The American game of football has generated traditions, pageantry, and legends in its relatively short history. Since the beginning, collegiate football programs have served as a focal point for all football hopefuls. Interest was so intense that the audience of spectators needed a group to organize their cheers, thus began the tradition of cheerleaders. When collegiate marching bands became associated with college football the idea for fight songs, colorful uniforms, and pre-game and halftime show entertainment began to evolve. This show of sound, color, and pageantry occurs on every autumn Saturday afternoon on campuses around the country.

The game gained its early popularity through the evolution of college traditions. Beginning in the late 1800's, these traditions have been imitated and learned from elementary school, with peewee football, through middle and high school interscholastic athletics (Shellahamer, Swearingen, & Woods, 1986). For some, interest and involvement starts at birth. In some communities, like Massillon, Ohio, they work to develop a dominant football heritage by sending every newborn boy a toy football. This tradition, still practiced, dates to the early 1950's (F. Cicchinelli, Mayor, Massillon, Ohio, personal communication February 15, 2005). High school bands began direct imitations of

successful collegiate football bands during the first part of the 20th century. They adopted and played popular collegiate songs. Schools selected mascots, chose colors, and embraced the pageantry of college football (Abeles, Hoffer & Klotman, 1995). Most high schools copy the college football ritual every Friday night in the fall season.

The professional football leagues have also imitated the collegiate model as well. Professional players are introduced in a way that includes the specific college or university they attended. All professional teams have cheerleaders. Two teams, the Washington Redskins and the Baltimore Ravens, have uniformed bands that have more than fifty-year histories (Redskins Insider, 1998; Baltimore Ravens, 2004).

As a result of public exposure made possible by performing at football games, the marching band may be the most visible outdoor wind and percussion ensemble in the United States today (Fuller, 1995, Dawes, 1990). Thousands of high school and college students participate in marching bands and millions of spectators enjoy the football events of Friday night, Saturday afternoon, Sunday afternoon and holiday bowl games that are uniquely American (Teske, 1986). The entertainment and public relations value of American football and the pageantry involved is easily seen. The national interest and popularity can be documented by:

1. Attendance statistics
2. Coaches' salaries
3. Alumni fundraising
4. Athletic marketing efforts
5. Radio and television ratings
6. Commercial product endorsements

7. Sales of officially licensed collegiate products
8. The excitement generated by the collegiate football “event”

Collegiate basketball seems to get much of the same attention as football, especially when the entire nation prepares for “March Madness.”

University Athletic Departments have become event planners, recognizing the value of their sports products. There is something for everyone at collegiate football and basketball events. The athletic bands, cheerleaders, mascots, and dance teams are vital to the athletic events through their display of traditions dear to institutions, spectators, teams, and alumni. They are especially valued for their efforts to entertain, educate, and commemorate. The late William D. Revelli, Director of Bands Emeritus at the University of Michigan, stated:

While a good majority of the fans attending these weekly football classics are not familiar with the finer points of the game, everyone is able to appreciate the maneuvers and evolutions of the bands. Somehow, whether the home team has been victor or loser, there has been great satisfaction in witnessing the performance of the bands... Thousands of persons who never hear the band on the concert stage become ardent supporters of high school and college bands simply through their exhibitions on the gridiron. It is no small matter when we consider that our bands perform during the football season before audiences numbering thousands of people (1979, p.8).

Historical Overview of American Marching Bands

If you’ve ever wondered why Americans and Europeans don’t have much of a drum culture, unlike many other peoples of the world, take a look back in history. About 800 years back.

According to Stuart Marrs, a professor of music at the University of Maine and director of the school's percussion program, the invasions of the Ottoman Empire into Europe in the 13th century had a lot to do with the role drums played in Western culture over the last several hundred years.

Invading Ottoman armies were preceded by "janizary" bands- fearsomely loud groups of drummer and cymbal players sent ahead on camelback to frighten local villagers into fleeing or surrendering to the troops, which wreaked havoc wherever they went. "People knew what that sound meant," says Dr. Marrs. "It was like an alarm."

By the 18th century, however, long after the invasions had ended, he says, the Ottoman sultans began making gifts of janizary bands to the kings of Prussia and other royalty in Europe, complete with uniforms, instruments and players. "It became a fad," Marrs says. "They'd forgotten about all the raping and looting stuff. Every court had to have one."

The fascination spread to England, according to Marrs, and from there to the United States, where today's descendants of janizary bands can be found at almost every football game in the country- marching down the field in full force at halftime (Christian Science Monitor, 5/23/01, Vol. 3 Issue 125, p.15, Op, Sara Terry).

Some people might compare these scenarios to the marching of the band entering the stadium. The unison step set to the chest pounding drum cadences, the fanfares performed for the "gladiators of the (football) gridiron" or the "sultans of slam" on the basketball court to the intimidating tactical use of the janizary bands leading the Ottoman armies.

As in the days of the Ottoman Empire, the band had the important role of accompanying European armies into combat. American marching bands can trace their origins to the fife and drum corps of the American Revolution and the use of wind bands during the American Civil War (Abeles, Hoffer& Klotman, 1995, Wells, 1976). The

United States Marine Corps was founded in 1775 when the Continental congress called for the formation of two battalions of Marines and a Marine band of “one drum major, one fife major, and 32 drums and fifes” (Wells, 1976, p. 7).

The role of bands in the military grew as traditions in Europe and the manufacturing of instruments (especially the brasses) transformed the fife and drum bands into wind bands which could be heard more easily and perform much more sophisticated music (Abeles, Hoffer& Klotman, 1995). Most Civil War bandsmen were issued over the shoulder brass instruments, patented in 1838 by Allen Dodworth. He was the director of the Dodworth Band of New York City, perhaps one of the earliest civilian brass bands in the United States. Dodworth, who had the instruments manufactured in Vienna, Austria, imported them to be sold by the Dodworth family music store. An accompanying publication, *Dodworth's Brass Band School*, published in 1853, served as a tutorial method for teaching and learning to organize and perform in a band. The Dodworth style instruments were a natural solution for marching with and performing for military service.

For military purposes, only, those with bells behind, over the shoulder, are preferable, as they throw all the tone to those who are marching to it, but for all other purposes are not so good... For general purposes, those with the bell upward, like the Sax Horn, are most convenient, and should be adopted by all whose business is not exclusively military; care should be taken to have all bells point in the same direction (Aho, 1979, p.18; Dodworth, 1853).

After the Civil War most of the bands were discharged. The armies of the north and south were demobilized and reorganized. Although the role of the military bands changed and even fell to levels of neglect (Bierley, 1979) after the Civil War, the recently

discharged bandsmen had an immediate and lasting impact on collegiate and community involvement with bands, and instrumental music education. The military-trained musicians went back to their communities and helped found community and school bands. The Civil War bandsmen used their training, as they were “drafted” by their communities, to organize and teach them. Some argue this as the beginnings of instrumental music education in the public schools in the United States (Abeles, Hoffer& Klotman, 1995). They were armed with sheet music, generated before and during the war. This music had been popularized throughout the country. It served its ministerial purpose to rally, entertain and motivate during the war. The emotional appetite throughout the country to hear this music demanded its performance (Abeles, Hoffer& Klotman, 1995).

“The first school band in America was formed in 1857 at the Farm and Trades School on Thompson’s Island, Boston Harbor” (the Historian of *The Instrumentalist*, 1950, p. 25). Further research found that the instrumentation of this band was made up of three violins, a string bass and a group of boys utilizing combs and tissue paper. Although this author has not delved into the invention of the “kazoo” it must have been apparent that the sound of the band would improve with the purchase of real musical instruments. The band and its audience endured two years of homemade tones. In 1859 regular instruments were purchased. Later that year the band paraded through Boston (*The Instrumentalist*, 1950, p. 25).

The high school band movement began in earnest after the 20th century began. Documented places and dates include Rockford, Illinois, 1907; Richland Center, Wisconsin, and Connersville, Indiana, 1909; Joliet, Illinois and Blue Island, Illinois,

1912; J. Sterling Morton High School, Cicero, Illinois, 1914; and North High School, Minneapolis, Minnesota, 1916 (Abeles, Hoffer& Klotman, 1995; *The Instrumentalist*, 1950).

The evolution of the American marching band took a major step with the founding of the nations' Land Grant (collegiate) institutions during the late 1860's and early 1870's. As a part of the charters of the land grant institutions, each was to provide military and officer training for every male student. This movement was the birth of the Reserve Officer Training Corps (ROTC). With military training came military drill and reviews. An immediate need for fife and drum corps or military wind band was apparent. Bands began to organize on college campuses nationwide from the 1860's through the turn of the century (Abeles, Hoffer& Klotman, 1995).

Early college bands were student led organizations. Although many land grant institutions moved to buy instruments and uniforms for the bands (mostly "used" from the military) the quality of the student led performances often led to ridicule of the bands (McCarrell, 1972).

Dressed in regulation military cadet uniforms the band made its first public appearance at the home of [Ohio State] University President Edward Orton, Sr. Orton had invited the band to entertain at a reception he hosted following the graduation of the Class of 1879. After this public engagement, the band occasionally played for a lawn fete and all the ice cream they could eat. The band was also known for serenading city officials. President Orton once said, "...in a conflict it would be easy for it (the band) to defeat those not already scared to death by the playing!"

Until this time, military drill was optional. However, once it was made compulsory, students began joining the band to get out of drilling. They soon discovered that joining the band was not always the answer (Aho, 1979, p. 21).

Although bands were forming at land grant institutions after the Civil War, some college bands had been organized in the early 1800's. Harvard and Yale had bands during the 1820's, however, their existence was spotty due to the instability of student leadership. The University of Notre Dame claims to be "the oldest college band in continuous existence" (McCarrell, 1972, p. 32). This band was organized in 1846 by Reverend Father Gonesse, then a faculty member. It can be argued that the sustained existence of the Notre Dame band was due to the consistent attention of a faculty member (Fuller, 1995). The University of Michigan has challenged the Notre Dame claim by citing a nine member ensemble accompanying the singing at University chapel services in 1845. However, there is no evidence that this group continued year to year. In fact, the first Michigan band to sustain itself was founded in 1896 (Fuller, 1995, McCarrell, 1972).

There is no known research that identifies which high school and college band performed the first marching or field show at an American football game, or organized a pep band for a basketball game. This historical research is beyond the scope of this dissertation. However, it warrants mention since the American marching band and athletic band traditions are documented from the late 1890's.

There is no evidence that any of these pre-Civil War college bands marched (Fuller, 1995). The turn of the century saw the change from student led bands to professional leadership. This leadership legitimized the organizations and proved the vision of the early student band pioneers to be substantial. Bands could be of significant value to colleges and universities and warranted the commitment of collegiate administrative support.

With the leadership now the responsibility of university faculty, reputable bands began to evolve. They established reputations, traditions, and created innovations that other bands immediately imitated. Schools scrambled to establish identity through school songs, fight songs, alma maters, and cheers that the student body would take to heart. Alumni would return to relive their college days. In this way institutions could develop an environment rich in tradition and institutional image. So successful was this movement that numerous high schools imitated these collegiate practices. They incorporated the collegiate songs as their own, slightly changing the words to fit their name and location. High schools and their bands also used the same colors and uniform styles of the universities. They literally copied the blooming college traditions from academics to sports, to the extracurricular activities of literary and dramatic societies, often including social fraternities and sororities.

Paul Spotts Emrick became the director of the Purdue University Band in 1904. In 1907, under Emrick's direction, the band is given credit as the first to form a block letter "P" on the football field (Fuller, 1995; Dunscomb, Norburg, & Wright, 1987; Teske, 1986; Patzig, 1983; Wells, 1976). The Ohio State University Band, under the direction of Gustav Bruder and Elvin Donaldson, caused a sensation by spelling out the word "HELLO" in stick letters in 1927, clearly taking the single letter "P" formation to another level (Aho, 1979). The Ohio State Band became the first to float a formation down the field with the famous "Floating Anchor" performed at the Polo Fields in New York City during the Navy game of 1929 (Aho, 1979). The University of Illinois and the University of Michigan both presented a full word charted in a cursive style in 1932 and 1936 respectively. Ironically, both were the word "*Ohio*." Their renditions were static

formations used to salute the opposition during their pre-game performances. It was Eugene Weigel, Director of the Ohio State Band, whose innovation of the first animated cursive writing maneuver produced the first *Script Ohio* in 1936 (Aho, 1979). The animated *Script Ohio* immediately became The Ohio State University Marching Band's trademark and most enduring tradition. It perhaps topped the evolution of word formations and maneuvers.

Albert Austin Harding was appointed director of the University of Illinois band in 1905. Starting with a relatively small band of just average ability, Harding developed a band that became one of the most influential in the evolution of collegiate and high school marching bands (Fuller, 1995; Patzig, 1983; White, 1979). He is credited with the introduction of the stand-still "concert" music selections, and "concert" formations for their performance during his tenure in the 1930's. Harding's effort to use standard band pieces for half-time performances elevated the level of musical content and musical performance. This concept helped bands working to establish themselves as respectable marching and musical organizations (Teske, 1986; Haynie, 1971).

As bands became more sophisticated in marching and maneuvering, and the selection of music and its performance, instructional innovations became evident. In 1926 Glenn Cliff Bainum, director of the Northwestern University band, was one of the first to develop a paper charting system. He utilized the five-yard intervals of the football field to plan formations. He then duplicated the charts for student reference, greatly aiding instruction during rehearsal (Fuller, 1995; Patzig, 1983; Haynie, 1971). This practice may be the most significant of all instructional innovations. This idea is evident by the development of today's highly successful computer based charting programs, and

inexpensive photocopying machines. Bainum's concept of charting and instructional materials for students is now indispensable for show planning and instruction.

Dramatic changes in American industry, culture, and education were created during the period between World War I and World War II. Colleges and universities were flourishing during this period, enjoying the rich experiences of students and faculty immersed in the advancements and collaborations of industry and academia. The country had left World War I behind, had worked to emerge from the Great Depression, and had faced the great political conflict of the century, World War II. The affect on college bands was profound (McCarrell, 1973).

In December of 1941, the United States entered World War II. The mobilization of the Armed Forces took male students and faculty away from collegiate campuses by the thousands. Land Grant Institutions were especially targeted since all men had obligatory ROTC requirements and training. These experienced students already had one foot in the military. With the expanded conscription of personnel and subsequent training, the need for military bands also expanded. Collegiate faculty members joined their students as leader/directors of the military bands at training camps and military bases around the world. The drain of students away from colleges and universities for the war effort caused severe reductions in enrollment. This drop in enrollment adversely affected participation in collegiate marching bands. Many collegiate football teams and marching bands folded during the war years. Some managed to field bands by recruiting high school students, and female college students to play instruments (or sing if not an instrumentalist) to fill in for the men going off to war (Aho, 1979).

Prior to World War II women were not allowed in the marching bands on many college campuses. This was true of all Land Grant Institutions where ROTC drill requirements were satisfied by enrollment in the marching bands. These bands prepared for ROTC drill and military reviews. From before the turn of the century to World War II Land Grant band programs did not need women to be members. If the men could play an instrument, they were enrolling in band to avoid the daily monotony of military drill. It is interesting to note that there were other apologetics given as reasons sufficient to exclude women marching in the band. Fox and McCarrell state that “Reasons generally given for not including women centered around themes of a desired ‘military’ appearance of the band, discipline problems with mixed groups, and the smaller physical size of women as a handicap to the uniformity of step-size in marching” (McCarrell, 1973, p.4; Fox, 1939, p.65). After the war, many college bands allowed women to remain as members. Others, especially Land Grant Institutions, went back to the pre-war policy of excluding women. At this time there was no lack of men on campus. The G.I. Bill enabled men to start or return to college by the thousands. Land Grant Institutions and other state assisted universities grew phenomenally to accommodate the dramatic increase in enrollment.

Those with ROTC programs continued their pre-war and later cold war, enrollment requirements of all male students. The military influence was evident in various aspects of marching band programs. Pre-game pageantry included campus military units participating in the flag raising ceremonies. Student band uniforms were military in style with military sash chords and rank regalia presented. Uniform inspection and hair cut policies were strictly enforced. Band director uniforms were strictly military, and student leadership was organized in rank and file positions. ROTC military

officers/faculty members were assigned duties with the bands (Aho, 1979). As in the time of the Civil War, band uniforms, ceremonies, marching style, and music post World War I and World War II collegiate bands were highly influenced by the military.

In 1946, Raymond F. Dvorak, Director of the University of Wisconsin Marching Band wrote, “It seems perfectly logical to expect that the close of World War II will bring a new era in band pageantry” (Fuller, 1995, p. 6; McCarrell, 1973, p.5; Dvorak, 1946, p. 6).

One of the early breaks from the pre World War II military style and influence was the development and adoption of the 22½-inch marching step. Manley R. Whitcomb, director of The Ohio State University Marching Band, and Jack K. Lee, band director at Thomas Worthington High School (Worthington, Ohio), established the ‘eight steps to each five yards’ (8 to 5) marching step in the late 1940’s (Fuller, 1995; Lee, 1955; Aho, 1979).

Prior to the late 1940’s the marching style was the traditional military stride style with a gait of 30 inches, known today as a six steps to each five yards (6 to 5) marching step. The interval (spacing) between band members was based on a 3 step, 90-inch distance. Along with the 22½-inch step came two-step spacing. The Ohio State University Marching Band was the first college band to adopt the 22½-inch step and two-step spacing. While other bands experimented with an 18-inch step, Whitcomb added a high knee lift and chair style to the 8 to 5 step he and Lee innovated. This new marching style allowed several major improvements. It automatically aligned the marching with the meter and phrasing of the music alleviating the awkward problem of crossing the yard lines at odd musical times (Fuller, 1995; Teske, 1986; Aho, 1979; Lee, 1955). The shorter

marching steps also allowed tempos to increase as band members could naturally move their legs and feet more rapidly. This new step style enabled the use of music requiring faster tempos, which brought more spirit to performances. The 8 to 5 step, and subsequent coordination of music and field markings, encouraged further development of precision drill and formations.

It is interesting to note that the 30-inch step was one of the main reasons why many college and university bands excluded women from participation. This step size fostered the notion that the uniformity of the marching style would suffer. Some people assumed women would be unable to consistently meet the 30-inch stride due to their smaller physical stature. For those directors who subscribed to this concern, the innovation of the 22½-inch step certainly made the inclusion of women appropriate. The 22½-inch step made the physical uniformity of step size a non-issue.

Formations were nothing new to marching bands in the late 1940's. McCarrell makes the argument that the use of picture formations proliferated after the war. He attributed the popularization of formations to strong efforts to increase showmanship, entertainment, and "football pageantry" (Fuller, 1995; McCarrell, 1973).

Through the 1950's faster tempos enabled a wider selection of music. The coinciding popularization of picture formations and the coordination of the marching step with music and field markings now gave band directors and show planners the ingredients to develop the pre-game and half-time "show" to more entertaining levels. They began to link all elements to present shows based on a central theme. The popularity of theme-based shows drew the attention of music publishers. They recognized the demand for these shows in the collegiate arena and the high school bands, who were

wholly copying the collegiate traditions (Fuller, 1995). Music publishers scrambled to meet the demand for theme based shows. Early show designers wrote such titles as “Beverage Time”, by Acton Ostling, and “Down the Gridiron and Touchdown”, by Paul Yoder (Fuller, 1995; Mark & Patten, 1976, p. 33).

As the innovation of the “8 to 5” step allowed for the inclusion of fast tempos; faster music allowed the use of dance tunes and subsequently dance steps. During the 1950’s, “dance steps became popular because they could be used in a variety of formations and could be learned easily” (Fuller, 1995, p. 7). The popularity of the music performed and the energy displayed by the band’s dancing developed into a style that some schools adopted as their “trademark” (Fuller, 1995). Dance steps have evolved since the 1950’s to include spins, jumps, instrument flips, “suicide” drills, and even laying instruments on the ground to dance more freely during percussion section features (Fuller, 1995; Mark & Patten, 1976).

One of the great innovations of the late 1950’s is credited to A.R. Casavant, former director of the Chattanooga High School marching band (Chattanooga, Tennessee). The precision drill “Rhythmic Sequence” innovation called for each band member, in a line, to start a marching movement a set number of steps after the person to one side of him. Casavant was the first to publish a set of manuals describing, explaining, and providing directions for designing precision drill movements for line and block visuals (Fuller, 1995; Teske, 1986; Patzig, 1983; Mark & Patten, 1976).

Perhaps one of the most influential and lucrative innovations for marching and maneuvering was the “Patterns of Motion” drill designs of William C. Moffit. While Director of Bands at Kenton High School (Kenton, Ohio) from 1954-59, Moffit observed

a rival high school band performing step-two precision drills. He drew on his days as a musician with the U.S. Coast Guard Marching Corps, where the marching style included three-man squads. Moffit combined the step-two precision drill with a four-man squad. This naturally fit the 8 to 5 step, two-step spacing, and the football gridiron. Moffit gained notoriety when he became the director of the Michigan State University Spartan Marching Band in 1959, when his “Patterns of Motion” was exposed on a national level. Sales of “Patterns of Motion” manuals and his “Sound Power Series” of band arrangements influenced band directors at all levels and promoted Moffit’s reputation and financial status (Fuller, 1995; Arnold, 1981).

Circle drill variations, created by W J Julian, Director of Bands at The University of Tennessee in 1967, were refreshing innovations. The University of Tennessee Marching Band’s trademark was consistent use of a drill design that utilized multiple and concentric circle designs. The drill writer could manipulate the circles through their expansion, contraction, and rotation. As this drill technique evolved, the circle drill became more sophisticated with spirals and flower designs integrated into the maneuvers (Fuller 1995; Patzig, 1983).

The American Drum and Bugle Corp

Drum and Bugle corps were nothing new in the 1970’s. There had been hundreds of corps sponsored by the American Legion and Veterans of Foreign Wars (VFW) organizations in existence for decades. By the 1970’s the drum and bugle corps movement had developed a more formal organizational structure, and a more defined identity and philosophy.

“This philosophy was an attempt to: (a) produce an effective performance by using quality arrangements, and (b) develop a closer relationship between the aural and visual elements of the show” (Fuller, 1995, p. 8). The corps movement developed through self-promoted contests. Unrestricted by half-time limitations and school traditions, the drum and bugle corps’ mode of evolution became “whose innovations could out-do whose?” The excitement of seeing and hearing innovations in all aspects of musical and maneuvering performance electrified the audiences. The escalation of drill and precision drill techniques had band directors taking notes and sketching ideas as they witnessed contests and performances. The startling influence of the drum and bugle corps movement can be attributed to the philosophy that “every nuance in the musical score should be graphically portrayed in the execution of the drill” (Snoeck & Blackford, 1975, p. 49). The result of this philosophy has been noted in the visual portrayal of musical nuance as seen in symmetrical, asymmetrical, free-form/curvilinear, and follow-the-leader drill techniques used to add to the tension, release, and climatic sections of the musical selections. Other creative aspects of Drum and Bugle corps style, imitated or adopted by marching bands at all levels, include the instruments utilized, props and theatrics adopted, and gymnastic dance style movements used in guard choreographies. Interestingly, drum and bugle corps style has never abandoned the use of counter marches, pass-throughs, and company fronts of the innovative marching band forefathers.

The innovations of the period starting in the 1920’s are evident every marching band season, as skilled drill writers couple the old and new with refreshingly creative ideas and entertaining results.

The Problem

Holvik (1971) presented a survey soliciting information from 16 unaffiliated mid-western college and university band directors, describing the current status of, and future plans for their marching and pep bands. The questionnaire he developed asked about the existence of bands, their budgets, and their concerns about the future of collegiate marching bands. A free response section encouraged the directors to state their opinions about the educational value of collegiate marching bands and their thoughts about the future prospects of collegiate marching bands.

Holvik's pioneering questionnaire has served as the initial instrument for two studies to model. Patzig (1983) took Holvik's suggestion for further research and focused on the marching band programs of one collegiate athletic conference. He used all of Holvik's questions and expanded the scope to reflect the contemporary issues of the mid 1980's that affected the conference bands. Fuller (1995) emulated the Patzig study, acted on Patzig's suggestion to apply the same descriptive survey method to another collegiate athletic conference. Fuller expanded the scope of the instrument to reflect the contemporary issues of the mid 1990's that affected the conference bands. Holvik's simple study can be credited for initiating this line of research and establishing a survey instrument that served as a basis for future studies.

The purpose of the Patzig study relative to the ten marching band programs of the Southeastern Conference was to: 1. present a brief historical survey of the college marching band movement through 1981, 2. review appropriate literature related to concepts, organization, and auxiliary fundamentals instituted by contemporary marching bands, and 3. investigate the current activities of the ten SEC marching band programs.

A questionnaire was designed to obtain the necessary information regarding each of the SEC marching bands for the 1981 season. These bands were The University of Alabama, Auburn University, the University of Florida, the University of Georgia, the University of Kentucky, Louisiana State University, the University of Mississippi, Mississippi State University, the University of Tennessee, and Vanderbilt University (Patzig, 1983).

Patzig's findings were a bit predictable. Of most significance was the identification of a conference style. "6 of the 10 respondents indicated that multiple drill (corps-style) was the most representative style which reflected the image of their marching band program. Four SEC marching bands... reported eclecticism (combining all styles of marching) as the most representative style of their marching band program" (Patzig, 1983, p. 119). If a majority of bands indicate their style is corps-style and the minority incorporates corps-style as a component style, it could be said that the SEC embraces the "corps-style" as a conference. If spectators were to choose an SEC game on any given Saturday, they would most likely see a band performance dominated by corps-style performance techniques.

Fuller's 1995 study, similar to Patzig's, focused on the marching band programs of the Big Ten Conference. The 11 universities in the Big Ten Conference include: the University of Illinois, Indiana University, the University of Iowa, the University of Michigan, Michigan State University, the University of Minnesota, Northwestern University, The Ohio State University, the Pennsylvania State University, Purdue University, and the University of Wisconsin. Fuller asserts that the marching bands of the Big Ten had established a consistent performance style over the decades that had generated the term "Big Ten Style" (Fuller, 1995, p. 9). He also states that "this term...

usually alludes to the band that performs in the “traditional” style of marching” (Fuller, 1995, p. 9). To support the “Big Ten Style” term he cites G.L. Roger’s dissertation statement equating the “traditional” style marching band with “Big Ten Style.”

Rogers defines the traditional style marching band as:

A type of marching band that evolved from military bands prior to World War II. Traditional marching bands were the usual type during the period from 1950 to 1970. Such bands may march with either a military striding step (six steps to five yards) or with a high knee step (eight steps to five yards), sometimes referred to as “Big Ten Style.” The auxiliary unit usually consists of majorettes. Instrumentation follows concert band instrumentation more closely than corps-style band... Theme shows are done frequently, with precision drills, block letters, and picture outlines accompanying the music (Fuller, 1995, p. 9-10; Rogers, 1982, p. 13).

Although Fuller’s dissertation can be seen as a third generation of the Holvik study, he took Patzig’s notion that by 1983 the college marching band was much more sophisticated than decades earlier. Patzig states:

Unlike the marching bands during the time of Harding, contemporary marching bands are extremely complex organizations consisting of from two to three hundred members. In addition to the instrumental sections within the bands, the marching bands of today employ various auxiliary units such as flag corps, rifle corps, color guard, majorettes, and dance teams. Therefore, the college band director not only must be skilled in all aspects of marching techniques and style in order to produce a superior marching band program, but also must understand the fundamental techniques of the performance of the auxiliary units (Patzig, 1983, p. 2).

Fuller’s questionnaire expanded on the suggestions of Patzig to include more attention to “measures of musicianship,” “organizational and administrative practices” and more comprehensive “drill design techniques” (Fuller, 1995, p. 10). By 1995,

Fuller's expansion of the Patzig study seemed natural and appropriate as he pursued information relative to and identifying the status of the Big Ten marching band programs. He also investigated the promotion and/or evolution of the "Big Ten Style," current show design philosophies of the directors, and administrative practices perpetuating the Big Ten marching band programs in the mid 1990's.

The introductory overview of American marching bands, discussed earlier in this chapter, reinforce the importance of the college marching band in the evolution of preparation techniques and performance practices through the decades. There has been much written about collegiate and high school bandmasters of old and the educational benefits of participation in marching band at all levels. To date we have studies that have gathered data on two major athletic conferences, the SEC and the Big Ten. No such study has been done to gather data on the marching bands of the Mid-American Conference (MAC). The initial question is: Do the bands of the MAC have an identifiable style? What is proposed is the fourth generation of the Holvik, Patzig, and Fuller studies, with further emphasis on: (a) the expanded role of university athletic band programs, (b) the current status of technologies employed in planning and teaching, (c) the effects of game marketing and management on show planning and game-time performances, and (d) the growing concern about sportsmanship by university, community, and NCAA officials. To this date very little information is available to the Athletic Band Directors of the Mid-American Conference to share as an Association.

Purpose of the Study

The purpose of this study is to acquire and present data that describes each of the athletic band programs of the 14 universities in the Mid-American Conference during the 2003-04 academic year and athletic season. A survey questionnaire focusing on each program's staffing, administration, rehearsal and performance practices, and traditions, was developed to obtain the data. Several colleagues agreed to serve as readers to help guide the development of a focused, yet comprehensive questionnaire to obtain the data. They were: Ben McMurtrie (Kent State University), Gene Milford (the University of Akron), Tom Rohrer (Utah State University), John Venesky (Youngstown State University), David Woodley (Indiana University), Jon Woods, Jere Forsythe, and Russel Mikkelsen (The Ohio State University) and Paul Droste (The Ohio State University, Emeritus).

The survey instrument examines a variety of issues. However, this study will be specifically designed to address the following questions as they pertain to the 2003-04 academic year and athletic season:

1. How were the Athletic Bands (football, men's and women's basketball, ice hockey, volleyball, and others) of the MAC professionally staffed?
2. What was the nature of the graduate assistant(s) staff position(s) within each MAC Athletic Band Programs?
3. What was the nature of student staff positions within each MAC Athletic Band Program?
4. How many MAC marching bands performed customized musical arrangements and who arranged that music for these bands?

5. What is the nature of the band announcer position for each marching band in the MAC?
6. What was the nature of paid or non-paid staff that supplemented those who were directly associated with each university in the MAC?
7. What was the nature of the supervision and evaluation of athletic bands and athletic band directors at each university in the MAC?
8. What were the monetary sources that provided for the staffing of the Athletic Band Programs of each university in the MAC?
9. What were the monetary sources and how much money did each source provide for the Athletic Band Programs of each university in the MAC?
10. What was the nature of the budgeting, purchasing, and designing of marching band uniforms of each university of the MAC?
11. What type of auxiliary units existed within each MAC marching band?
12. What type of recruitment strategies did the Athletic Band Program of the MAC implement?
13. How were student band members evaluated and what type of scholarships, stipends, and benefits were offered among the MAC Athletic Band Programs?
14. What was the nature of marching and basketball band tryouts and/or preseason rehearsals within each MAC Athletic Band Program?
15. What technologies were employed in the creation of drill, instruction during rehearsal, and evaluation of performances by marching bands of the MAC?

16. What was the show design, marching style of each MAC Marching Band during the 2003-04 season? What changes in style have occurred over the last several years?
17. What type of rehearsal schedule did each MAC marching band utilize during the 2003-04 season?
18. What were the performance expectations of the marching band, during football game days at each university in the MAC?
19. How many marching bands in the MAC hosted a “band day” event and what was the philosophy guiding this event?
20. What is the nature of the alumni marching band activity among the marching bands of the MAC?
21. What was the nature of the bowl game appearance among marching bands of the MAC and which bands performed at a post-season bowl game?
22. What were the required performances of the members of the marching band, other than football game day at the universities of the MAC?
23. What were the non-required performance expectations of the members of the marching band, other than football game day at the universities of the MAC?
24. How often did the MAC marching bands travel to out-of-town football games, what was their mode of travel, and what were their budget sources that funded their travel during the 2003-04 athletic season?
25. What were the policies and traditions concerning sportsmanship of the Athletic Bands of the MAC during the 2003-04 athletic season?

26. What was the nature of Game Management and Athletic Marketing during the athletic events of the MAC?
27. What was the nature of “in-house recordings” and commercial recordings production and distribution among the marching bands of the MAC?
28. How many MAC marching bands have a documented history?
29. What was the organizational structure of the Basketball Pep Band component of the Athletic Band Program of each university of the MAC?
30. What was the nature of the instrumentation, membership, and styles of music performed by the basketball pep bands of each university in the MAC?
31. Miscellaneous topics.
32. What was the nature and scope of written and de facto (unwritten) policies that governed students and functions of the Athletic Band Programs of each university in the MAC?
33. Free response.

Need for the Study

The historical overview of American marching bands presented earlier shows that the influence of collegiate bands from prominent conferences have affected the development of the marching band genre at both the collegiate and high school levels. It also shows the more recent influences of Drum and Bugle Corps’ rehearsal and performance practices on the collegiate and high school levels. Since the studies of Holvik (1971), Patzig (1984) and Fuller (1995), other factors such as sportsmanship,

game management and marketing, and expanded athletic event duties have continued to evolve and increasingly press Athletic Band Directors for more time, attention, and budgeting. The scope of the Athletic Band Director's responsibilities has dramatically increased over the last 20 years. The importance of the position has warranted a change in the title from "Marching Band Director," to "Director of Athletic Bands." In fact the title "Director of Athletic Bands" has proliferated through the various levels of Colleges and Universities involved in Intercollegiate Athletics since the Fuller study in 1995.

In recent years, the MAC Band Directors Association has held its annual meeting at the Midwest Clinic in Chicago. The topics mentioned above have become increasingly important to the point where Galen Karriker, Director of Athletic Bands at the University of Akron, and President of the MAC Band Directors Association, proposed that the MAC Band Directors' Association hold two meetings during the 2003 Midwest Clinic: one for topics pertaining to wind band (concert) activities of the universities in the MAC, and another for topics pertaining to athletic band activities of the universities in the MAC. The rationale to hold separate meetings, with the minutes of the athletic bands meeting to be reported during the subsequent wind band meeting, was to give sufficient time to the ever increasing agenda of athletic band issues and topics.

During the 2003 meeting it was proposed and accepted that information generated by a comprehensive survey, such as Patzig and Fuller, would be beneficial to the discussion of the issue and topics related to the Athletic Band Programs of the MAC.

The data from this study could also serve as a comprehensive resource valuable to Athletic Band Directors in other collegiate conferences.

Definition of Terms

Administration. The tasks related to the operations of the Athletic Band Program that do not correspond with the rehearsing and performances of the athletic bands.

Arranged Music. Music that is rewritten, from an original form, for a specific musical medium. In the case of this study, arranged music would be customized for the marching band, basketball band, or pep band.

Athletic Bands. The marching band and basketball bands, and pep bands that serve the athletic teams at each university of the MAC.

Athletic Band Policy. Refers to written statements that guide student participation and evaluation (i.e. syllabus, and handbook), and administration of the athletic band program (i.e. guidelines for communication and procedures affecting Athletic Department, Music Department, and Central Administration of the University). It also refers to “de facto” policies (unwritten) that guide the administration of the Athletic Band Program.

Athletic Band Program. The administration, rehearsal, and performance of musical ensembles that participate in University athletic events.

Auxiliary Units. Non-musical units whose purpose is to add visual variety to the marching bands’ musical and drill performance (e.g. flag corps colorguard, twirlers, rifle corps, etc.).

Canned Music, Commercials and Promotions. Any media “produced” for electronic broadcast via audio or audio/visual means during an athletic event.

Concert Formation. A static field formation designed to maximize musical nuance.

Concert Number. A piece of music, featured during a marching band half-time show, performed while in a static field formation.

Director of Athletic Bands. The title of the person whose direct responsibility is the administration, rehearsal, and performance of the music ensembles participating in University athletic events.

Drum and Bugle Corps. “A marching musical organization that utilizes techniques prevalent to a style of marching that includes the glide step, bell front brass instruments, mallet percussion and curvilinear drill writing” (Tracz, 1987, p. 10).

(Drum) Corps Style. “A type of marching band style that is patterned after drum and bugle corps. Corps style marching emphasizes visual representation of musical elements through drill design, auxiliary routines, and show format” (Shellahamer, Swearingen, and Woods, 1986, p. 18).

Game Management and Marketing. The development and use of scripted game protocols that dictate/coordinate the flow of athletic events as it affects the use of time for announcements, introductions, band tunes/cheers, cheerleader performance/cheers, and

dance-team performances. Also included are athletic department promotions, University promotions, and paid advertisements.

High Step Traditional Style. A type of marching band style that utilizes a marching step with a high knee lift and marches eight steps for every five yards.

Marching Band Style. “The visual and aural elements that a marching band chooses to use consistently” (Shellahamer, Swearingen, and Woods, 1986, p. 19).

Mid-American Conference. (MAC) The fourteen universities in the Great Lakes region of the United States (with the exception of the University of Central Florida). The Universities of the MAC include: the University of Akron, Ball State University, Bowling Green State University, the University at Buffalo, the University of Central Florida, the University of Central Michigan, Eastern Michigan University, Kent State University, Marshall University, Miami University, the University of Northern Illinois, Ohio University, the University of Toledo, and Western Michigan University.

Military Style. “Often referred to as ‘parade’ or ‘block band’ style, the military style is characterized by the traditional block formation, military stride marching step, and preference for traditional march music” (Shellahamer, Swearingen, and Woods, 1986, p. 17).

Modulated Drill Design. A generic drill and formation design that can be adjusted to fit virtually any music selected for a half-time show. Minor changes in counts adjust the drill to rotating or inserted music selections, giving the illusion of a “different” show.

Precision Drill Style. “A style that emphasizes kaleidoscope patterns, seemingly constant motion, and intricate drill concepts” (Shellahamer, Swearingen, and Woods, 1986, p. 18).

Pre-Season. The pre-season refers to the weeks prior to the start of the Autumn academic term.

Show Band Style. “A style that is characterized with the staging of “picture shows” that features popular music, dance steps, twirling majorettes and, colorful pageantry” (Shellahamer, Swearingen, and Woods, 1986, p. 17).

Sportsmanship. The general atmosphere generated during an athletic event as affected by the interaction between bands, cheerleaders, teams, announcers, electronically broadcast elements via audio and audio/visual mediums and spectators.

Technology. The mediums of technology that are available to Athletic Band Directors for use in administration, recruitment, charting and drill design, rehearsal, and evaluation. These technologies include computer hardware and software, audio/visual devices, and duplication technologies.

Winter Break. The “Holiday” vacation between Thanksgiving and the start of the academic term after the “New Year” holiday.

Limitations of the Study

The purpose of this research is to acquire and present data describing the organization, administration, and the rehearsal and performance practices of the Athletic Bands Programs of the Mid-American Conference from the 2003-04 academic year and athletic season. The following limitations are recognized as part of the conceptual boundaries that will direct this study:

1. This study is restricted to athletic bands.
2. This study examines only those athletic bands in the MAC.
3. This study is based on data that describe the MAC athletic bands from the 2003-04 academic year and athletic season.

CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter includes literature related to a variety of topics concerning collegiate marching and athletic band programs. The research studies, texts, and articles are presented in the following categories: (a) descriptive research on college marching band programs, (b) studies and articles relating to historically black college and university marching bands, (c) studies on marching band arranging, (d) studies and articles on computer charting, (e) game management and marketing, (f) sportsmanship, and (g) other studies related to collegiate marching band programs.

Descriptive Research of College Marching Band Programs

Holvik (1971) presented a survey of 16 mid-western colleges and universities describing the current status of, and future plans for their marching and pep bands. The 16 participating schools who responded were: Augustana College, Dickenson State College, Drake University, Mankato State College, Morningside College, North Dakota State University, North Dakota University, Northern Illinois University, South Dakota State University, South Dakota University, Southern Illinois University, Western Illinois, University, Wisconsin State Universities at LaCrosse, Oshkosh and Platteville; and the University of Northern Iowa. The survey solicited information concerning the present

status of the following items: the marching band budget, the status of the (basketball) pep band, and the plans for the future of the marching band program.

Holvik found that 14 of the 16 respondents had marching and basketball pep bands and two did not. The budgets for the marching band and pep bands were provided by the university's general fund and/or the university's School of Music. Interestingly, none of the responding schools indicated they received funds from their athletic departments. Results of questions concerning the "value" of the marching band experience for students indicated that 11 band directors considered the experience valuable and five did not. However, the survey did not seek information on the student member's opinion concerning the value of the collegiate marching band and pep band experience. Holvik provided a "free response" section of the survey for open comment on the future of the college marching band. He found that eight directors were supportive, seven were not supportive, and one director gave a mixed opinion concerning the future of collegiate marching bands.

Holvik's study produced the general information it was designed to collect with no real contrasting material for discussion. Surprisingly, the free response section produced controversial issues that merit follow-up studies. Several directors wrote condemning comments regarding the value of marching band at the collegiate level. Several directors saw the activity as a necessary evil and some hoped marching bands would become extinct in the future. The low regard for collegiate marching band activities and their future prospects seemed bleak if, in fact, the attitudes of these respondents were reflections of the mid 1970's mind set of collegiate marching band directors across the country.

Patzig (1983) conducted a survey that could be considered a second generation of the Holvik study. He sought information describing the activities of the marching band programs of the Southeastern Conference (SEC) from the 1981 season. The purpose of the study was to gather information that would:

- a. Describe each band's performance and marching practices.
- b. Outline the organizational structures of each university's marching band program.
- c. Show the similarities and differences between the 10 SEC marching bands.
- d. Serve as a guide for the college and/or school band directors to maintain and build their marching band programs. All 10 of the SEC marching band directors responded.

Patzig found that:

1. Of the 10 responding marching band directors, eight held the title Director of Bands while two were titled Assistant Director of Bands. Eight of the SEC bands had school of music faculty members who were assigned duties as assistant and associate marching band directors. Two programs did not include the faculty positions of assistant or associate marching band director.
2. Seven SEC bands utilized 1 to 3 graduate assistants. Interestingly, those SEC schools with no assistant or associate director faculty positions did not rely on graduate assistants more heavily.

3. Seven SEC bands utilized resident music arrangers, three hired outside arrangers,
4. Six SEC bands considered themselves predominantly corps style in their marching/maneuvers while four bands utilized an eclectic style.
5. Nine SEC marching bands held pre-season rehearsals.
6. The 1981 SEC marching bands ranged in size from 122 to 300 members.
7. All respondents indicated they were in charge of recruiting for their university band departments. Three SEC bands indicated they had a recruiting staff organized within their marching band program. The number of new band members recruited in the 1981 season ranged from 37-138.
8. Eight SEC marching band programs were structured to utilize a student staff of librarians, equipment, and uniform managers.
9. In terms of SEC show choreography, the number of different halftime shows charted for the 1981 season ranged from 3 to 7. Seven bands indicated using a standard (tradition oriented) pre-game ceremony, utilizing the same drill and music for each game, while three indicated using a mix of standard and new for each performance.
10. All indicated halftime shows, with no visiting bands, ranging from 8.5 to 12 minutes. Halftime shows, with visiting bands, ranged from 7 to 8.5 minutes.
11. All indicated post game music was performed from the stands.
12. Nine SEC marching bands traveled to away games.

13. All SEC bands indicated the use of auxiliary units of various kinds.
However, none indicated the use of a traditional drum major or field commander.
14. Nine SEC bands indicated that grades were assigned. Eight of these awarded one credit while one awarded two credits. All 10 indicated the provision of cash service awards; scholarships, or stipends (or a combination of) for student members.
15. Five SEC bands indicated attending a post-season bowl game in 1981.
16. Four SEC bands indicated the existence of a written band history.
17. Three respondents provided additional information through the item labeled “free response.” It included information concerning: section leaders, band program flexibility, and a philosophy for maintaining a collegiate marching band program.

Patzig’s recommendations for further research included:

- A call for more detailed research attention to rehearsal techniques, total show design, and marching fundamentals.
- A study on the affect of limited television coverage of halftime performances on SEC band member recruitment.
- A comparative study investigating musical settings, devices, and techniques instituted by SEC marching band arrangers.
- A period study, of similar form, to monitor the evolution of the marching band programs of the SEC.

- Similar studies of the marching band programs of other athletic conferences to serve as comparative information concerning organization, concepts (techniques/styles), and auxiliary fundamentals instituted by colleges and universities from various geographical regions of the United States.

Like the Holvik study this research generated the expected material as designed. The glaring difference is the attitude of the SEC directors responding versus the Holvik respondents. According to the Holvik respondents the outlook of college marching bands was less than good. There also seemed to be an attitude indicating their willingness to participate in the burial process of collegiate marching band activities. Patzig's free response section seemed to reflect positive attitudes with helpful suggestions for building healthy marching band programs. Ten years later the predictions and hopes of the 1971 sampling of directors shows no sign of realism. Through the 1980's the state of the SEC athletic band programs seemed to be positive and stable.

Fuller (1995) conducted a survey that could be considered a third generation of the Holvik study. It sought information describing the activities of the marching band programs of the Big Ten Conference from the 1994 season. Those bands were: the University of Illinois, Indiana University, the University of Iowa, the University of Michigan, Michigan State University, the University of Minnesota, Northwestern University, The Ohio State University, The Pennsylvania State University, Purdue University, and the University of Wisconsin. The study focused on the bands' organization, administration, show design, and marching practices and was designed to answer the following specific research questions:

1. What was the philosophy of the show design within each Big Ten marching band?
2. What were the marching styles of the Big Ten marching bands and what changes have occurred over the last several years?
3. What type of auxiliary units existed within each of the Big Ten marching bands and how were these auxiliary units staffed?
4. How many Big Ten marching bands performed customized musical arrangements and who arranged the music for these bands?
5. How were the marching bands of the Big Ten Conference professionally staffed?
6. What was the nature of graduate assistant staff positions within each Big Ten marching band?
7. What was the nature of student staff positions within each Big Ten marching band?
8. What type of recruitment strategies did the marching bands of the Big Ten Conference implement?
9. What was the nature of the marching band tryouts and/or pre-season rehearsals within each Big Ten marching band?
10. What is the nature of show choreography and field design within the Big Ten marching bands?
11. What type of rehearsal schedule did each Big Ten marching band utilize during the 1994 fall term?
12. What type of events did each Big Ten marching band perform for?

13. How often did the Big Ten marching bands travel to out-of-town football games, and what was their mode of travel?
14. What was the nature of bowl game appearances among the marching bands of the Big Ten Conference, and what bands performed at a post-season bowl game?
15. What were the monetary sources and how much money did each source provide for the Big Ten marching bands?
16. How were student band members evaluated and what types of scholarships were offered among the Big Ten marching bands?
17. What is the nature of commercial recording production and distribution among the marching bands of the Big Ten Conference?
18. What is the nature of alumni marching band activity among the marching bands of the Big Ten Conference?

All 11 of the Big Ten marching band directors responded.

Fuller's findings to the preceding research questions were:

Philosophy of Show Design. The most prominent philosophical belief was their common interest in entertaining the football audience.

Marching Styles and Recent Changes in Style. Nine of the eleven bands utilized a combination of traditional high step and corps style marching techniques. However, every respondent described their overall style as eclectic in nature that included combinations of show band style, precision drill, contemporary form evolution, and free

form drill. Each director felt that the eclectic approach allowed the use of more sophisticated musical selections and subsequently more interesting visual display.

Auxiliary Units. Nine bands had auxiliary units in combinations of twirlers, flag corps, featured twirlers, dance teams, and drum majors. Two bands had only one drum major while none utilized a rifle corps as an auxiliary.

Customized Musical Arrangements. Six of the conference bands used a minimum of 60% custom musical arrangements. Five bands had 100% of their music arranged. Nine bands hired off campus arrangers and university faculty, seven of which were the directors themselves. It was not asked if the seven directors were paid above their regular salaries to write custom musical arrangements. Three bands utilized undergraduate student arrangers. It was not asked if the students were paid for their service.

Professional Staffing. All of the band directors were university faculty members, 10 tenure track, and one non-tenure track appointments. Two served their departments as Director of Bands while nine served as assistant/and associate professors. All had previous public school and/or collegiate teaching experience before their current positions. All had other concert band and/or teaching responsibilities. Five programs had assistant directors assigned by the music department. They were also given other performing ensembles, academic courses, and/or applied music responsibilities. All marching bands had a secretary. Ten indicated they had a full-time staff secretary for all the university bands. One band had a part-time administrative assistant with primary

responsibility for the athletic bands. One school had a part-time student secretary with marching band responsibility only.

All bands had at least one supplemental staff position. The most common positions were the band announcer, photographer, and percussion and auxiliary instructors.

Graduate Assistant Staffing. Ten bands indicated having at least one graduate assistant. Their assigned responsibilities ranged widely with all bands indicating they were assigned varied duties with the athletic bands (charting, sectionals, and administrative), and music department involvement (classroom, applied, administrative, and concert bands).

Undergraduate Student Staffing. All bands had a student staff. Their positions and responsibilities included librarian, secretarial, uniform control, instrument repair and control, and equipment control.

Recruitment Strategies. The most effective recruiting efforts, as indicated by the directors include: performing indoor concerts on and off campus, personal contact with perspective students via mailings and phone calls, organizing on-campus high school honor bands, and encouraging student-led recruiting activities. All of the directors cited off-campus concerts as their most effective recruiting activity. Membership in the Big Ten bands ranged from 170-364 members.

It was documented that enrollment declined in all bands with each additional year of membership. Two bands indicated a fairly small drop-off rate. Their only substantial

drop-off rate was between the fourth and fifth year. Fuller indicates that this may be due to graduation rates after four years of membership.

Marching Band Pre-Season Tryouts. Ten directors require auditions for membership in the marching band. Four directors auditioned new members only. Eight directors conducted marching and playing auditions. Two directors conducted playing auditions only. It is interesting to note that Fuller found that seven directors chose members as a result of the audition process while three accepted all comers even with an audition process. Four directors welcomed new members during the season. Of the 10 bands that held pre-season auditions all maintained a squad of alternate members. Nine of these ten held an audition process to allow alternate members to gain a marching position during the season.

Nature of Show Choreography and Field Design. All bands preformed a minimum of five different half-time shows. All utilized computer assisted drill design processes.

Rehearsal Schedules. Band rehearsals ranged from 1.5 hours to 2 full hours. Four bands rehearsed four days per week while seven bands rehearsed five days per week. All bands rehearsed on game day from 1 hour to 2.5 hours.

Marching Band Performances. All bands performed on the field for pre-game, half-time, and post-game. All bands participated in parades, indoor concerts, and pep rallies during the season.

Out-of-Town Football Games. Nine bands traveled for an out-of-town game during the season. However, all indicated that traveling for out-of-town games was an option.

Bowl Game Participation. Five bands performed for a post-season bowl game at the conclusion of the 1994 season. Bowl performance activities included concerts, parades, pep rallies, and alumni functions in addition to the football event.

Nine directors responded to the “Bowl Game Appearance” section of the questionnaire. All indicated that their athletic departments played a major role in budgeting for the band’s participation in the bowl opportunity.

Budget Monetary Sources. All bands had at least two main budgetary sources, the School or Department of Music and the Athletic Department. In general the budgeting mix was a result of 75% coming from the Athletic Departments, and 10% coming from the School or Department of Music, and 15% coming from other sources. Two bands were actively involved in raising endowments at the time of the study. The operating budgets from the conference ranged from \$20,000 to \$129,000 with seven of the bands above the \$85,000 level.

Student Evaluations, Grading, and Scholarships. All 11 universities offered academic credit for marching band with 10 awarding a letter grade and one awarding a pass/fail mark. Ten bands awarded grades on factors including attendance and attitude, nine included periodic marching and playing assessments, and one held weekly music evaluations.

Five bands offered scholarships to their students. Scholarships ranged from \$100 to \$2,500 and were drawn from scholarship funds ranging from \$24,000 to \$35,000.

Commercial Audio Recordings. Ten Big Ten bands had produced a commercial recording by 1994. All indicated that sales were generated at campus bookstores, through the band office, and at their indoor concerts.

Marching Band Alumni Activity. Ten universities have an annual marching band alumni reunion involving a performance for a football game. One director indicated there was an active alumni organization that rehearsed and performed throughout the year including other athletic and alumni events. Three indicated alumni mailing lists of over 2,000 former band members.

Documented History. Seven bands have documented histories with one including the history of all campus bands. Two bands give their members a band history free of charge.

Of most significance is the recognition that the Big Ten Conference displayed an eclectic blend of tradition and contemporary (1994) styles on their performance philosophies. The “traditional” style definition that Fuller credits to Rogers (1984), which typified the Big Ten bands in the 1980’s, seems to have changed by the mid 1990’s. Fuller intimates that each Big Ten band had maintained its traditions to remain unique, while incorporating recent innovations in their show planning and design to entertain.

Fuller joined Patzig in recommending the analysis of the marching band programs of other athletic conferences. He also advocated the study of other athletic bands in the Big 10 conference, and a replication of the same study, at a future time, for comparative

analysis. Other suggestions included conducting a random sample of college marching band programs around the country and developing a similar study focusing on concert band programs.

Fuller's study is remarkably like Holvik's and Patzig's. It generates the materials as designed with no surprises. Fuller is successful in his effort to update the instrument and collect data on the contemporary topics of the 1990's. The free response section, like the Patzig study, seems to reflect a positive attitude among the Big Ten respondents as they provide suggestions and ideas for the betterment of other collegiate marching band programs. What is still missing is the predicted demise or atrophy of collegiate marching bands as presented by the respondents of the Holvik study 25 years earlier.

Studies and Articles, Relating to Historically Black College and University Marching Bands

Sneiderman (2000) focuses on the participation of African-American students in campus marching bands in the United States. She approaches the article with the premise that African-American students do not participate in the collegiate marching bands of predominately white universities at the same percentage rate as they are enrolled in the total student body. Several students and band directors from predominantly white colleges and universities and HBCU's (historically black colleges and universities) offer their opinions about the following topics: the enrollment levels of African-American students in predominantly white institutions' marching bands, the experiences offered by the bands at both types of institutions, the recruiting efforts to enroll African-American students, and the reasons why there seems to be a shrinking number of black student

musicians to recruit. Opinions are also offered about the benefits of participation in collegiate marching bands. Students and directors from Florida State University, Florida A&M University, Grambling University, Pennsylvania State University, Georgia Institute of Technology, and Morgan State University offered their thoughts and opinions.

Sneiderman found opinions by directors and students generally coincide on all issues, however, there were differences in comparing opinions of black directors and white directors on a few points. All agree that enrollment of African-American students in bands of predominantly white universities is far below that 13 percent that constitutes the percentage blacks represent in the population of the United States. It was agreed that predominantly white universities do not reflect the 13 percent level in their general enrollments. Florida State has a remarkable 12.3 percent enrollment of African-Americans represented in their student body. However, only two percent of the Florida State Marching Chiefs are African-American. One black director was of the opinion that the low participation of African-American students was due to the fact that the largely Caucasian developed marching band tradition, performing for a mostly Caucasian audience, was not appealing to black students. He thought the marching style and music preferences were not relevant to their heritage and culture. Another black director disagreed stating the opinion that diversity is the responsibility of the individual. He argued that musicians should perform what is needed and to be prepared to do so meant knowing all styles.

It was agreed that predominantly white universities and HBCU marching band programs have taken two dramatically different paths in the development of styles during the last forty years. HBCU's have developed a "show" style that features elements such

as dance steps, jumps, kicks, high knee lifts, and other flashy elements. Musically they have chosen top 40, popular music, and incorporated extended drum breaks and cadences. Predominantly white universities have maintained the traditional military styles, transitioned to corps style, or combined the two styles. They have utilized music from a wide range of styles.

When discussing recruiting of black high school musicians for collegiate marching bands Sneiderman presented several cause and effect reasons for low enrollment figures. Both student and director comments focus on a shrinking pool of black high school students to recruit. Reasons given include the de-emphasis of urban public school music programs with less money and instruction time budgeted. Bands subsequently suffer in quality, the prestige of the bands wane, and music is not viewed as being the “thing to do.” A condemning comment serves as a major nail in the coffin of urban instrumental music education and the cross over to collegiate participation. The source claims that participation in college marching bands is discouraged by counselors and administrators when discussing college options, and is viewed as a time waster. Although Sneiderman’s article focuses on urban settings the same can be said concerning all instrumental music programs.

Other reasons can be economical. One director surmises that many students see the collegiate level as a better place to continue developing their athletic skills to better their future. College experience and training does not seem to be the necessary path for success in music or the entertainment industry. Another director believes that high school students who continue in college bands like to continue in the style they were taught, especially if it is culturally relevant to them. His most striking comment acknowledges

that segregation may be illegal but black students practice a voluntary segregation by simply choosing one style over another. He moderates his comment by claiming the decision of African-American students to participate in one band over another is based on personal style and ways of expression that are comfortable and preferred. Another director noted that students from urban settings only receive the group instruction offered in school. Many do not try out for their collegiate bands because they feel they can not compete against the other students who they sense have had more private instruction.

A statement of benefits of participating in collegiate marching bands is presented at the end of the article.

The Sneiderman study presents a valuable window into the world of contemporary HBCU marching band programs. The healthy debate of the educational value of marching band activities, the competitive nature between HCBU bands, and the public relations role of marching bands is wide open. Sneiderman presents a concern for the future of HBCU marching bands with a sense of urgency. Her plea is for the return to philosophies based on educational values and a retreat from shock entertainment practices.

Bowie (1984) presented an article that gave a short historical background of black college bands citing the period between World War II and the civil rights era of the 1960's as what could be described as the golden years of black university bands. Bowie claims that this was the era that bands switched from traditional to a more energetic and entertaining style.

Bowie used Florida A&M, Southern University, Grambling University, and Tennessee State as examples of stalwart bands of the 40's-60's era that successfully made

the transition of styles. These bands are credited with attracting overwhelming national and international attention and acclaim for their colorful and imaginative movements. The new styles incorporated drum cadences, dance steps, ethnic and popular music selections, and routines (shows) planned around central themes. Bowie cites the resulting public relations bonanza as a negative influence as other black universities adopted the same styles with an eye on gaining a piece of the PR, financial, and recruitment pie. The competition between bands may have caused the over use of “gimmicks” to win the attention and favor of the audience. Bands began to scout each others rehearsals and games to out do the other band with “way-out” and “outrageous” routines.

Bowie claims that athletic departments, promotional firms, and a few private entrepreneurs, capitalized on these competitions and began promoting “Battle of the Bands” contests. The “winner” of these contests was not chosen by a panel of expert adjudicators but by the response of the audience. Thus, the band that could in the end stimulate the greatest audience response justified the means of “gimmicks, clowning and girlie routines, etc.” Bowie presents and addresses the following “dilemmas” facing the black bands during the 80’s:

- a. Desegregation: positive or negative?
- b. To what extent should black bands perpetuate black cultures and identity?
- c. Audience appeal vs. audience approval.
- d. What is the role and scope of black university bands?

In addressing these dilemmas Bowie condemns the game management and marketing efforts that, in his opinion, allowed the “Battle of the Bands” to get out of hand. He blames the cites use of all black oriented pop music and shock type gimmicks in

the collegiate show planning as cowing to the audience to win their response. He then calls for a return to a more education oriented marching band experience for the students and audiences. A sweeping comment is made about the demise of black high schools at the hands of the desegregation movement. The result was the loss of the once strong and predominately black high schools and their cultural identity. For the marching band this meant less black musicians coming from fewer all black high school bands into the black collegiate bands. Bowie's final call was for the historically black colleges and universities to more aggressively fund their marching band programs to attract the best and brightest black musicians. This would help reverse this trend and restore the black university bands to the excellence of the pre "Battle of the Bands" era. It could still be involved in university and community functions as both an educational and public relations entity.

Although Bowie's article focuses on the HBCU marching band programs, the parallels with predominately white institutions are unmistakable. The path followed by dissimilar institutions results in the same dilemmas faced by both. Much can be learned by sharing this information and formulating similar strategies to improve all collegiate athletic band programs. Bowie's article serves to remind educators of the importance for progress in music education in less affluent parts of the country.

Studies on Marching Band Arranging

Dye (1983) conducted a study that identified arranging techniques used in marching band arrangements from 1970 through 1981. His dissertation was designed to utilize a panel of collegiate marching band directors and arrangers who chose 12

marching band arrangements from the 11-year era. The arrangements were then analyzed revealing the harmonic and melodic elements, instrumentation decisions, and the strategic use of rhythm, form, scoring, countermelody, and tone color.

The purpose of the study was to identify any trends evident in the arrangements between 1970 through 1981 that could identify an evolution of marching band arranging techniques. Dye identified several trends:

- a. Arrangers used several musical styles in an individual arrangement.
- b. The use of more sophisticated percussion instrumentation and scoring.
- c. Arrangers wrote or transposed parts for the newly developed bell front alto ranged instruments (mellophones and marching F horns).
- d. Arrangers increasingly wrote more significant and prominent material for these new forward sounding alto voiced instruments.
- e. Arrangers were writing music with increasingly more technical demands of all instrumentalists.

Dye has established himself as a prolific arranger for high school and collegiate marching bands. His works are mainly with popular, Top-40, material. His study was born out of his interest in the lucrative field of customized musical arrangements for athletic bands. The most significant findings of this study can be found in Dye's arrangements. He writes sophisticated parts for the mid-range instruments being developed during the time of his study. Identifying and documenting the development of these instruments is valuable. It is also noteworthy that arrangers like Dye immediately wrote quality parts for these mid-range instrumental voices.

Arnold (1981) conducted a doctoral study on the possible influences of William C. Moffit's "Sound Power Series" and "Patterns of Motion" publications may have had on the evolution of the marching band. Arnold gathered materials such as newspaper articles, letters, photographs and articles and texts authored by Moffit to serve as evidence of significance.

Arnold concludes that Moffit's "Sound Power Series" and "Patterns of Motion" are regarded as the first "complete" set of materials for marching band instrumentation. He determined that Moffit's scoring techniques used in the "Sound Power Series" influenced many contemporary arrangers and the "Patterns of Motion" materials as a major influence in drill writing and teaching processes. Arnold determined that Moffit's career efforts influenced the development and manufacturing of instruments specifically for the marching band.

Arnold's observations are plausible. Moffit's publications surely promoted marching band activities at the high school and collegiate levels.

Branson's (1976) master's thesis actually serves as a "how to" manual for arranging for marching band. Branson discusses the use and limitations of all instruments common to marching bands, including amplified bass guitars and keyboard synthesizers. He also suggests compositional devices and strategies appropriate for successful marching band arrangements such as chord notation and voicing, the creation of introductions, and the effective use of modulations and climatic endings. Branson also presents guidelines for the photocopying of parts and scores. The result of Branson's thesis is a document not unlike Berlioz' ubiquitous *Treatise on Instrumentation and*

Orchestration. It easily serves as a tutorial and quick reference guide for the budding marching band arranger.

Prenshaw (1970) surveyed and studied the techniques used in scoring for marching band. Through this dissertation he sought to identify differences and similarities that might exist between efforts to arrange for small and large marching bands. He also hoped to reveal the differences and similarities between commercial arrangements and those customized for a specific marching band. Prenshaw found that there were no significant differences between arrangements for small or large marching bands. Other than slight voicing and instrumentation decisions, he found no significant differences between commercial arrangements and those custom-arranged for one marching band.

Prenshaw's study may not have included custom arrangements done for developing marching bands. His sampling could have excluded arrangements for young or less advanced bands. One of the valued aspects of hiring an arranger is to customize the music selection to the strengths and/or weaknesses of the ensemble. His notion that there are no significant differences between commercial and custom arrangements may indicate the sample size he studied was too small or the bands he drew the sample from had no dissimilar weaknesses. Utilizing custom arrangements is a great way to design an unique show. Combining excerpts to assemble medleys or access music out of print or unavailable are key reasons to spend the time and money. However, the quest to present a high standard of performance by a band with true weaknesses is certainly a part of the custom arrangement process.

Smith (1963) conducted a dissertation project that developed and presented a guide for band directors to utilize while arranging for their marching bands. This study was done in an era when many band directors were trained in their undergraduate course work to create all aspects of their marching band shows. Smith's study presented techniques and suggestions to help guide band director's efforts in melodic line voicing, basic chord progression and movement, and altering chords and non-harmonic tones. Perhaps the most significant guidelines Smith presented were the strategies for score simplification. He proposed using minimal parts to present arrangements that worked for marching bands with troubled instrumentation. He also presented several techniques for elaborate arrangements producing the fullest effect.

Smith's suggestions are very valuable. His study may be a better "first read" for the novice arranger than the Branson thesis discussed earlier. Although the dissertation is from the early 1960's the timeless aspects of the information makes it a valuable resource.

Heine (1950) presented a thesis that advocated a six line score for marching band arrangements. By using a six line score the melodic and harmonic elements are more clearly defined. He promotes the simplification of scoring, and crafting the harmonic lines in a more diatonic yet melodic nature. He believes that these parts are then easier to memorize. All parts should be in a comfortable range and technically appropriate for clarity of performance on the marching field.

Heine's suggestions and techniques are timeless. His approach to the six part score makes the arranging process less intimidating. He helps simplify the decisions necessary to get an arranger started and completed. His suggestions seem to keep all

goals of the customized arrangement in the forefront. The strength of Heine's techniques is in writing functional yet interesting parts for all voices. Treating harmonic parts more melodically is advocated for their ease in memorization. Subsequently, a better memorization effort yields a better and more satisfying performance product for the audience and the band.

Studies and Articles on Computer Charting

Courtney (1987) conducted a doctoral study comparing hand-written drill writing with computerized drill writing. The research questions concerned the creative processes and limitations of these methods, time factors and plotting accuracy. The purpose of the study was to determine if computerized drill writing indeed had advantages over hand-written drill efforts.

Courtney's findings indicate that computerized drill writing was faster until the printing function was activated. At the time of this study computer printers were much slower when negotiating and synthesizing the complex process of printing drill files. When including the "print" function the hand-written process was faster than computer assisted drill writing. Courtney also found that the computerized drill program may have been very accurate in plotting individual positions but it would not plot some desired formations. This limitation hindered the creative process.

Courtney put his finger on the obvious.

Martyn and Debruyne (1972) are credited with developing one of the first software programs for computer assisted drill writing. Their program was labeled CID/MB (Computer Illustrated Display for Marching Bands). Designed and produced in 1972, the

software utilized four sub-programs and computer cards. This was the common technology of the era and allowed the drill designer to manipulate formations and spacing for any size band.

Unfortunately the program required significant time for set-up and card manipulation. The cost was prohibitive for most schools. Even though the time and expense factors doomed its use, the CID/MB program was the first software to allow designers to see their drill in motion (animation). This was a major innovation in computer assisted drill writing and charting.

Martyn and Debruyne were simply pioneers who set drill writing software efforts in motion. Their historical effort is worthy of inclusion in this review. Remembering the initial software, including punch cards, provides good historical perspective and appreciation of the current software available.

Calhoun (1986) wrote an article reviewing the pros and cons of the drill writing software available at the time. It was a buyer's guide to purchasing a program. Calhoun's article was written at a time (1986-87) when computers advanced from low density to high density 3.5 floppy disk drives and affordable external hard disks. The increased memory and speed of processing by the hardware allowed the software designers to solve many of the problems that had slowed the creative process previously. Calhoun wrote to convince drill writers that indeed, charting software was now viable.

Kuzmich (1985, 1986) wrote a series of articles to inform and educate band directors about basic charting via computer. The articles are similar to Calhoun's in advocating computer design.

The first article presents information intended to get an inexperienced band director up to speed concerning computer hardware and software terminologies. He assumed the band director knew little of each.

The second article serves to compare and contrast four popular software programs available as of July 1985. The features and capabilities of each program are outlined including computer compatibility, memory requirements, supplemental hardware suggestions, printing speed, plotting features, and pricing.

Kuzmich's third article is a basic guide to purchase a charting software program. He encourages the buyer to approach a software dealer with a series of questions to ensure that they get the right program to match their hardware and charting needs.

Kuzmich's articles are a bit humorous. His approach seems to assume that band directors are circumspect about such products and reluctant to become computer literate. Kuzmich was right, many directors were reluctant to learn new processes. Some directors had experienced the slow nature of earlier software programs and were not aware of new capabilities. Kuzmich's articles simply brought directors up to date with the recent hardware and software advances.

Game Marketing and Management

Garrison's (1986) article explores the value of marching bands in high school and collegiate curricula. He cites the common defenses rendered to justify the activity of marching band within the music curriculum. The discussion includes marching band's role in the technical and musical improvement of students, the possible aesthetic

experience for performers and audience members, and the potential advancement of the educational institution using the marching band as a public relations tool.

Garrison argues that the marching band may stand in the way of much improvement in student musicianship. He expresses concern that any institution offering one basic show per season will not offer an aesthetic experience intellectually or emotionally for the football audience. He does believe an aesthetic experience is possible for the band member. Garrison indicates that the public relations role of the marching band is thrust on the band by the school administration and community. However, he feels it is a risky basis for marching band's value in the public school curricula since it shows a lack of regard for the academic and aesthetic growth of the student.

Interestingly, Garrison recognizes and seems to support the marching band's public relations and entertainment roles at the collegiate level. A parallel can be drawn between the entertainment and PR value of the total football event with marching band, cheerleaders, and team combining to produce a product worthy of ticket purchases.

Garrison's points are well conceived. He presents the same discussion of educational versus promotional philosophies. Recognition of the public relations role of the collegiate marching band foreshadows the contemporary efforts to package and market athletic events. Garrison may be recognizing the same collegiate to high school influence (discussed in the historical overview of chapter one) that packages high school football events similarly to collegiate events.

Wright's (1972) article advocates the advantages of the large marching band. His argument that bigger can be better is based on pleasing the audience with a big sound, big

pageantry, resulting in a big effect. Obviously, Wright promotes the entertainment value of the marching band in the football event.

Wright presented a “bigger-than-life” image of the Purdue marching band program, and of himself. He utilized the world’s largest bass drum and covered the field from end zone to end zone and each sideline with musicians and twirlers. Some criticized his approach calling the product a “three ringed circus.” However, he clearly advocated the bigger is better strategy and may have influenced many educators to expand membership in their bands.

Foster (1972) addresses seven problems confronting collegiate marching bands and offers some possible solutions. Of the seven the one problem relating to this study concerns securing maximum coverage when marching band performances are televised.

Foster’s solution is to present the broadcast team with at least 25 copies of a story board that includes information for contacting the band director, the band’s historical highlights worthy of comment, and the key moments and dimensions of the band show so cameras, microphones, and timings can be set by the crew to capture entertaining moments. He suggests the story board be delivered to the broadcast producer one month prior to the game and to make the band available for any possible rehearsal with the television crews prior to the game.

Foster’s article may have been written at a time when marching bands enjoyed more television coverage than now. The concern about television coverage is a contemporary issue. The lack of coverage, quality of coverage, and seeming disregard for collegiate marching bands by network broadcasters is disheartening.

Berman (2004) wrote a news article for the *Wall Street Journal* focusing on the game management and marketing practices of several collegiate athletic departments during the basketball season. He addresses the effect that video advertisements, audio promotions, and on court gimmickry has on the flow of the game, the performance time of the band, and the spirit of the spectators. Anecdotes are presented from games involving the University of Louisville, the College of the Holy Cross, the University of Illinois, James Madison University, and Purdue University. Comments from the band directors and several pep band members are also presented concerning the effect of game management and marketing on the collegiate basketball event.

Berman observed that commercials broadcast over the arena audio/visual media dampened the spirit of the crowd at crucial times during the contests. It was noted that the University of Louisville band only played for a total of four and a half minutes during the first half of the game. Berman quotes two band directors who have noticed that band members prefer to perform for women's basketball and volleyball games rather than men's basketball and football. The reasons are less intensive marketing presentations and more involvement in the game, making the event more like it used to be.

Berman senses the dampening of spirit in games heavy with marketing presentations. He notes the strictly business attitude portrayed by the athletic department's personnel who are isolated by press box headsets, and adhering to a 29 page game management protocol. Comments are made about the fact that spirit does not pay the bills. However, it was noted that money hungry marketing departments must realize that spirit influences and wins the games.

Berman's article addresses perhaps the most disturbing issue affecting today's collegiate athletic bands. It touches on the attitude of disregard for athletic bands by network television. What is more disheartening is the perceived attitude of university athletic departments toward their own athletic bands. Berman expresses the distress felt by band members and directors who lament their diminished role in athletic events. This happens when marketing promotions, game management protocols, and the broadcast of audio and visual material are imposed on what has been historically band performance and participation time.

Sportsmanship

Brand, Dooley, and Slive (2003) issued a report on the Sportsmanship and Fan Behavior Summit of February 20, 2003, held in Dallas, Texas. The summit included nearly 150 representatives from intercollegiate athletics, higher education, and other constituent groups interested in NCAA (National Collegiate Athletic Association) sports and sportsmanship. The purpose of the summit was:

- a. To examine issues related to fan violence at or in conjunction with collegiate sporting events.
- b. To raise awareness and initiate national communication among key stakeholders.
- c. To identify possible best practices that can be compiled into a report for local application.

The summit and subsequent report identified inappropriate fan behaviors that disrupt contests and tarnish the spectator experience. In worse cases, it leaves students

and fans severely injured and costs institutions and communities thousands of dollars in clean up and restoration efforts. The problem concerns the interaction between student-athletes, coaches, officials, and fans during the sports events; and post game riots, where destruction spreads from incidents during the storming of the field by fans into the greater campus community.

The report identifies several positive traditions such as fight songs, rallying cries, and manners of dress, with intercollegiate athletics. However, hostile traditions inconsistent with the values of sport are identified such as storming the field/court, tearing down the goal posts, and post game riots.

A short history of incidents was compiled to serve as examples for discussion at the summit and to serve as evidence that incidents had been increasing in number, size, and severity over the last 25 years. For the purpose of the summit, representatives from The Ohio State University offered their experiences as an example to stimulate discussion. They presented a report on their efforts to affect the sportsmanship surrounding the annual football classic with long-time rival the University of Michigan on November 22, 2002. The OSU/U of M report served as a model of current efforts to curb negative outcomes of NCAA sporting events and to stimulate the discussions of the summit.

Summit attendees were divided into discussion groups to address five core issues of sportsmanship and fan behavior:

1. Institutional game management
2. Campus environment/community relations
3. Student and fan behavior/alcohol abuse

4. Coach and player behavior
5. Role and responsibility of the media

The game management discussion group addressed issues that need attention before, during, and after a contest. It was reported that many institutions intentionally create hostile environments to intimidate opposing teams and fans. This makes these institutions and their events susceptible to poor sportsmanship and fan behavior. Suggestions for improving game environment included examples of successful ideas implemented by various NCAA member institutions and NCAA representatives participating in the discussion. NCAA officials encouraged athletic departments and central administration to analyze their football and basketball schedules. This analysis is to identify contests that have the potential to generate incidents of poor sportsmanship and fan behavior. Officials from UCLA (University of California, Los Angeles) and USC (University of Southern California) meet prior to the season to make sure the seats for visiting team parents/friends/relatives are positioned away from sections of the stadium noted for raucous behavior. Texas A&M University researched and discussed that fan behavior is generally poorer during night games and worked to keep visibly drunk spectators away from their stadium and arena. The Southeastern Conference offers an annual pre-season conference to educate game management personnel on how to manage pre-game warm-up areas for football and basketball.

There were suggestions for affecting sportsmanship during the game. The University of Illinois shifted its student and band seating sections in basketball away from the visiting team bench area. The University of Florida moved student football seating to areas with little to no access to the field. Several conferences had adopted rules

mandating that each institution block a number of seats behind the visiting basketball team's bench for the exclusive use of the visiting team. They also have prohibited band and cheerleaders from being seated directly behind the visiting football team's bench. The University of Illinois does not allow signs made by spectators in its basketball arena. Numerous institutions and some conferences are limiting the number, type, and speed of replays that may be shown on video boards. The video boards are used instead to entertain fans rather than whipping fans up with the repeated replays of questionable calls. The Big West Conference developed a pocket-sized handbook for each university official to carry and refer to during events. LSU (Louisiana State University) places undercover police officers dressed as visiting fans at home football and basketball games. The cheerleaders and band at the University of Arkansas are encouraged to help dissuade or drown out negative cheers and taunts with their own positive cheers and music.

After game suggestions included the development of "H-shaped" goal posts by Washington State University. These goal posts withstood many attempts by fans to tear them down during victory celebrations. These new goal posts have successfully discouraged any new attempts. The University of Iowa has developed collapsible goal posts that can be disassembled before fans can get to them after the football game. It is interesting to note that the discussion groups could not agree that any pre sporting event strategies had made an impact on post game problems away from the stadium, as exhibited by the OSU/U of M experience.

The concern was and is the negative impact of post game activities that tarnish the events, the institutions, and the communities that are involved. There are several suggestions for campus and community efforts to quell spectator aggression after sports

events that were developed after the OSU/U of M case. Recently, state laws specific to riots on or near a campus were adopted in Michigan following the 1999 riot at Michigan State University. Several institutions have implemented student codes of conduct related to descriptive and distinctive actions after games. All institutions are encouraged to present a unified police effort using both municipal and campus police departments to provide better situation management and create joint ownership of police responsibility. Institutions should know the areas in or around campus where students tend to congregate to celebrate after the game. Establishing a police presence in these areas before the game serves as a warning for inappropriate after game revelry. At the request of the Michigan State University President, bar owners formed the Responsible Hospitality Council. Their agreement included the establishment of a phone tree for bar managers to alert each other to problem patrons heading their way, to stop selling bottled beer after the first half of football games and post-season basketball games, and to encourage food consumption with special offers during sports events.

Many suggestions concerning alcohol consumption and student/fan behavior were offered during the summit. They include: strictly enforcing open container laws before and after games in tailgating areas; the West Coast Conference does not allow alcohol sales anywhere in the arena during its conference basketball tournament. The University of Maryland created a lottery for student seating in highly coveted stadium and arena areas. The student groups could place their names in the lottery if they agreed to be role models for good sportsmanship. At The Ohio State University, egregious acts of poor fan behavior can lead to the loss of season ticket privileges for students and fans. Students can face academic suspension or expulsion and financial penalties that prevent registering

for classes if not paid. The North Texas State University athletic department sees that staff members are given seats throughout the student sections.

Several suggestions concerning the actions and attitudes portrayed by coaches and players were made at the conference. The NCAA rules of sportsmanship governing verbal abuse of officials, and entering field/court during play should be consistently enforced. The NCAA, athletic conferences, and university administrations should enlist the support of corporate sponsors to produce public service announcements encouraging good sportsmanship of coaches and players. The NCAA and conferences must enforce penalties of public reprimand, disqualification, and withholding revenue distributions in a consistent manner as a result of misconduct. Student athletes (individual or collectively) should be engaged in discussions and projects with non-athletic peers through out the academic year focusing on sportsmanship and positive fan behavior. NCAA championship policies on basketball require student-athletes from opposing teams to greet each other during formal introductions before games. Institutions and conferences for regular-season games should also adopt this policy. In general the report noted that the culture of contemporary college sports, it seems, has become one that tolerates poor behavior and a basic language from coaches, student-athletes, students, and fans. However, coaches and players cannot allow the intensity of competition to beget poor sportsmanship.

The role and the responsibility of the media received appropriate and thorough discussion. In simple terms it can be said that the media's contribution to poor fan behavior is arguable. The media does not create situations of spectator aggression; it reports them.

The summit agreed that the media has an affirmative duty to report issues that affect the game. However, there was a consensus that television producers should be asked to not show fan behavior that does not have an impact on the contest i.e. tearing down the goal posts. Understandably it would be hard to do during live coverage, yet highlights and news clips can be edited. The repeated viewing of controversial play calls was also discussed. It was hoped that commentators would not undermine the authority of the officials calling the game. They have the advantage of multiple views and repetition. It was felt that those fans viewing could be angered by such repetition. Some conferences invite officials to football and basketball media days prior to the season to educate media and commentators on any rule changes. It was suggested that conferences might produce public service announcements featuring officials to humanize them and to educate viewers about rule changes and sportsmanship. This strategy might help change the fans' perception about officials. University administrators were also encouraged to ask networks to avoid the over communication (advertisement) of alcohol consumption associated with sports. The tone of the media relations discussion seems to implore the NCAA conferences, and institutions to communicate their ethics to the media.

In conclusion the NCAA summit on sportsmanship and fan behavior signals an important step in managing all aspects of the game environment. Future goals are to further define and regulate the roles and responsibilities of the fans, cheerleaders, dance teams, bands, athletics, coaches, athletic departments, university administrations, university communities, and the media.

The Brand, Dooley, and Slive report presents the most pressing issues facing collegiate sports. The issues of sportsmanship as addressed by the summit are far

reaching. They involve the entire university and surrounding community. All aspects of the collegiate sporting event are affected by strategies to control and improve sportsmanship. Collegiate athletic bands will be affected and directors will need to participate in the planning of these strategies to present athletic band participation as a vital and positive force in fostering good sportsmanship.

Other Studies Related to Collegiate Marching Bands

Eiland (1984) presented a bibliography to serve as a source for historical research on college and university bands. The bibliography includes books, master's thesis, doctoral dissertations, pamphlets and letters, articles, and research papers. After 20 years this valuable bibliography should be updated.

Browne (1979) wrote a thesis intended to help marching band directors incorporate arc drill design techniques into their charting designs. He provides explanations of arc drill fundamentals for small and large bands, presents several maneuvers as samples to use in drill design, and offers techniques for teaching arc drill maneuvers. Browne's thesis functions well as a circle drill tutorial. Unfortunately only large bands can use the techniques effectively.

Wells (1974) conducted a doctoral study generating a model for the development of comprehensive musicianship through the study and performance of selected twentieth-century compositions for the marching band. The compositions were to meet specific educational criteria and serve as vehicles to stimulate aesthetic experiences. Wells concluded that the marching band experience can contribute to the comprehensive musicianship of students if behavioral objectives are declared and met, instructional

materials are deemed qualified and put into an established criteria, and there is an understanding of music's contributions through the three domains of learning.

Wells points are admirable: comprehensive musicianship can be approached by those bands performing one sophisticated show per season. The emergence of the Drum and Bugle Corps movement encouraged the incorporation of more complex music and drill design. However, the trade-off was not presenting the wider selection of music possible when performing several different shows each season. After reviewing Well's study questions that come to mind are:

- When does the comprehensive musicianship learning experience come to an end when performing one sophisticated show?
- Do other learning processes and comprehensive musicianship goals suffer when the possibilities for and the results of rote learning become evident?
- Can comprehensive musicianship goals be accomplished as a result of gradually raising performance standards while performing several shows a season?

Discussing the possible answers to these questions is outside the focus of this dissertation.

Summary

This chapter's purpose was to review literature related to a variety of topics concerning collegiate marching and athletic band programs. The research studies, texts, and articles were presented in the following categories: (a) descriptive research on college marching band programs, (b) studies and articles relating to historically black

college and university marching bands, (c) studies on marching band arranging, (d) studies and articles on computer charting, (e) game management and marketing, (f) sportsmanship, and (g) other studies related to collegiate marching band programs.

Of the literature reviewed in this chapter, three studies, Holvik, Patzig, and Fuller, provide descriptive analyses of particular conference related and unrelated college marching band programs. None of these studies includes the athletic band programs of the Mid-American Conference.

CHAPTER 3

PROCEDURES

Introduction

The purpose of this study is to acquire and present data that describes each of the athletic band programs of the 14 universities in the Mid-American Conference during the 2003-04 academic year and athletic season. A survey questionnaire focusing on each program's staffing, administration, rehearsal and performance practices, and traditions, was developed to obtain the data.

Development and Validation of the Questionnaire

The questionnaire used for the collection of this study's data was modeled after the instruments developed by the studies of Holvik (1971), Patzig (1983), and Fuller (1995).

Holvik's pioneering study solicited information from 16 unaffiliated mid-western college and university band directors, describing the current status of, and future plans for their marching and pep bands. The questionnaire asked about the existence of bands, their budgets, and their concerns about the future of collegiate marching bands. A free response section encouraged the directors to state their opinions about the educational

value of collegiate marching bands and their thoughts about the future prospects of collegiate marching bands. Patzig's study, approximately 10 years later, took Holvik's questionnaire to another level. His instrument utilized the same topics as Holvik, however Patzig sought information from the band directors of one collegiate athletic conference. He also increased the scope of the survey to gather information that would describe each band's performance and marching practices, organizational structures, and reveal similarities and differences between the bands of the conference. Patzig included a free response section that allowed open discussion on any topic of interest to the respondent.

Fuller's questionnaire was developed approximately 10 years after Patzig's and can be viewed as a third generation of the Holvik study. Fuller acted on Patzig's suggestion to survey other collegiate athletic conferences for similar information and use. Fuller's instrument included all of the Holvik and Patzig topics, yet was structured to reveal more detail for definition. He also expanded the survey to gather information on the contemporary topics of the mid 1990's. For example: Fuller was interested in comparing and contrasting information pertaining to the philosophy of show design, stylistic changes in recent years, student oriented issues, administrative operations and personnel, travel, commercial recordings, and documented histories. He also included questions about the use of computerized show charting. Fuller's instrument reflected the evolution of collegiate marching band programs and the trends of the decade.

A free response section was included to encourage the same open discussion as the Holvik and Patzig surveys.

The instrument developed for this study clearly shows the lineage of the three studies previously discussed. Fuller clearly revised and updated the model to yield

information that would help define the state of the Big Ten Conference marching band programs of the mid 1990's. After 10 years it was necessary to revise and update the Fuller model to gather data current to the Mid-American Conference bands of the mid 2000's. For example, the Fuller model does not contain any response items related to the following topics:

- The evolution of professional titles to "Director of Athletic Bands" reflecting the increasing complexity of the collegiate marching and pep band structures and activities.
- The evaluation procedures affecting the athletic bands staff.
- The increasing accessibility and improvement of technologies appropriate for the promotion, planning and instruction of athletic band activities.
- The nature of athletic department game management and marketing efforts as they affect the athletic bands.
- The nature of athletic department, central administration, and university community efforts to address sportsmanship issues as they affect the athletic bands.

During the annual meeting of the MAC Band Directors Association at the Midwest Clinic in Chicago (December, 2003) it was proposed and accepted by those in attendance to conduct a comprehensive study describing and discussing issues and topics related to the athletic band programs of the MAC. During the meeting a model instrument, based on the studies of Holvik, Patzig, and Fuller, was presented by this author. A thorough discussion of the model brought suggestions for revision. Their

efforts refreshed the model and encouraged the inclusion of additional topics of value to the Association.

During the spring and summer of 2004 the model, as revised after the MAC Band Directors Association meeting at the 2003 Midwest Clinic, was sent to seven colleagues who agreed to serve as readers, and advisors. Their function was to help guide the development of a focused, yet comprehensive questionnaire to obtain the desired data. They also worked to refine the instrument in regard to issues of form and design, content clarity, response intention, and ease of completion. Five colleagues were sent two revisions that incorporated their suggestions. These revisions allowed the readers to see the incorporation of their recommendations and react a second time increasing the integrity of the instrument.

The readers were: Ben McMurtrie (Kent State University), Gene Milford (the University of Akron), Tom Rohrer (Utah State University), John Veneseky (Youngstown State University), David Woodley (Indiana University) and Paul Droste (The Ohio State University, Professor Emeritus). In September 2004, the third generation was sent to Jon Woods, Jere Forsythe, and Russell Mikkelson (The Ohio State University) for their feedback.

In its final form, the questionnaire was divided into the following 33 sections:

- Part I: Professional Staff
- Part II: Graduate Assistant(s)
- Part III: Student Staff
- Part IV: Marching Band Music and Arrangers
- Part V: Marching Band Announcer

Part VI:	Supplemental Staff Positions Not Listed Above
Part VII:	Supervision/Evaluations
Part VIII:	Salaries
Part IX:	2003 Marching Band Budget
Part X:	Marching Band Uniforms
Part XI:	Auxiliary Units
Part XII:	Recruitment
Part XIII:	Grades and Scholarships/Stipends/Student Benefits
Part XIV:	Audition/Pre-season
Part XV:	Technology
Part XVI:	Marching Style
Part XVII:	Marching Band Rehearsals
Part XVIII:	Marching Band Game Day Performances
Part XIX:	Band Day
Part XX:	Alumni Marching Band
Part XXI:	Bowl Game Performance
Part XXII:	Other Performances (Marching Band)
Part XXIII:	Extra Performances (Marching Band)
Part XXIV:	Travel (Marching Band)
Part XXV:	Sportsmanship
Part XXVI:	Game Management/Marketing
Part XXVII:	Commercial Recordings
Part XXVIII:	Band History

Part XXIX: Basketball Pep Band General Information

Part XXX: Basketball Band Style

Part XXXI: Miscellaneous

Part XXXII: Athletic Bands Policy

Part XXXIII: Free Response

Part I. pertained to the professional staffs of the MAC athletic band programs. 22 items asked for data on the marching band director, assistant marching band director(s), band secretary, and instrument repairperson.

Part II. sought information on graduate assistantships. 10 items asked for data ranging from name(s), years of service, degrees held/pursued, rank in status, primary duties, annual stipends, funding for position, assigned loads, and previous professional positions.

Part III. requested data on the athletic band's student staff. Six items included the numbers of staff members, how many were paid, monetary sources for their pay, types of positions, and policies defining marching and non-marching staff positions.

Part IV. included two major sections pertaining to marching band music and music arrangers. Three items concerned the use of stock and custom arrangements. Two items sought information on music arrangers and their professional status.

Part V. contained three items used to get general information about marching band announcers, how they are chosen, and how long they remain in the position.

Part VI. asked the athletic band director to list and describe any staff position(s) not listed previously.

Part VII. focused on the supervision and evaluation of the Director of Athletic Bands. Three items asked who had direct supervision, who evaluated, and what contract lengths and schedule of evaluations were in place.

Part VIII. featured four items that asked for the funding sources that meet the salaries of the Director of Athletic Bands, assistant directors, graduate assistants, and outside help.

Part IX. requests data on the marching band budget. The nine items included sources and amounts of monies, total amounts, conference championship game expenses and sources, bowl game expenses and sources, non-athletic performance travel expenses and sources, amounts and dates of recent budget increases, and amounts and dates of recent budget cuts.

Part X. concerns the structures for uniform purchase, maintenance, and replacement. Seven items sought information on uniform style, obsolescence, manufacturer, satisfaction of product, bid processes, and new uniform projects.

Part XI. focused on auxiliary components of the marching band. Six headings were provided to gather information on Field Commanders/Drum Majors, Flag Corps, Twirlers/Majorettes, Feature Twirler(s), Rifle Corps, and Dance Teams.

Part XII. examined recruitment. Eight items concerned the responsibilities, structures, strategies, and effectiveness of recruitment efforts.

Part XIII. sought information on student benefits for participation in marching band. Two headings were provided to describe grading systems, scholarship/stipend awards, and other benefits.

Part XIV. contained nine items on auditions and pre-season rehearsal structures. This section sought information about processes determining membership in the marching band and the structure of pre-season rehearsals (if any) before the start of fall term classes.

Part XV. sought information concerning the use of technology in the band department. Three major headings provided the opportunity for directors to describe the administration of band websites, the type and use of notation, recording, and audio/visual systems, and the use of computerized charting systems for show planning and instruction.

Part XVI. sought information on marching style. Five items asked the directors to:

- Check the 10 most important fundamentals provided in a detailed list.
- Classify the style of the band according to the fundamentals previously checked.
- Identify the style that reflects the image of the 2003 marching band.
- List the recent changes in marching style that were significant in considering the classification and image of the band's style.
- Identify the significant changes of marching band show style over the last 35 years.

Part XVII. focuses on marching band rehearsals. Seven items asked the directors to describe the rehearsal schedule, and general facilities.

Part XVIII. concerns marching band game day performances. Four headings asked for detailed information on game day expectations for pre-game, halftime, post-game, and non-marching performances.

Part XIX. sought information on Band Day traditions. Seven items asked the directors to document the existence of present or past Band Day events, the scope of existing events, and the ramifications of hosting a Band Day.

Part XX. sought information on marching band alumni activities. The directors were asked to respond to 10 items describing the state of their alumni band organizations, reunion efforts, rehearsal and performance opportunities, and budgeting sources.

Part XXI. concerns appearances of MAC bands in post season bowl games. Eight items were designed to identify those bands who have traveled to bowl games during recent years. This allowed for more directors to provide information concerning their experiences considering the limited number of MAC football teams qualifying for or invited to bowl games. The information requested ranged from financial requirements and resources to the structure of rehearsals and performances.

Part XXII. focused on other performances of the marching band, or marching band members, other than football games. Two items asked for the types of performances planned before the season.

Part XXIII. explored the nature of extra curricular performance requests of the marching band and marching band members. Three items asked about the handling of pep band requests and policies concerning student participation.

Part XXIV. sought information on marching band travel to regular season away football games and other off campus performances.

Part XXV. explored efforts by athletic departments and band directors to nurture good sportsmanship during football and basketball games. Eight items asked for information about band seating, and hospitality efforts for visiting bands, teams, and fans.

The directors were also asked to describe recent incidents that had caused the university athletic department, and athletic band director to adopt policies meant to prevent or handle sportsmanship problems.

Part XXVI. addressed the growing efforts of athletic departments to maximize revenues, control the game environment, and promote future athletic events. 25 items prompted the band directors to indicate athletic department policies and protocols that affected the bands performances at football and basketball events. The items sought information on the following:

- Formal game protocol.
- Performances of the Star Spangled Banner.
- Music broadcast or performed for dance teams, cheerleaders, and marketing promotions and contests.
- The use of “canned” music or cheers.
- Video presentations.
- Audio marketing promotions.
- Seating of the band in the stadium and arena.
- The perceived escalation of game management and marketing efforts.

Part XXVII. sought data on commercial audio and/or video recordings produced by the marching band. Two headings asked directors if their marching band had ever produced recordings for public sale or student keepsake. Other information requested concerned budgeting for recordings and public sales outlets.

Part XXVIII. served to identify documented histories of bands in the MAC. Two items asked the directors to indicate the existence of a historical document, list its title,

author, and source for copies, and to indicate whether students receive copies free of charge.

Part XXIX. solicited general information about basketball pep bands. There were 14 items asking for data on staffing, size of ensemble, performance schedules, travel considerations, student scholarships and benefits, uniforms, budget issues, and basketball oriented alumni functions.

Part XXX. sought to identify possible basketball band styles. Seven items asked the directors to:

- Describe the band in terms of size, selectivity, and instrumentation.
- Discuss their use of electronic instruments.
- React to the MAC tournament policies that effect band instrumentation, student participation, and performances.
- Describe the music selected for the bands performance.
- Identify the style or image (if any) that the band is structured to present.

Part XXXI. was labeled miscellaneous. The directors were asked to identify information on winter indoor auxiliary performance groups and the generation of media guides (pre-game and halftime programs) for press box dignitaries and press personnel.

Part XXXII. focused on the topic of athletic bands policy. 17 items sought data on the following:

- Documented athletic band policy statements for football and basketball.
- Athletic and Music Department collaborations in developing and adopting these policies.
- Content of student athletic band handbooks (if any).

- Athletic band syllabus.
- Policy on collection of student athletic band fees (if any).
- Policy on visiting marching bands.
- Policy on out-of-season pep band requests.
- Policy on remuneration for pep band requests.
- Policy on minimum pep band size for respectable performance.
- Policy concerning inclement weather and its effect on athletic band activities and events.

Part XXXIII. provided a free response section. Directors were invited to discuss any relevant information not outlined in the previous sections of the instrument.

Distribution of the Questionnaire

In April 2005, the questionnaire was sent to the 14 athletic band directors of the MAC during the 2003-04 athletic and academic season. The questionnaire was sent via email as a Microsoft Excel spreadsheet attachment, and a standard hard copy through the U.S. mail. Each questionnaire was accompanied by a cover letter reminding the directors of the nature of the study, directions for manipulating the questionnaire, and returning their responses via email.

A copy of the director's cover letter is located in Appendix B. A copy of the directions for the manipulation of the email is provided in Appendix C. A hard copy of the questionnaire is also presented in Appendix C. The tabulation of the data is presented in Appendix D.

CHAPTER 4

PRESENTATION AND ANALYSIS OF THE DATA

Introduction

This study resulted in a comprehensive collection of data describing the staffing, administration, rehearsal and performance practices, and traditions of the Athletic Bands of the Mid-American Conference during the 2003-04 academic year and athletic season. The topics and data included in this resource could be valuable to the Athletic Band Directors of the MAC and their colleagues in other collegiate athletic conferences.

The data presented in this chapter are the direct responses of the fourteen MAC athletic band directors. The data collected through their completed questionnaires are tabulated for direct reference. A blank desk copy, as sent via U.S. Mail, is given in Appendix D. The data from the 33 sections of the questionnaire follow.

Special Note: This chapter contains hyperlinks to enable the reader to refer to the tables in Appendix D. On some computers it may be necessary to hold the ctrl key while clicking the blue hyperlink. The corresponding table should immediately appear. To return to the text of Chapter 4 repeat the same procedure, hold the ctrl key while clicking the blue hyperlink at the bottom left corner of each table.

Part I. Professional Staff

The marching band directors of the MAC are an experienced group. They average ten years of public school experience, while seven averaged five years of collegiate experience before taking their current position. They are relatively young, with 11

between 30 and 50 years old and 10 being on the job four or less years. Twelve of fourteen positions are tenure track while two are non-tenure track positions. Academic rankings show that six are Assistant Professors, five are Associate Professors, one is ranked Senior Staff, one a Faculty Specialist, and another a visiting instructor. Position titles show six as Director of Athletic Bands, two Associate Director of Bands, two Assistant Director of Bands, and two serving as Director of Bands. [\(Table 1\)](#) Seven have completed doctoral degrees with two ABD. The other five hold master's degrees. All are affiliated with professional organizations, mainly College Band Directors National Association (CBDNA) and Music Educators National Conference (MENC). However, several belong to organizations of more personal interest, i.e., International Tuba Euphonium Association (ITEA), International Trumpet Guild (ITG), North American Brass Band Association (NABBA) and World Association Symphonic Bands and Ensembles (WASBE). It is interesting to note that only four indicated membership in their state Music Education Association. [\(Table 2\)](#)

The number of duties within the School of Music, in addition to athletic band, indicates faculty members with diverse and relatively heavy loads. Some direct two or three concert bands in addition to teaching music theory, music methods, and marching band techniques. [\(Table 3\)](#)

Six of the fourteen respondents had assistant marching band directors. All of these people have master's degrees, but one has a B.A. in Music. Their positions' titles are Instructor, Senior Fellow, Staff, and Fulltime Lecturer. [\(Table 4\)](#) Their other duties include supervising the Music Education Lab, conducting classes, university Concert Band, Klezmer Band, marching band techniques, pep bands, and band scoring and

arranging. Two were indicated as having at least 80% of their time dedicated to marching band. [\(Table 5\)](#) Interestingly two of the Assistant Marching Band Directors are the institutions Director of Bands.

Nine of fourteen directors indicated having marching band secretaries. Two secretaries were fulltime for marching band only. Six secretaries were fulltime for the whole University Band program, but giving 33-60% of their time to marching band. One person had a part-time secretary for marching band only, and one director had a part-time student secretary for the marching band with two hours per week budgeted. The duties of the band secretaries are described as “whatever duties the Director of Bands assigns,” all bill paying, supervising student staff, scheduling instructional space, coordinating athletic band travel, recruiting correspondence and mailings being the most prominent. [\(Table 6\)](#)

Nine of fourteen respondents have no instrument repairperson. Two directors had a fulltime University staff member, while two directors contracted outside private repair businesses. One marching band’s GTA staff was assigned to do minor instrument repairs. [\(Table 7\)](#)

Part II. Graduate Assistants

Thirteen of fourteen bands had graduate assistants. Six bands had two, while three bands had three, and one band had four GTA’s. Three indicated having one GTA. The data shows a wide variation in GTA duties. Most common responsibilities were drill writing, teaching drill, sectional rehearsals, pep bands, and administrative duties.

[\(Table 8\)](#) All but two GTA’s in the MAC were pursuing master’s degrees. Their stipends ranged from \$1,950 to \$11,000. The average stipend was approximately \$7,500. [\(Table 9\)](#) [\(Table 10\)](#) [\(Table 11\)](#) [\(Table12\)](#) [\(Table 13\)](#) [\(Table 14\)](#) [\(Table 15\)](#) [\(Table 16\)](#)

Part III. Student Staff

Many of the respondents indicated a heavy reliance on student staff. Their duties ranged widely. The most prominent assignments were librarians, equipment distribution inventory and maintenance, and uniform distribution, inventory, and maintenance responsibilities. Three band directors used students as webmasters. Three respondents indicated having no students or as little as two while one university had as many as 30. Most schools indicated having between five and ten student staff members. One respondent indicated that being a student staff member qualified them for \$100 bonus on their marching band stipend. [\(Table 17\)](#)

While many bands have student staff handle librarian duties, one School of Music employed a full-time ensemble librarian to serve all university ensembles.

Part IV. Marching Band Music and Arrangers

Five respondents noted that 100% of their marching band music is custom arranged. The other ten schools indicate that they use a combination of custom and stock arrangements. These ten universities generally use 80% custom arrangements for their halftime shows. For their stands music, they generally use 80% stock arrangements. [\(Table 19\)](#) One employed 60% custom arranged music stands music and 40% stock. Five respondents employed professional arrangers. Seven schools utilized university faculty members for arrangements. Three respondents utilized professionals and university faculty, one school utilized two graduate students to write percussion books. Two directors allowed undergraduates to arrange for their bands. The general benefits of using custom arrangements seem to be that they consider the band's strengths and weaknesses,

are of a higher quality arrangement than most stock charts, and are more applicable for highlighting show themes. [\(Table 18\)](#)

Part V. Marching Band Announcer

All respondents indicated having a band announcer. Three schools rely on their stadium announcer. Five schools have announcers provided by the band department. One respondent indicated an audition process to select an announcer from the student body of the university. There seems to be some unusual relationships with several band's long-time announcers. Some school's comments acknowledge that no one knows how or when the current announcer was chosen, or what they will do when current announcer leaves.

One director exclaimed that their announcer was a member of the Speech and Dramatic Arts Dept. who volunteered for the position 30 years ago and stated: "He is a tradition, and an institution at our football games." [\(Table 20\)](#) [\(Table 21\)](#)

Part VI. Supplemental Staff positions not listed above

Eleven of fourteen directors indicated hiring supplemental staff to work with auxiliaries and percussion. Of the 37 total positions indicated, 12 positions were percussion advisors and 11 assignments were with color guard, two student guard instructors. Four twirling advisors, six drill writers, and four dance team advisors were hired. Obviously, the biggest needs expressed were percussion and color guard. Several bands hired two and three percussion instructors. Virtually all instructors were paid through the athletic band budget. [\(Table 22\)](#) [\(Table 23\)](#) [\(Table 24\)](#) [\(Table 25\)](#)

Part VII. Supervision/Evaluations

Three Directors of Athletic Bands indicated that they were directly supervised by their Director of Bands. Seven directors were supervised by the Director of their School

of Music. One director was supervised by both the Director of Bands and the Director of the School of Music. One director was supervised by the Director of Student Life. One director was supervised by the Director of Bands and the Assistant Director of Athletics. One respondent supervised himself because he was the Director of the Athletic Bands and the Director of Bands.

Evaluations of the marching band directors were not always handled by their supervisors. Two were evaluated by the Director of Bands and seven by the Director of the School of Music. Two directors were evaluated by the Director of Bands and the Director of their School of Music. Two directors were evaluated by the Director of Student Life. One director was evaluated by a peer faculty committee from the School of Music (the Director of Bands being a member), and the Director of the School of Music.

Eight directors indicated they were evaluated once a year. One director is evaluated every two years. Two directors are evaluated every three years with one on a tenure track and the other a non-tenure track, One director, who was evaluated once a semester, expressed a feeling of constant evaluation by the Director of the School of Music from the moment they entered the building until the end of the day. The band director in a Visiting Instructor position was not subject to the evaluation process of the full-time faculty.

Twelve of the fourteen respondents were in tenure track positions. Of the tenure track directors, one director had a nine month contract, four directors had one year contracts, one director had a two year contract, two directors had a three year contract, and one had a two year appointment followed by three to four one year appointments towards tenure, which is decided during the fifth or sixth year. Of the directors in non-

tenure track positions, one had a three-year contract and the other a one year contract.

[\(Table 26\)](#)

Part VIII. Salaries

Twelve of fourteen respondents indicated their salaries were budgeted 100% by the School of Music. One salary was funded 100% by the University's Division of Student Affairs. One director's salary was funded by a partnership between the Athletic Department, who provided 53% and the School of Music, providing 47%. The Division of Student Affairs funded one of the Assistant Marching Band Directors salaries. The Schools of Music funded all other Assistant Directors. The Schools of Music with the exception of two funded all Graduate Assistant stipends. One band's GTA's had 25% funding by their Athletic Department and 75% by the School of Music, the other band's GTA's had 10% funding by their Athletic Department and 90% by the School of Music. Most outside help positions were funded through the band budget. One reported that their outside help positions were funded by a combination of monies from the Office of Student Life and their Athletic Department. [\(Table 27\)](#)

Part IX. 2003 Marching Band Budget

The marching band budgets of the MAC varied from the smallest, at \$10,000 to the largest at \$317,000. Sources for the marching band budgets came from the School of Music, University General Funds, Student Activity Funds, President's Funds, Alumni, university development funds and concessions sales. [\(Table 28\)](#)

Funding sources for travel to football conference championships or bowl games came mainly from Athletic Departments. Ten marching bands traveled for non-athletic performances such as Bands of America (BOA) events, high school festivals, and holiday

parades. Funds for these travel opportunities were provided by the host of the event, the band budget, or a combination of the university (75%) and the band members (25%).

[\(Table 29\)](#)

Three directors indicated recent budget increases. One reported budget increases of \$2,000 in 1998 and \$24,000 in 2000, a second reported a \$5,000 increase in 2004, and the third had a budget increase of \$220,000 in 1995. Three bands reported budget cuts. One was cut \$25,000 in 2001, a second reported a \$10,000 decrease for 2004, and the third experienced a 15% cut, mandated by the state over 2002 and 2003. [\(Table 28\)](#)

Part X. Marching Band Uniforms

Seven of the fourteen respondents indicated that their uniforms were a standard style to serve as a trademark and present a distinctive image. Five of these were designed within the last nine years. Two have had the same uniform style for 20 and 35 years, respectively. Six reported having changed styles often over the years. These bands have all had new uniforms designed in the last few years. Two indicated having an ongoing uniform wear and tear replacement policy. [\(Table 30\)](#) Seven were planning a new uniform project. [\(Table 31\)](#)

Part XI. Auxiliary Units

Four of the fourteen marching band directors did the field conducting. Ten bands employed student Field Commanders or Drum Majors to do most of the conducting during performances.

All fourteen respondents indicated having a flag corps or color guard. Eleven employed an advisor, ten of which were individuals contracted from outside the university.

Eight marching bands had twirlers/ majorettes. Seven of these had one to five twirlers, while one had nine. Three respondents indicated having one feature twirler. Six of the eight twirling squads had an advisor all of which were contracted from outside the university.

No band had a rifle corps.

Seven bands had a dance unit. Five were jazz/modern in style, one was a kick line, and another was a pom-pom squad. Most had an advisor contracted from outside the university. [\(Table 32\)](#) [\(Table 33\)](#) [\(Table 34\)](#) [\(Table 35\)](#) [\(Table 36\)](#)

Part XII. Recruitment

Thirteen marching band directors indicated they were in charge of recruitment. Five had a recruiting staff organized by the marching band director to be present at freshman orientation sessions. [\(Table 38\)](#)

The marching bands of the MAC ranged in size from 56 to 270. None restricted the size of the band and nine had a set instrumentation.

Eight required music education majors to be members. Two required one year, four required two years, and two required three years of membership. [\(Table 37\)](#)

Of the recruiting strategies listed, personal visits to high schools was consistently cited as one of the most effective. [\(Table 38\)](#)

Part XIII. Grades and Scholarship/Stipends/Student Benefits

Students earned academic credits for participation in all 14 marching bands responding. Nine awarded one credit, five awarded two, and one allowed the student to register for one or two credits at their discretion. At four institutions students received physical education credit through marching band. The criterion for grades was mainly

attendance and attitude. However, six programs based grades on other categories such as music and marching proficiency, memorization, and other participation standards.

[\(Table 41\)](#)

Nine institutions offer scholarship or stipends for participation in marching band. Scholarship/ stipend amounts range from a minimum of \$100 for freshmen to \$750 for upper classmen. One had a \$2,200 honor scholarship for one student, chosen yearly. Several protocols were presented concerning how scholarships/ stipends amounts were decided.[\(Table 39\)](#) A variety of campus funding sources for scholarships and stipends were reported. Other benefits and incentives used to stimulate and reward participation in marching band involved food, T-shirts, and tickets to athletic events. [\(Table 40\)](#)

Part XIV. Auditions/Pre-Season

Twelve marching bands required auditions for membership. Auxiliary personnel and percussionists were the most affected by the audition process, due to instrument availability and proficiency in spinning, twirling, or dancing. Nine programs utilized an Alternate system. One director indicated alternates rotated via a challenge system. Seven indicated they made cuts. However, several note that wind players were rarely cut historically. Three directors made significant cuts of 15, 20, and 25 instrumentalists respectively. Seven band directors accepted walk-on members after the beginning of classes. [\(Table 42\)](#)

All 14 directors held pre-season rehearsals approximately one week before the start of the fall term. Most refer to the period as Band Camp. Auditions for winds were all done at the beginning of camp, except one whose new winds, percussion, and flag candidates auditioned, during the last two weeks of May. [\(Table 44\)](#) Three held

percussion auditions in the late spring and supplemental auditions in the fall. In general all auxiliaries had auditions scheduled in April-May. Auditions were adjudicated by a variety of student leaders, advisors, School of Music faculty members, and the marching band staff. [\(Table 43\)](#)

Part XV. Technology

Prior to 2001 only six MAC band programs had websites. Since 2002 five more have developed websites. Undergraduate developed eight of the websites. Three faculty members and one administrator have been involved in establishing these websites. It is interesting to note that, once established, a healthier number of university officials were involved in the maintenance of band websites. Adobe, Macromedia, and Microsoft Front Page were the most common software tools used to create and maintain these sites.

[\(Table 45\)](#) [\(Table 46\)](#)

All directors responded with long lists of information included on their websites. Four had developed their sites to provide state-of-the-art downloadables, audio/video clips, and members-only pages. [\(Table 47\)](#) Eleven credited their website for positively affecting their enrollment. Eleven used their listservs regularly to disseminate announcements. Eleven indicated having Web CT capability but only three utilized the service. [\(Table 48\)](#)

All directors used music notation software extensively. All directors had Finale and six had Sibelius as well. The ability to download synthesized music from arrangers was of greatest value. [\(Table 52\)](#)

Twelve directors produced live audio recordings for many instructional and creative uses throughout the season.

Audio recordings for creation of choreography and drill, instruction, and rehearsal were widely used by all 13 directors responding. [\(Table 52\)](#) They employed students, professional recording services, or themselves to record. The common techniques used were cassette, DAT tape, mini disk, itunes and CD recording devices.

All the directors listed a wide variety of techniques used during outdoor rehearsals. The list generated featured items used from field paint and whistles to sophisticated electronic systems. [\(Table 49\)](#)

Eight respondents indicated that drill writing was a staff effort with several staff members doing one or more shows. Five institutions the drill writing responsibility was on one person, either the Band Director, Assistant Band Director and at one institution the former marching band director. Three directors hired professional drill writers.

[\(Table 50\)](#)

Six directors use PC's while eight used Macintosh computers. Eight preferred Pyware, while three used Drill Quest and three used Advantage drill writing software programs. Two indicated employing drill writers who preferred to write drill by hand. Seven bands did five new shows, four did four new shows, one did two new shows, one did seven new shows, and one did eight new shows. Ten directors gave drill charts to every band member. Four directors gave drill charts to student leadership and staff members only. [\(Table 50\)](#)

Eight directors have utilized computerized projection animated drill and LCD video projection devices during inside rehearsals. [\(Table 51\)](#)

Part XVI. Marching Style

Eleven directors classified their marching band style as Corps style with limited use of high step, traditional techniques. Two claimed to be a balance between high step traditional techniques and Corps style techniques. One classified the band as a show band with high step traditional techniques, dance moves, and limited use of Corps style techniques. ([Table 54](#))

Seven directors indicated that the changes in their band's style, over the last 35 years, eventually established a predominate Corps style over whatever their band's style was previously. Three directors indicated the reintroduction of high step military style techniques in the last five years. One director returned to four or five new shows per season from one per season during the last five years. One director eliminated pit percussion and reintroduced traditional grip. ([Table 53](#))

Part XVII. Marching Band Rehearsals

Six directors rehearsed their bands three days per week, two directors rehearsed four days a week, and six directors rehearsed five days a week. Rehearsals at all schools ranged from 1:20 to 2:00 hours each. Thirteen bands rehearsed on game day from one to three hours. Eleven directors described their practice field in satisfactory tones. Two directors were dismayed by how grassless their fields became by mid season. Eleven practice fields are either a five-minute walk from the School of Music or a longer trek across campus. One director described their practice field as severely inadequate. Several directors noted that trucks were used to transport instruments and/or store and lock at the field. Storage seems a problem for everybody. One director indicated a new, permanent

40ft tower was being built. [\(Table 55\)](#) Eleven school's indoor facilities ranged from new and large to old and small. Three bands have no indoor rehearsal facility. [\(Table 56\)](#)

Part XVIII. Marching Band Game Day Performances

Five bands gave game day preview performances near their stadium. Four marching bands performed for tailgates and university festivities around the stadium before game time. Eight bands march across campus to their stadium. Two bands took buses to their stadium, three bands drove cars, and one band met at the stadium. [\(Table 57\)](#) The 14 directors outlined very similar pre-game performances. The average length of a pre-game show was ten minutes. Six bands performed the opposing school's fight song. Three bands do not memorize their pre-game music. All 14 respondents described their pre-game pageantry as traditional. Several directors noted their efforts to start or reestablish traditions. [\(Table 58\)](#)

Nine directors described their half-time shows as theme-oriented. Three bands featured "grab bag" shows using unrelated music selections. Time allotted for half-time shows with no visiting band ranged from 7 to 17 minutes. Half-time shows with visiting bands were given 4 to 8.5 minutes. Six bands memorized all their music, four bands memorized some of their music, and two bands did not memorize music. One band prepared one half-time show for the season; two bands prepared two half-time shows for the season. Two bands utilized "modulated" drill while rotating in new musical selections producing the illusion of a new show each game. Seven bands prepared a Festival Show for off-campus performances. Three bands performed their regular half-time shows for off-campus performances. [\(Table 60\)](#)

All fourteen responding bands performed post-game music. Eight bands perform from 8 to 25 minutes on the field; five perform from 5 to 30 minutes in the stands. One band has a long established exit ritual that changes with a win or loss. Some performed the alma mater with their football team while all perform half-time show tunes, school songs, and a few traditional party songs. ([Tables 62](#)) ([Table 63](#))

Part XIX. Band Day

Eleven bands hosted band days. One band “invited” one high school band while others hosted up to 15 bands of many sizes. One band hosted events like “trumpet day” while another hosted 400 individual high school students. Daylong rehearsals, parades, and football performances varied the events throughout the conference. All the directors were positive about their events. Although one indicated that band day was a minor recruiting tool and at best brought 3,500 people into the stadium. One director indicated that band day was a powerful recruiting tool. One director noted that their band day had a 50-year history, possibly the longest running band day tradition in the nation. ([Table 64](#)) ([Table 65](#)) ([Table 66](#))

Part XX. Alumni Marching Band

MAC alumni band activities are centered on homecoming celebrations. All bands report alumni reunions at that time. The alumni events are coordinated mainly by the athletic band staffs of each university with a few having input from alumni. The alumni participated in homecoming parades, pre-game and halftime shows. Six directors indicated that the marching band alumni were formally registered as an organization through their alumni associations. Five alumni organizations rehearsed regularly and were directed by the Director of Athletic Bands, the Director of Bands, or an alumni

member. Nine directors noted that they were the main supervisor of alumni activities, while one director indicated that an Alumni Association employee organized their alumni band. [\(Tables 67\)](#) [\(Table 68\)](#) [\(Table 69\)](#)

Part XXI. Bowl Game Performance

Two universities represented the MAC at bowl games during the 2003 season. The Motor City Bowl in Detroit, Michigan features the MAC Championship team. The GMAC Bowl in Mobile, Alabama features the MAC runner-up. Four directors commented on their experiences, both positive and negative. They voiced concerns about the lack of appropriate rehearsal time, poor accommodations, poor game seating, the inconveniences of the game being scheduled on December 26th, and their disappointment in their involvement, as requested by the Motor City Bowl officials, in the half-time show. [\(Tables 70\)](#) [\(Table 71\)](#)

Part XXII. Other Performances (Marching Band)

The marching bands of the MAC are active in performing at high school marching band festivals. Eleven bands traveled to be the feature band for at least one festival.

Five bands traveled to perform in professional athletic venues.

During the fall term ten directors indicated that pep bands were formed out of the marching band to serve other athletic teams whose seasons overlapped football. They performed for Men's and Women's Basketball, Volleyball, and Hockey. [\(Table 72\)](#)

Part XXIII. Extra Performances (Marching Band)

Twelve directors indicated that they receive requests for pep bands to perform at a variety of University and surrounding community events. Eight expressed concerns about the demands on the students' time, the priority being placed on the event, and the ability

to field a respectable representation of the band. Thirteen listed mandatory pep band performances in their course syllabus. One formed a more prestigious pep band, organized through an audition process to fulfill appropriate pep band requests. The members of this group received a stipend for their extra commitment. Five directors acknowledged a policy statement in their syllabus meant to reassure their band members that there was no penalty for not volunteering for extra performances. ([Table 73](#))

Part XXIV. Travel (Marching Band)

Away games are an important aspect of each year's performance schedule. Eleven bands traveled to games during the 2003 season. The criterion used to decide which game to travel to included proximity, university calendars, and the importance of the game. Four Directors of Bands gave final travel approval, two directors indicated that the Director of Athletic Bands made travel decisions, several schools involved a combination of university officials in approving away game travel. Five bands performed for NFL football games in 2003. These directors considered NFL games special performances. Two bands listed a recent trip to New York City to perform in the Macy's Thanksgiving Day Parade as a special performance. ([Table 74](#))

Part XXV. Sportsmanship

Six athletic departments seat their marching bands on the away side of their stadiums near the visiting football team, four bands were not directly behind them, two bands sat directly behind the opposing team. Two athletic departments seat the visiting bands in the farthest corner of an end zone from the visiting team and spectators. Four place their bands on the home side. Eight directors indicated that their basketball pep

band's seats were along the baseline at the corner nearest the opposing team. Four bands performed the visiting team's fight song during their pre-game shows. [\(Table 75\)](#)

Five directors described incidents that occurred during games that may have fostered ill feelings between institutions. Five directors felt encouraged by their athletic department to invite visiting bands. Six thought their athletic department was indifferent about visiting bands. Two directors discussed reasons why visiting band were discouraged, by their athletic departments, from traveling to their games. [\(Table 76\)](#)

Accommodations for visiting bands reflected the same access to facilities as the home band. Parking for buses and equipment trucks was ample and in good proximity for 11 respondents. One director noted that parking for visiting bands was only available at the School of Music, a 15-minute walk away. Four athletic departments allowed visiting bands access to the stadium field for rehearsal before the game. Two directors indicated that there were no facilities, of any kind besides parking, for visiting bands on game day. [\(Table 76\)](#)

Part XXVI. Game Management and Marketing

Thirteen of the fourteen respondents indicated that game management systems were in place for football and basketball events. Their comments described regular committee meetings for football and pre-season meetings for basketball. Five directors acknowledged scripts and protocols used to guide every game. [\(Table 77\)](#)

Eight directors indicated that vocalists performed the *Star Spangled Banner* (SSB) during some of their games. Ten noted the SSB being performed vocally for basketball games although some indicated rarely. Two directors responded that the SSB was never performed vocally. Two directors indicated that when the SSB is performed vocally the

vocalist(s) rehearse with the marching band during game day rehearsals. Eleven directors indicated that the vocalists perform a capella. Seven directors identified duets, quartets, and choirs as other groups/ensembles that performed the SSB. [\(Table 78\)](#)

Twelve directors indicated that both cheerleaders and dance teams performed generic routines to the band's stands tunes and cheers. Six directors indicated that direct communication with cheer and dance team advisors helped coordinate music and routines. Two directors relied on scripts provided by the athletic department to allot performance times. One director indicated that they "all just do their thing." [\(Table 81\)](#)

Nine indicated that "canned" music is played at their football and basketball events. Three athletic departments defer to the band when they arrive. One director describes the "canned" music as different than what their band programmed. One director described a system where the band was asked to play for marketing contests, and giveaways, versus using "canned" accompaniment. Seven directors indicated that the band could perform the "canned" music used by their athletic department. One director indicated that their band could play anything broadcast over the P.A. while two directors expressed that the rap or hip-hop selections the athletic department used were inappropriate for the band to perform. Three directors enjoy good communications with their athletic department concerning the use of "canned" music. Four directors expressed the dismay of losing performance time to "canned" music. One band lost performance time during time-outs, one band lost the introduction of the basketball teams to the jumbotron, and one director expressed the loss of the "basic college atmosphere" of their athletic events. [\(Table 80\)](#)

Eight directors noted that their football stadiums had a videotron. [\(Table 79\)](#)

Ten directors indicate that marketing presentations had affected their marching band performance time in virtually all aspects of the game. Basketball games were also affected. One director noted that the marketing presentations “dramatically reduced playing time.” [\(Table 79\)](#)

Nine directors receive football game management protocols while three do not. Thirteen directors receive basketball game management protocols. The directors noted that game management protocols were adhered to strictly, somewhat, and not at all. [\(Table 75\)](#)

Nine directors indicated that game management officials were in communication with them during football games. Three directors were not in communication with game management officials during football games. Eleven directors indicated that game management officials were in communication with them during basketball games. One director was not in communication with game management officials during basketball games. [\(Table 77\)](#)

Nine directors indicated that there was a predetermined amount of marketing presentations made during athletic events. One director indicated there were two or three promotions announced during football games and four to five made during basketball games. One director indicated ten promotions announced during football games and 20 during basketball games. One director noted 13-15 promotions announced during football games and 40-50 during basketball games. One director indicated over 100 promotions announced during football games and did not have a count for basketball games. Other director’ comments accused the announcements of disrupting the flow of the games, reducing the energy of the games, and disengaging the crowd from the emotion of the

game. In general the directors indicated that the number of presentations changed for each football games and men's basketball games. [\(Table 79\)](#)

Four directors indicated that their marching bands provided music for marketing presentations such as on field contests, t-shirt tosses, and ceremonies. Eight directors did not provide music for marketing presentations during football games. Eight directors indicated that their basketball pep bands provided music for marketing presentations such as on court contests, t-shirt tosses, and ceremonies. Four directors did not provide music for marketing presentations during basketball games. [\(Table 80\)](#)

Five directors indicated concerns about the proximity of the marching band seating to the video/audio public address system. Three directors noted that their marching band's seating was far enough away to avoid concern. One director responded strongly that their marching band seats were right under the video board. The band members constantly turned around to look and the audio level is very high creating a very distracting situation. The director noted that communications with the band was very difficult in the stands. One director was concerned with recent talk of moving their marching band into the endzone, under the jumbotron. Two directors voiced concerns about the proximity of their basketball band's seating to their video/audio public address system; one noted that it was right above the band and excessively loud while the other noted that the system was very loud throughout the arena. [\(Table 80\)](#)

Seven directors voiced strong concerns about the video/audio systems, volume, and frequency of the marketing presentations and their affect on the athletic bands. [\(Table 80\)](#) Six directors responded strongly concerning the affect of game management and

marketing presentations on pre-game, halftime, and post-game performance opportunities. [\(Table 79\)](#)

Part XXVII. Commercial Recordings

Seven directors indicate that their marching bands had produced commercial recordings. Their most recent recordings were done in 1970, 1998, 2002, and 2003. These recordings were distributed through campus bookstores, Alumni Association, athletic department Sport Shops, their marching band office, and marching band concerts. Five directors indicated producing marching band recordings for non-public use. Two directors indicate selling the recordings for \$10 and \$20. Six directors indicated that the recording projects are budgeted through the athletic band account. Two directors indicate that the students are given a copy of the recording. Five directors noted that their non-commercial recordings served as keepsake items, recruiting premiums, and archival material. [\(Table 82\)](#)

One director indicated producing four commercial videos. Their most recent video was produced in 2003 and sold through their campus bookstore, the marching band office, and during marching band concerts. Eight directors indicated producing video recordings for non-public sale. Three directors indicate the video recording projects are budgeted through their athletic band accounts. Three directors noted that their student may buy this video for \$5, \$10, \$15, \$25, and \$30. Five directors indicated giving the students a copy of the video for a keepsake. One director noted that students were asked to pay the cost of the video if the athletic band budget was not adequate. Eight directors noted that their non-commercial video recordings served as performance evaluation material, a recruiting aid, archival materials, and as a keepsake item. [\(Table 83\)](#)

Part XXVIII. Band History

Three directors indicated that there was a documented history of their marching band. Two of these histories were published one was not. One director noted that their published document was available over the band website. Two directors indicate that their band members receive a copy of the marching band history free. ([Table 84](#))

Part XXIX. Basketball Pep Band General Information

Five directors indicated that the professional staffing for their basketball pep bands was different than for the marching band. The duties for directing the men's and women's basketball bands shift to Assistant Marching Band Directors and Graduate Teaching Assistants. Four men's basketball pep bands are directed by Assistant Marching Band Directors. Two women's basketball pep bands are directed by the Assistant Marching Band Directors. Two directors indicate the Assistant Marching Band Director and a Graduate Assistant staffed their pep bands. Graduate Assistants staffed two pep band programs. One school's pep band is staffed by undergraduate students who are responsible for auditions, rehearsals, and games. Four Director of Athletic Bands were involved in directing the men's basketball bands and three directed the women's basketball bands. The director's responses revealed that 16 Graduate Assistants were involved in directing men's and women's basketball bands. Six directors indicate that basketball pep band was a part of their credit load. The undergraduate student directors of the student staffed pep band received \$30 per game while the Director of Athletic Bands was assigned one load credit for supervising the band. ([Table 84](#))

Nine directors indicate that their men's and women's basketball bands carry an average of 45 members. Two directors indicate enrollment of over 100 members in their

basketball pep band programs and splitting their band evenly to service both basketball teams. [\(Table 85\)](#)

Ten directors indicate that they perform at all men's basketball games. Seven indicated that they perform at all women's basketball games. Two directors indicated that they do not perform for all men's basketball, one director noting that they only begin playing after the marching band season is over and another director noting that a pep band does not service exhibition games. Four directors indicated that they do not perform at all women's basketball games; one director noting that they perform at all home games except for two or three, and another director noting that they play for seven women's home games each season. No information was provided concerning a process for selecting which seven games the band performed. Three directors indicated they serviced both men's and women's basketball games during the holiday break. Six of the nine directors who indicated that their bands did not perform during the holiday break noted that other groups were brought in to perform. Of the three directors who indicated that their bands performed for games during the holiday break, one noted that their athletic department provided room and board for band members during that period. Two directors noted that they performed during several games during the break with no provisions made for room and board except for pizza during the games. [\(Table 86\)](#)

Three band directors indicate that basketball band is not a regular course. Of the three directors, one director noted that their band is made up of volunteers and two directors noted that their band members are paid, \$15 and \$20 per game respectively. Eleven directors indicated that their student members were enrolled in the basketball band for credit. One director noted that the students are enrolled for a pass/fail mark, ten

directors noted students receiving a letter grade. Ten directors indicated their students earned one academic credit hour, one director indicated their students had the option of enrolling for one or two credits. [\(Table 88\)](#)

Five of the ten bands whose students received credit for participation also received stipends, scholarships, or and hourly wage. One director noted that their members received \$200 per season, while another director noted their members received \$175. One director indicated that their students earned a \$5.50 per hour wage for women's games. Six directors indicated that funding of scholarships/stipends for participation in basketball bands were budgeted through several accounts. These accounts were a band department scholarship fund, an athletic department budget (for women's games), two marching band budgets, a university student scholarship and aid office account, and a separate pep band budget. Five directors indicated receiving funds from their athletic departments. One director used the monies for paying an hourly wage for performing women's games, another director for funding a GTA position, and two directors used general athletic band funds for tournament travel. [\(Table 87\)](#)

Six directors indicated their basketball band uniforms were basic polo shirts and khaki pants. Three directors indicated their uniforms were t-shirts. Two directors indicated their uniforms were hockey jerseys and varied pants. One director indicated that their uniform was a mock turtleneck shirt and khaki pants. One director indicated their uniform was a BMB shirt and wind pants. Seven directors indicated that their uniform purchases were through their athletic band budgets. Four directors indicated that their uniforms were issued to the students and then returned. Four directors indicated that students provided their own pants and were required to purchase their shirts (one of these

directors allowed some student to use a previously worn shirt). One band required the students to provide their own pants and they were given a shirt. Three directors indicated giving the uniform t-shirts to the band members. Seven directors indicated that their basketball band uniform purchases were part of their annual athletic band budget. Four directors indicated the budget for basketball uniform purchases was generated through student purchase of uniform items. One band's uniforms were budgeted through the Athletic Department. ([Table 89](#))

Two directors described alumni functions and support for basketball pep band during the 2003-04 season. Both directors noted a standing invitation for alumni band members to return and sit in during any basketball pep band performance during the season. One director credited this policy for stimulating enough interest to hold alumni reunions in 2002 and 2003 while maintaining the standing performance invitation. ([Table 86](#))

Part XXX. Basketball Band Style

Nine directors indicated that they held auditions for membership in their basketball bands. Three directors indicated there were no auditions for membership in their basketball bands. One director described an audition process for a 29 member tournament band, while all others could enroll and play during the regular season. One director described an audition process that required rhythm section musicians to audition for a membership and wind musicians to audition for seat placement. One director noted that members of the basketball band must first audition successfully for and be a member of the marching band. ([Table 90](#))

Four directors indicated that membership in their bands was limited. One director limited enrollment to 25, one director limited enrollment to 29 members, one director limited enrollment to 35 for men's basketball and 20 for women's basketball. One director limited the band to 100 and split the band evenly to share the service load. Of the seven bands who did not have an enrollment limit one director noted that there was a limited enrollment in their rhythm section while the other director indicated they "will take ever last body we can get." Nine directors indicated an average of 45 enrolled in their basketball pep bands. Two directors indicated 100 and 122 enrolled in their bands. [\(Table 90\)](#)

Six directors responded to the question classifying basketball band enrollment by year in school. All responses basically revealed that enrollment of four-year members dropped significantly. Four indicated steady enrollment increases for second year students. [\(Table 90\)](#)

Four directors indicated an instrumentation that favored brass instruments. One of these directors indicated they employed a full rhythm section that included synthesizer, lead guitar, rhythm guitar, bass guitar, and drum set. Eight directors indicated they employed electronic/amplified instruments during home games. Six directors indicated that MAC Conference rulings on the inclusion or exclusion of electronic instruments (mainly electric bass) did not affect their performance at the MAC basketball tournament. Six directors indicated that MAC Conference ruling on electronic/amplified instruments did affect their performance at the MAC basketball tournament. One director noted that the inclusion of a bass guitar gave more sonority to their basic sound. One director noted that not allowing an electric bass would mean dedicating two to four spots for more tuba

players, reducing other sections participation in the MAC tournament. One director noted that not allowing full electronic rhythm sections to perform at the MAC tournament changed what each ensemble could do, compared to their home games, lessening the quality of their MAC tournament performances. ([Table 91](#))

Six directors indicated that their basketball band performed a 50-50% mix of marching band music and basketball band selections. Six directors indicated that the music performed by their basketball bands were 90-100% basketball band only selections. One director noted that this enabled their bands to have separate identities. One director noted that the basketball band venue allowed more popular music to be selected. One director indicated they use 90-100% the same music as their marching band. ([Table 91](#))

Part XXXI. Miscellaneous

One director indicated the existence of a winter drum line with performance opportunities. Two directors indicated the existence of a winter color guard that participates/performs as a competitive member of the collegiate class of their state's competitive color guard circuit. Two directors indicated that a media guide (pre-game/halftime program) was produced and distributed in the press box during football games. One director noted that its' form was a full page in the athletic department's media guide where pre-game/halftime selections were printed. The other director noted that their pre-game/halftime program was distributed in the press box and throughout the stadium. ([Table 92](#))

Part XXXII. Athletic Bands Policy

Twelve of fourteen directors indicated that policy statements guided their athletic band program. Eleven of these twelve published a member handbook. Two of the eleven indicated that the athletic band policies were apart of the university bands handbook with a separate syllabus specific to each band distributed. Five directors noted that the major differences between marching band and basketball band policies concerned attendance. Several directors described less rigid attendance policies for basketball band due to more games and subsequently more conflicts. Five directors indicated that the Director of Bands generated their policies. Four directors indicated the Director of Athletics Bands generated their policies. One director indicated the Director of Bands and the Director of Athletic Bands with the approval and support of the Director of the School of Music and the Dean of the College generated their policies. One director indicated the handbook was developed in 2000. Two directors noted that their policies were developed in the early 1990's. One director noted that their handbook had been in existence for many years. Seven directors indicated that their athletic departments had no direct input on the development of athletic band policies. Four directors indicated that their athletic departments had seen and agreed to their athletic band policies. One director noted the increase of pressure to provide pep bands for more events, including basketball games during the winter holiday break. They indicated that escalating demands on student time required the continued refinement of policies to protect all involved and ensure reasonable expectations. ([Table 93](#))

Eleven directors indicated that their band members received a copy of an athletic bands handbook. All eleven responses included a list of the materials included in their

handbooks. Five directors indicated that a syllabus was provided for the course with three directors noting it was a part of their handbook. [\(Table 94\)](#)

Twelve directors indicated that there was an attendance policy concerning band camp. One director noted that attendance was “expected,” four directors noted that attendance was “mandatory,” one director noted that pre-game participation could be lost if they did not attend band camp, and one director noted that members could lose their end of the season stipend and also be placed as an alternate if not attending band camp. [\(Table 94\)](#)

Twelve directors indicated that they had a policy/procedure for changing and collecting fees for consumable items. One director noted that forms were sent to the students over the summer to be returned with payment before band camp. One director noted that their members had to pay fees before their uniform was issued. One director described a cashless fee collection system that involved the university bursar’s office. One director indicated that fees are charged to their student accounts. [\(Table 94\)](#)

Five directors indicated having a protocol/procedure for hosting visiting bands. Five directors indicated that they did not have a protocol/procedure for hosting visiting bands. Three directors described a simple process that starts with a phone call from the visiting band director that is followed by a formal letter of request to attend sent to the hosting athletic department. One director noted that a protocol is offered through the MAC Conference guidelines. [\(Table 95\)](#)

Three directors indicated that they split halftime only for performances by both bands. Two directors indicated splitting halftime and post-game for performances by both bands. Two directors indicated that the visiting band was offered pre-game, halftime, and

post-game performance times. Two directors indicated that the athletic department's game management and marketing presentations affected both bands performing time. Six directors indicated that game management and marketing presentations did not affect the bands performance times. One director noted that performance times were shortened for both bands due to marketing presentations. ([Table 95](#))

Five directors indicated that people requesting pep bands, out of season, understood the effort needed to present a respectable performance. One director noted a "yes and no" concern doubting any level of understanding on the part of people who request pep bands. Three indicated that there was no understanding on the part of people who request pep bands, of the effort needed to present a respectable performance. One director described a campaign to educate pep band requesters of the effort necessary to present a respectable performance. Six directors indicated that they had a policy regarding remuneration for pep band performances. Four directors indicated that they did not have a policy regarding remuneration for pep band performances. One director described a policy of encouraging remuneration for on-campus pep bands including t-shirts, ball caps, and food. One director indicated their policy was to only do game day pep bands and no others at anytime. ([Table 96](#))

Four directors indicated that 25-30 musicians were the minimum needed to present a respectable pep band performance. Three directors indicated that 20 musicians were the minimum needed to present a respectable pep band performance. One director indicated that 16 musicians were needed while two directors indicated 10-20 musicians would provide a respectable performance. One director indicated that they would need four on each part to provide a respectable performance.

When asked if they would send out a pep band with fewer than their minimum standard, if pressured, three directors said yes and seven directors said no. One director would send out a pep band utilizing one musician on a part if pressed. ([Table 96](#))

Four directors indicated that their athletic department had an inclement weather plan concerning the marching band. Four directors indicated they did not have an inclement weather plan concerning the marching band. One described their shelter areas as the engineering building on the other side of their practice field, and below the stands while at their stadium. Two directors noted that their bands move to the indoor athletic facility that neighbors their stadium. One director describes multiple incidents with lightning that caused the need of policy to be discussed. ([Table 97](#))

Part XXXIII. Free Response

Two directors took the opportunity to use the free response section to address topics not included in the questionnaire. ([Table 98](#))

CHAPTER 5

DISCUSSION AND RECOMMENDATIONS

Introduction

The purpose of this study was to organize and present data that describes each of the athletic band programs of the 14 universities in the Mid-American Conference during the 2003-04 academic year and athletic season. The member institutions of the MAC during this period were University of Akron, Ball State University, Bowling Green State University, University at Buffalo, University of Central Florida, Central Michigan University, Eastern Michigan University, Kent State University, Marshall University, Miami University, Northern Illinois University, Ohio University, University of Toledo, and Western Michigan University. A survey questionnaire focusing on each program's staffing, administration, rehearsal and performance practices, and traditions was developed to obtain the data.

The review of literature gathered related articles, books, and studies on athletic band arranging, marching styles, computerized charting and animation, and the educational philosophy and rationale for the inclusion of collegiate athletic bands. One descriptive research project and two dissertations were used as models for this study, establishing it as a fourth generation of this line of research.

In April of 2005, the questionnaire was distributed via email and U.S. Mail to the MAC marching band directors. By the end of July all questionnaires had been completed and returned.

Discussion

The results of this study show similarities and differences among the athletic band programs of the MAC. There are aspects of each program that make each band experience unique (i.e. uniforms, pre-game entrances, traditional formations and/or marching maneuvers, school songs and fanfares, etc.). The data generated by this study makes it possible to craft a general MAC Conference athletic band profile.

The directors of the MAC athletic band programs are young, yet an experienced group of professionals. The average age of the directors is 36 years of age and has 11.5 years public school experience prior to entering the collegiate level. Five hold Masters Degrees, two are ABD, and seven hold Doctoral Degrees. There is one female director. Ten of the directors have been in their current position four or less years. Twelve are in tenure track and two in non-tenure track positions (one of which is a part-time position). It can be argued that the MAC Conference is a developmental conference, for collegiate level directors to gain experience before moving on or up.

The athletic band programs of the MAC seem to rely heavily on Graduate Teaching Associates and not so heavily on Assistant Directors. Twelve directors identified a total of 24 Graduate Teaching Associates and six Assistant Directors who held positions in their band departments. Of the 24 Graduate Teaching Associates 22 were pursuing masters degrees and two were in doctoral studies. Like the athletic band

directors, the Graduate Teaching Associates may also be a young group gaining valued experience in teaching at the collegiate level.

Secretarial and instrument repair staffs seem to be either abundant or non-existent. Graduate Assistants and undergraduates seem to fill many gaps and needs throughout the conference. Nine directors indicated they had access to secretarial services from staff members whose load assignments were from 33-100% of their available weekly work hours. Two directors indicated their School of Music employs a full-time instrument repairperson. Speculation about the lack of clerical staff could include the atrophy caused by a couple of budget cuts having their affect on these positions. All of the universities in the MAC are state schools, which have recently faced multiple reductions of financial support. The clerical and support positions that remain may be in place only through hard negotiations and/or priority decisions.

All the marching bands of the MAC are performing high quality arrangements specially arranged for the ensembles. The data indicates that the directors feel that custom arrangements are higher quality than stock arrangements. These arrangements fit their ensembles strengths and weaknesses, and strengthen the entertainment and musical value of their half-time shows. The directors employ professional arrangers from outside the university, faculty members, or do arrangements themselves. Three directors rely solely on outside professional arrangers, three utilize other university faculty, six do some or all of their own arranging, and three directors allow undergraduates to do musical arrangements.

The band announcers for the marching bands seem to get little attention overall. Five directors indicated their band announcer had been with the program from 19-30

years. One director had an announcer who had been with them so long they did not know how the announcer's tenure started. The remainders rely on assistant directors, students, or their football stadium announcer to front their bands. One director voiced frustration generated by the difficulty in finding a quality, lasting announcer. The band announcer is perhaps the first impression the audience has of the band and the last voice heard after each performance. A poor announcer can reduce the audience interest and excitement of the performance. Inconsistency in this position can dull polished performances and hinder efforts to generate audience interest and enthusiasm.

Twelve athletic band directors are in tenure track positions, two are not. They are subject to the idiosyncratic evaluation processes defined by their universities. As the data indicates there seems to be little commonality in supervision and contract length. However, the Director of Bands and Director of the School of Music seem to be the most commonly supervisor/evaluation authorities. It is interesting to note that the MAC athletic departments seem to have limited input concerning the supervision and evaluation of the Director of Athletic Bands.

The Athletic Band Budgets range from \$10,000 to \$317,000. A couple budget cuts and increases in recent years are indicated. However, there are no across the board budget adjustments during recent years to indicate an alarming trend. The concern is the range between the lowest and the highest budgets mentioned above. Can there be a \$307,000 operational difference between two institutions in the same conference? Why would a University commit such resources to the development of their athletic band program compared to what seems less than a starvation diet of dollars and commitment displayed by the other? The 2003 operational budgets of the MAC athletic bands can be

grouped in three general categories: two have budgets lower than \$26,000, seven have budgets ranging between \$55,000 and \$83,000, and five had budgets between \$110,000 and \$317,000.

Auxiliary units are an integral part of the corps style concepts that predominate the MAC marching bands. Personnel were hired to serve as color guard, majorette, dance team, and percussion advisors and visual coordinators. Other extra personnel hired were drill writers and instructors. Of the 38 positions described by the directors 33 were employed from outside the universities. Of the five employed from within the universities two applied percussion faculty members filled percussion advisor positions, one applied percussion GTA was to serve as the percussion advisor (whose GTA position frequently went unfilled), and two undergraduate students were hired to conduct color guard sectional rehearsals.

The directors are relying heavily on outside expertise to staff these positions and the financial outlay is significant. Color guard and twirling advisors were paid \$2500-4000, percussion staff earned \$1500-3500, dance team advisers were paid \$3000-5000, two drill writers were paid \$1500-2000 per halftime show (three shows per season) and \$3000 total (per five show season) respectively. (Table 22) (Table 23) (Table24) Considering the athletic band budgets for the MAC ranging from \$10,000 to \$317,000 it is obviously financially painful for some directors to hire the outside help necessary to prepare, and present the same quality musical and visual product expected by supervisors and evaluators.

The MAC marching bands had a variety of performances during the 2003 season. In addition to home football games, MAC bands performed at numerous high school

band festivals, presented indoor concerts, traveled to away football games, appeared at professional sporting events, participated in conference championship games, represented the MAC in post-season bowl games, and traveled to appear in a national holiday parade (Macy's).

Two bands have had uniforms of distinctive style serving as image making trademarks for decades. Within the last eight years four other MAC bands have designed uniforms to serve the same function. These may mark a trend in the MAC to return to classic uniform styling for a standard, image building and timeless look.

The MAC Directors of Athletic Bands are active, with their Director of Bands, in recruiting efforts for the university band programs. All are responsible, however, for the recruitment efforts for the athletic bands. They employ a variety of strategies to attract students. Academic credits and grades, stipends, scholarships, and benefits are all used to stimulate student involvement. Several institutions require their music education majors to be members of the marching band for one to three seasons. There are educational rationales to justify these requirements however; some could argue that the requirement is more a strategy to boost the musical quality of the marching band or to help fill their ranks.

All of the MAC marching bands held pre-season rehearsals. Band camps were basically one week before the start of fall term classes. Twelve bands conduct auditions for membership. Most auditions for wind musicians occurred at band camp. Auxiliary and percussion auditions were held the previous spring. All bands required attendance at band camp. These aspects of the MAC athletic bands seem very similar.

The directors are utilizing the technologies available to varying degrees, to aid in the administration, creation of drill, instructing, evaluation, communication, and recruiting. Electronic technologies are being employed in virtually all aspects of the athletic band programs. However, several directors are hampered by poor indoor and outdoor facilities that prohibit using standard technologies in planning, teaching, and evaluating. Two directors expressed the fact that it was impossible to watch or hear video recordings of their bands' performances in their indoor facilities. Another director indicated the lack of a basic marching band technology, a full and unobstructed practice field. The directors, graduate assistants, and undergraduates are developing other technologies such as websites. Several directors noted that their websites were developed by undergraduate students and later indicated the School of Music then assigned a staff member to maintain the technology.

Web technologies have been utilized to serve many athletic band functions. Perhaps the most valued aspect of website technology is its electronic public relations and communications capabilities that function like print pieces. The directors note that listservs and downloadables included recruiting information, audition materials, sheet music, audio recordings, and athletic band information and policy statements. Several directors indicated that their university's WebCT capabilities have become indispensable tools in communicating with their bands and individual members.

There seems to be no sense of urgency expressed by university officials (i.e. School of Music or Athletic Department Supervisors) to establish such technologies, but they recognize their importance. Several band budgets are so small that any purchase of hardware and software systems to develop present day utilities, means ignoring the needs

of other important budget areas. Although universities have technology resources and advisors it seems the band directors must rely on student interest, expertise, and equipment to create and utilize today's standard technologies.

The use of technology in planning and instruction across the conference seems as varied as the budgets. One director is using state of the art audio/visual technologies to project animated drill sequences during indoor rehearsals. Another director is using sophisticated wireless radios and audio equipment during outdoor rehearsals and for football and basketball performances. Yet, one director exclaims he has no possible way for the band to view a video of their marching shows. The lack of or wealth of indoor and outdoor rehearsal facilities and accompanying instructional technologies are a direct reflection of each university's commitment to their athletic band programs.

With the exception of one show style band, the current marching style of the MAC marching bands seems to be eclectic. The data indicates that the bands are utilizing high step traditional marching styles to present their institutional traditions and pageantry during pre-game performances while their half-time show formats are predominately corps style. All the bands utilize high-step traditional techniques, picture designs, pageantry, and precision drill indicating an eclectic approach to entertaining the football audience. It seems the evolution to the predominant corps style occurred over the last 35 years. This evolution may be credited to the rise in popularity of the American Drum and Bugle Corps, during the 1970's. The shift in styles may have first started in high school programs. Eventually the change to corps style was seen in collegiate marching band programs. MAC half-time performances feature theme oriented shows. The corps style influences are easily seen here. The evidence of high-step traditional marching style,

precision drill, floating formations, and pageantry can easily be seen during pre-game shows where the bands present the traditions and pageantry of the university and their marching band program.

Recent developments may signal a trend to return to the high-step traditional style of the pre corps style era. During the last nine years five directors had their band uniforms redesigned using classic and traditional elements. In the last four years three directors have reintroduced high-step traditional style marching. Another director returned to traditional grip percussion techniques and eliminated the percussion pit. Two directors returned to presenting four or five new shows per season rather than one or two.

Satisfaction with rehearsal time and facilities seem to follow the same pattern as athletic band budgets. There are bands with woefully small budgets and poor facilities and those with tremendous budgets and fewer facility problems. The participation levels in marching bands may reflect the commitment levels of the universities, as budgets and facilities reveal.

Throughout the conference the philosophy guiding half-time show design is clearly centered on musical and entertainment value. Theme oriented shows utilizing custom arranged music, visualized with contemporary drill designs indicate careful planning and a focus on quality performances for audience appeal.

Pre-game performances also reflect the philosophy to entertain. Reviving the high-step traditional style has also reintroduced faster tempos. The traditional style's snap, polish, and tempos are much more appropriate for performing fight songs and traditional marching maneuvers. The high-step allows the band to move with speed, precision, and eye-catching motion.

With the exception of three universities, alumni functions such as annual reunions, formal organization, and fundraising have struggled. Recent efforts, by one director, indicate success can be had with basketball pep bands. However, alumni projects seem to be an additional burden that these directors are unable to attend to affectively and alumni are not yet ready to do themselves.

The MAC is contracted to compete and perform in the two post-season bowl games. They are not New Year's Day Bowl games and do not enjoy major network coverage. Their dates and locations are not convenient or prestigious. The athletic teams of the MAC are not of the level to consistently compete with perennially strong conferences. Therefore, having great travel experiences for both football and basketball bands must be planned in other ways. During the past several years' two bands traveled to and performed in the Macy's Thanksgiving Day Parade in New York City. This type of travel takes time and effort to plan, however, they can accomplish many things. There was grand exposure for the university, there was great motivation to prepare for a national audience, and there was good incentive to be a member of the marching band.

There have been several incidents that have gained national attention that have involved MAC marching bands. Five of the fourteen directors described incidents that have involved actions ranging from 'mooning' to band members and coaches in fisticuffs. One director noted that travel privileges were suspended for two stadiums where the home crowd hurled heavy objects at the visiting band. Another director to ensure proper behavior of band members while representing their university put rules of conduct in place. Incidents were so numerous and reputations so damaged that one university released the band director, pulled control of the athletic bands out of the

Athletic Department, and placed the bands under the supervision of the School of Music. The Director of Athletic Bands was reestablished as a tenure track position. This action was taken to repair damaged relationships on and off campus.

Hospitality for visiting bands and teams has been the subject of policy discussions and decisions. During the 2003 football season six bands were seated in the visiting stands. Two of these bands were placed directly behind the visiting team's bench with visiting spectators on each side of the band. Four of the bands were placed behind and adjacent to the end of the visiting team's bench. The two bands directly behind the visiting team were in clear violation of a new MAC rule, in effect for the 2003 season, prohibiting such proximity. It is not known if the MAC Commissioner cited either athletic department. The other four bands were placed adjacent to the visiting teams taking the MAC policy to the closest tolerance. Two directors indicated that visiting bands were placed in the highest corner of the endzone closest to the home stands as far from their fans and team as possible. One of these directors expressed embarrassment for their athletic department's lack of hospitality.

Eight basketball bands were placed in the bleachers along the baseline in the corner by the visiting team bench. There are no MAC rules governing the placement of pep bands in the basketball arenas. Placing pep bands close to the visiting bench surely adds to the discomfort of the traveling team and their fans. Certainly there will always be a home field and court advantage. However, if the MAC has established home field band seating rules for marching bands, in time, seating rules for basketball bands will be discussed.

The tradition and pageantry of college football has long been a part of the entertainment package. A full venue including visiting bands adds to the excitement of the game. Hospitality and sportsmanship should always be in play. Four bands perform the visiting team's fight song as a respectful salute to the competition. Band fraternal organizations have provided visiting bands with drinks and snacks as a traditional indication of welcome. These gestures may seem small however, the performance of the opposing team's fight song helps set the tone of the game environment and the goodwill of the fraternal organizations builds a social bridge between participating student organizations.

Rivalries have always produced incidents over the years however, recently there seems to be an escalating number of problems. The NCAA has recognized this escalation and has recently held two comprehensive conferences on sportsmanship as a result. These meetings have produced policies concerning band seating in proximity to visiting teams, language and demeanor of bands, cheerleaders, coaches and players, and pre and post-game activities of bands, cheerleaders, coaches and players.

Game management and marketing efforts by MAC athletic departments are relatively recent. Game management efforts to control the game environment have meant adhering to rigid game protocols. This may have helped control some sportsmanship issues, however, scripted games have inhibited the emotional flow of the athletic contest. Efforts to raise revenue through marketing strategies have increased during the last few years. Although the athletic venues are not at the grand levels of other conferences the MAC athletic departments seek to capitalize in any way possible. The MAC athletic departments often use "canned" music to accompany their marketing presentations and

pre recorded commercials are broadcast over videotrons during nearly every stop in a football or basketball game. These elements combine to dramatically reduce the involvement of the student groups that are a part of the “Americana” aspects of collegiate athletics. There are deep concerns voiced by several directors that the number of presentations and commercials were excessive. Several of the MAC athletic band directors seem to have caught the attention of their athletic departments and now have systems in place that not only protect their band’s involvement, they also have opened more opportunities for performance. These opportunities include providing high-energy music for on field/court contests planned by Athletic Department Marketing officials and providing music for the other student performing groups such as dance teams and cheerleaders. They seem to have fostered cooperation and communication between Game Management and Marketing officials, other student performing groups, and the band. Their efforts have resulted in student-centered performances that increase the collegiate atmosphere of the athletic event, especially basketball. As a result the Athletic Department’s need to maximize revenues can be accomplished by utilizing the essential element of their entertainment venue, students. The artificial hubbub of “canned” music for cheers and presentations cannot fill the emotional quotient that is generated by the interaction of student athletes, cheerleaders, dance teams, student body, and the band.

Producing commercial recordings and videos seems to be a low priority for MAC directors. Keepsake recordings for band members seem to be worthwhile projects. The commercial viability of MAC schools may not be great enough away from campus to warrant larger scale marketing efforts such as retail CD’s and/or video recordings.

Documenting the history of a university band takes special efforts. These efforts come from a person or group of people who recognize that they have had extraordinary experiences in their collegiate band. For a document to be produced a history of great accomplishments must be experienced by several generations. Unfortunately, if this has not occurred, or the experiences planned insignificant, there is nothing remarkable to compile. Experiences and accomplishments are the topics of history. One band in the MAC has built and preserved its style and identity. Others have allowed their image to be tied too closely to transient styles thus releasing the anchor of the timeless elements of classic style and image. Several directors have recently planned travel experiences, developed distinctive uniform styles, and revived traditions to reestablish an institutional image. The other directors of the MAC Athletic Bands might consider the value of planning extraordinary experiences to foster the sense of accomplishment. The opportunity to design a syllabus for each athletic season is an opportunity to affect history.

A typical MAC basketball band seems to have an instrumentation that is heavy in brass and utilizes a drum set and electric bass guitar. The directors tend to program a higher percentage of stock arrangements, feature popular styles and only share school songs and cheers with the marching band. There seems to be a strong effort to establish pep bands with separate, non-marching band, identities. The directors are programming musical selections distinctly for the basketball venue.

Basketball is a more successful sport in the MAC. The conference is more competitive with other conferences raising interest in this venue. Of the schools where the football programs and marching bands are less developed the basketball teams and

bands seem to be more advanced. There are several bands that conduct auditions for membership while one is a volunteer organization. Others pay their students a per-service or hourly wage. With this range of sophistication the quality of these bands may fluctuate. However, It could be argued that quality issues could be due to the conducting responsibilities being shifted to graduate assistants rather than membership criteria. Considering the increased exposure of MAC basketball it might be wise for the Director of Athletic Bands to be more involved.

It is interesting to note that the increased requests for pep bands seems to be the greatest expansion of the athletic band director's responsibilities. The MAC athletic departments are increasingly interested in having bands at their Olympic sports events, and all basketball games over the holiday break. Several pep bands serve volleyball, hockey, and soccer teams as well as men's and women's basketball. The evolution of the athletic band program can be seen in these increasing service demands. The importance of these band activities is reflected in the change of title from Marching Band Director to Director of Athletic Bands. This implies a major change in the magnitude of responsibilities handled by the director. Gone are the days of the ROTC band marching to the stadium to perform the National Anthem. Those days of student organized bands with no budgets serve as perspective when considering the current business practices of intercollegiate athletics.

During the last twenty years high school band programs have embraced the concepts of drum line and color guard. Some rehearse and compete heavily. Just as the universities followed high schools in adopting the corps style performance concepts, they

are again following the high school lead by organizing collegiate indoor drum lines and color guards. Three MAC athletic band programs now sponsor these indoor activities.

Over the years many bands have produced media guides to be distributed in the football press box. One director reported producing a media guide/program and distributing it throughout the stadium as well as the press box. The underlying motive was to teach the home crowd the words to the alma mater, and fight song. It also prompted the crowd to stand up at appropriate times.

Athletic bands policy has become increasingly more complex and complete. Student responsibilities other than grading and attendance policies have been added over recent years. Campus life concerns such as alcohol abuse, hazing, diversity issues, and sportsmanship have been addressed. Mission and philosophy statements guiding band participation have been given prominent position for students and directors to follow. As a result of the increased demands on athletic bands members and their directors the athletic band policy or handbook now seems to serve as a contract for participation.

The Holvik study of the early 1970's generated the expected material as designed. According to the respondents the outlook for college marching bands was less than good. There also seemed to be an attitude indicating their willingness to participate in the burial process of collegiate marching band activities. The Patzig study of the mid 1980's SEC bands obtained the expected data as designed. However, it revealed a much different attitude toward marching bands than the Holvik study. The respondents offered positive suggestions for building healthy marching band programs.

The Fuller study of the mid 1990's was remarkably similar to the Holvik and Patzig studies. It also generated the expected materials as designed. Yet, the predictions

of the Holvik study, pointing to the demise of collegiate marching bands, seemed even more remote than the Patzig study as the respondents identified more sophisticated marching band activities. Fuller's study noted the advances in the use of technology in planning and teaching, and described a conference with award winning bands of distinct identities.

Like the Holvik, Patzig, and Fuller studies, the questionnaire developed for this study obtained the expected materials as designed. The refreshing aspect of the study is the reaffirming attitude of the respondents. All fourteen directors participated fully and positively in a comprehensive study significantly expanded as compared to Holvik, Patzig, and Fuller. There are no hints of negative attitudes toward marching band activities. In fact it seems all have embraced their expanding and changing roles as technology advances, game management and marketing efforts, sportsmanship concerns, and increasing performance demands have warranted their title change from Marching Band Director to Director of Athletic Bands. Over thirty years later the predictions of waning interest in collegiate marching bands, as indicated by the Holvik study, have only met increased demand and sophistication. This is seen through the respondents of the 1980's SEC, the 1990's Big Ten, and the 2000's MAC Conferences.

There are concerns, as cited by the MAC respondents that surely impact the athletic band programs of the other conferences. Several of these issues are:

- (a) the intrusion of game management and marketing efforts on band performance time,
- (b) the continued budget cuts from state governments and other funding sources impacting support staff, (c) the advancement of technologies that are terrific planning and instruction tools but demand funds to implement and time to master, (d) the student, fan,

and participant sportsmanship behaviors that include safety concerns for the bands, and (e) the increasing time demands on students and directors as athletic band services expand. If the directors of the MAC, an emerging conference, are grappling with these issues directors from more developed conferences such as the SEC and Big Ten must be experiencing similar situations. These pressures and a national economy that is much different than that of the early 1970's, could easily generate negativity. Yet, the perceived attitude of the MAC directors is positive. Perhaps it is the energy of a young group of directors working to prove and improve their athletic band programs that distinguishes the MAC. The data indicates efforts to build athletic band programs with identifiable styles, traditions, and standards. Their efforts to reintroduce classic elements of marching, performing, and uniform styles may be signaling a trend away from the corps style influences of the last 35 years. This trend could help re-establish the collegiate identity and influence enjoyed by college bands through the 1960's. It is unknown whether directors from other conferences are involved in similar trends. Future studies of other conferences may prove the trend.

In conclusion, the athletic bands of the MAC represent a wide range of commitment, by their Universities, to intercollegiate athletics and the student groups that support them. Each athletic band program has characteristics and traditions that define them. Many must deal with the adversities of low budgets, poor facilities, few rehearsals, and minimal support staff. Yet, all bands share common variables that result in a camaraderie unique to an emerging conference. The Conference is enjoying expanded influence as bowl bids and basketball tournament appearances spotlight developing

teams. The visibility of the MAC schools has increased with each national television appearance whether an athletic event or national holiday parade.

A group of young directors are re-establishing traditions by reintroducing classic uniform and marching styles while employing the best custom music and contemporary drill design to entertain their football audiences. They are also bringing energy and innovation to their pep band venues by employing rhythm sections and jazz improvisation generating great audience appeal. Over time the result will be lasting traditions of excellence and accomplishment. This will hopefully stimulate stronger alumni involvement and greater commitment from central administrations, schools of music, and athletic departments.

Recommendations for Future Studies

The following topics are recommendations for future studies:

1. Replications of the current study with limited sections providing a database for more detailed analysis of individual topics.
2. A replication of this study providing an analysis of the athletic band programs of conferences other than the SEC, Big Ten, and the MAC.
3. A national survey, replicating this study, to build a database to compare and contrast athletic band programs of similar conferences.
4. A national survey replicating this study to build a database to compare and contrast the athletic band programs of individual institutions from other conferences.
5. A descriptive analysis of the wind band programs of the MAC.

6. A descriptive analysis of the collegiate wind band programs of other academic/athletic conferences.
7. A national survey of the collegiate wind band programs of the United States to serve as a database to compare and contrast the programs of similar academic/athletic conferences.
8. A national survey of the collegiate wind band programs of the United States to serve as a database to compare and contrast wind band programs of individual institutions from other academic/athletic conferences.
9. A replication of the current study on the athletic programs of the SEC, Big Ten, and the MAC, at appropriate times in the future for comparative analysis of the current data.

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APPENDIX A
QUESTIONNAIRE READERS COVER LETTER

From: Eric W. Aho
25 E. Mound St.
Canal Winchester, Ohio 43110

To: Gene Milford, University of Akron
Tom Rohrer, Utah State University
John Veneskey, Youngstown State University
Dave Woodley, Indiana State University
Ben McMurtrie, Graduate Student, Kent State University

Dear Colleagues:

Thank you for your willingness to serve as a reader for this questionnaire. The task of writing a comprehensive survey, while keeping it a manageable length, has not been easy. It seems our profession has expanded in scope and complexity since John Fuller's study of the Big 10 Marching Band programs in 1995.

Special note: The questionnaire will be distributed via email, hard copy, 3.5" floppy disk, and CD. This will enable the directors to respond via email, hard copy, or through floppy.

Please read and comment/edit with the following in mind:

- Clarity of instructions concerning floppy, cd, and email versions of questionnaire.
- Typographical errors.
- Flow of questions and logical order.
- Clarity of intent; will the directors understand what information is being solicited?
- Answerability: will the directors be able to respond in the framework provided?
- Are there points of interest that have been left out?
- Are there questions that need not be included?

Please respond via medium you are most comfortable. If you have any need for tech support please call me. If I cannot help you my research assistant, Julie Raccio, can lead you through any problems. You will find phone, fax, email, and postal addresses below. Please review and respond by Wednesday June 16th. Once received, the questionnaire will be revised and sent to the Mid American Conference Band Directors. Results of the survey will be shared with you after August 1st.

Thank you for your interest in and support of this study. I look forward to your thoughts and suggestions.

Sincerely,

Eric W. Aho

cc: Jon R. Woods, Doctoral Advisor, The Ohio State University

614-833-9795, Home
330-221-2612, Cell
aho.1@osu.edu
eaho@kent.edu

614-833-9799, Home Fax
440-309-5480, Julie Raccio, tech support
jraccio@kent.edu
trumpetgal@hotmail.com

APPENDIX B
INTRODUCTORY COVER LETTER

Dear Colleagues,

Well... it's finally ready. This email contains the long awaited questionnaire you've all been dreading. Much has changed since I started compiling this study. Most significantly is the new and improved method of submitting data and documentation. All is done electronically! The Microsoft Excel Spreadsheet (attached) now used for surveys and tabulation will make the rest of this effort much more enjoyable. Of most comfort is the fact that your data will be entered via typeface. No more fear that I would have had to read your handwriting.

Several of our colleagues have helped develop the questionnaire and have found that the total time it takes to respond is between 2 to 4 hours. This just depends on you and how you work.

Before you open the attachments, here are things to keep in mind:

1. Read the instructions carefully.
2. A hard copy and a CD-rom version has been sent via U.S. Mail. The DESK COPY is to serve as a visual guide so you can see the questionnaire in a more aggregate form. Scrolling down the spreadsheet seems unending. The CD-rom version is a back-up in case our email transmissions fail.
3. A consent form is in the notebook with the hard copy. Please sign and return it in the postage paid envelope provided. This makes us all legal.
4. Keep the hard copy- respond only via the Excel spreadsheet and email.
5. It is easy to do the survey in sections and not in one sitting. However, save your work often.
6. **Your deadline is Monday May 2nd.**

If you have questions or problems call either me or Julie Raccio for content and tech support. You will find our contact information in several places.

Thank you so much for your participation. I know how busy everyone is. I believe this will benefit all of us (and I will finally finish this degree)!

Thanks again and have fun with this.

Sincerely,

Eric W. Aho

APPENDIX C

**EMAIL AND MANIPULATION INSTRUCTIONS
AND SURVEY QUESTIONNAIRE
DESK COPY**

MAC Questionnaire **Email and Manipulation Instructions**

1. Click on the attachment labeled “MID AMERICAN CONFERENCE QUESTIONNAIRE”
2. **Save the questionnaire to your desktop FIRST. WARNING: If you DO NOT, any completed work will not save, and you will need to start over.**
3. Saving the attachment to your desktop: A window will open upon clicking the **attachment**. This window will ask you to **save** or **open** the file. Click the **save** button, and a small window will appear. Click the arrow located in the top left corner labeled **Save in:** and choose **Desktop**. Once completed, click the **save** button located in the lower right corner and proceed to number 4.

If a window does not appear and the questionnaire spreadsheet opens, save it to your desktop by doing the following:

- Click and drag the **File** menu.
 - Click **Save As**, and a small window will appear.
 - Click the arrow located in the top left corner labeled **Save in:** and choose **Desktop**.
 - Once completed click the **save** button located in the lower right corner and proceed to number 4.
4. Once you have saved the file to your desktop, double click the MID AMERICAN CONFERENCE QUESTIONNAIRE icon. This will open a Microsoft Excel file. Follow the directions provided to ensure proper manipulation.

Directions for Manipulation of Microsoft Excel Questionnaire Spreadsheet:

At the bottom of the spreadsheet you will find tabs that correspond with the 33 sections of the questionnaire.

Within each section are a series of questions. All questions are located within column “A” of the file. All responses are to be entered in the “B” or “C” column cells that contain an asterisk. When ready to respond to a column A question, look to the immediate right cell block containing an asterisk, and left click anywhere on that cell. Once clicked, the cell will be highlighted. Direct your eyes near the top of the page and look for a box that contains the same material as the highlighted cell. Place the cursor to the right of the asterisk and begin entering your response. Do not worry about the length of your answer, all cells have been formatted to contain any size response. For those questions that require you to “indicate with an X”, follow the same procedure as above, and placing the “X” immediately after the asterisk.

NOTICE: When you type in your responses you will see any printed material (to the right of the asterisk and cursor) shift further to the right space by space. **THIS SHOULD HAPPEN AND IS APPROPRIATE.** You can correct your responses, but **DO NOT** delete anything already contained in the questionnaire.

When you have finished each response hit/strike the “enter” key. Hitting the “enter” repeatedly will eventually take you to the next response cell. Once there, repeat the same steps as indicated above, placing the cursor to the immediate right of the asterisk to respond.

SUGGESTION: Save spreadsheet often to prevent any data lost if a computer glitch occurs.

Starting the Questionnaire

Click the **Professional Staff** tab at the bottom of this page to begin.

What to do if you need a break:

First, **save** the document before closing the file. Follow these steps:

- Click and drag the **File** menu.
- Click **Save** (This will save your work automatically to the file).

This will save the current status of inputted information to the questionnaire. Make sure you save prior to closing the program. This will ensure that any the data entered will not be lost.

After saving you may close the program and continue later.

Once all your responses have been completed, save the document for the final time. This will enable you to send the completed questionnaire back via email as an attachment.

Please send file to:

aho.1@osu.edu and cc. jraccio@kent.edu

If you have any problems or questions please contact us:

Julie Raccio (Tech Support)

Cell: 440-309-5480

Home: 614-860-9929 or 614-833-9799

Eric Aho (Content Support)

Cell: 330-221-2612

Home: 614-833-9799

Thank you for your time and effort on the behalf of this study.

Eric W. Aho

MID AMERICAN CONFERENCE ATHLETIC BANDS DIRECTOR QUESTIONNAIRE

NAME OF UNIVERSITY

I. PROFESSIONAL STAFF

A. Marching Band Director

1. Name of Marching Band Director _____

2. Academic Rank _____

____ Tenure Track ____ Non-Tenure Track

3. Band Director/ Position Title _____

4. Years of service as Marching Band Director at current
institution _____

5. Other Positions (Public School and Collegiate)

	<u>School</u>	<u>Location</u>	<u>Years of Service</u>
a.	_____	_____	19____ to ____ 19____
b.	_____	_____	19____ to ____ 19____
c.	_____	_____	19____ to ____ 19____
d.	_____	_____	19____ to ____ 20____
e.	_____	_____	20____ to ____ 20____

6. Degree(s) held

Degree

University

Date

a. _____

b. _____

c. _____

7. Age (circle one) 21-25 26-30 31-35 36-40 41-45 46-50 51-55
56-60 61-65 66-70

8. Check the professional organizations with which you are affiliated.

___ CBDNA

___ NBA

___ Other:

___ ASBDA

___ ABA

1. _____

___ MENC

2. _____

9. List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.

a. Fall Semester/Quarter

b. Winter Quarter

Question 9 continued on next page.

c. Spring Semester/Quarter

d. Summer Semester/Quarter

10. Does your university have a position titled "Director of Athletic Bands?"

___Yes ___No

11. Please check the athletic events where a band is present.

- ___ Football
- ___ Men's Basketball
- ___ Women's Basketball
- ___ Men's Volleyball
- ___ Women's Volleyball
- ___ Hockey
- ___ Other:
 - 1. _____
 - 2. _____

B. Assistant Marching Band Director(s)

1. Do you have an Assistant Marching Band Director(s)?

___Yes ___No

If Yes, How many? _____

C. Assistant Marching Band Director #1

1. Name of First Assistant Marching Band Director

2. Degree(s) held

Degree

University

Date

a. _____

b. _____

c. _____

3. Academic Rank _____

____Tenure Track ____Non-Tenure Track

4. Years of service as First Assistant Marching Band Director at current institution _____

5. List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.

a. Fall Semester/Quarter

b. Winter Quarter

Question 5 continued on next page.

c. Spring Semester/Quarter

d. Summer Semester/Quarter

6. How many load credits, designated to Marching Band, are assigned to the First Assistant Marching Band Director's schedule? _____

What percentage of your First Assistant Marching Band Directors' total time is dedicated to marching band? _____

D. Assistant Marching Band Director #2 (if applicable)

1. Name of Second Assistant Band Director _____

2. Degree(s) held

Degree

University

Date

a. _____

b. _____

c. _____

3. Academic Rank _____

___ Tenure Track ___ Non-Tenure Track

4. Years of service as Second Assistant Marching Band Director at current institution _____

5. List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.

a. Fall Semester/Quarter

b. Winter Quarter

c. Spring Semester/Quarter

d. Summer Semester/Quarter

6. How many load credits, designated to Marching Band, are assigned to the Second Assistant Marching Band Director's schedule? _____

What percentage of your Second Assistant Marching Band Director's total time is dedicated to marching band? _____

7. If you have more than one Assistant Director, are they equal in status or is there a ranking of their position and authority?

Describe/Comment:

E. Band Secretary

1. Is there a Marching Band Secretary?

___ Yes ___ No

If Yes, Check the title(s) of your marching band secretary.

- ___ Full-time staff secretary for the marching band only
___ Full-time staff secretary for all the university bands including
the marching band,
percentage of time assigned to marching band ____
___ Part-time staff secretary for the marching band only,
hours per week ____
___ Part-time student secretary/secretaries for the marching band only,
hours per week ____
___ Part-time student secretary(ies) for all the university bands
including the marching band,
hours per week ____

2. List the marching band secretary's standard function and duties for the 2003 season.

- a. _____
b. _____
c. _____
d. _____
e. _____

Describe/Comment:

F. Instrument Repairperson

Is there an Instrument Repairperson?

☐ Yes ☐ No

If Yes, Check the title which applies to your repairperson.

☐ Music Faculty Member

☐ Professional University Staff Person

☐ Student Staff Person

☐ Contracted out from a private repair business

☐ Other:

1. _____

2. _____

Describe/Comment:

II. GRADUATE ASSISTANT(S)

A. Graduate Assistant(s)

1. Are Graduate Assistants assigned to the Athletic Bands?

___Yes ___No

If Yes, How many? _____

2. Are the Graduate assistant(s) equal in status or is there a ranking of their positions.

Describe/Comment:

B. First Graduate Assistant

1. Name _____

2. Years of service in this position _____

3. Degree(s) held

Degree(s) pursuing

___ BM/ BME

___ MM/MA

___ MM/MA

___ PhD/DMA

___ Other: _____

___ Other: _____

4. List the primary duties for this position during the 2003 marching season.

a. _____

b. _____

c. _____

d. _____

e. _____

5. Annual Stipend (amount) _____

Check the duty term(s) for the above amount.

☐ Fall Semester ☐ Fall Quarter
☐ Spring Semester ☐ Winter Quarter
☐ Summer Semester ☐ Spring Quarter
 ☐ Summer Quarter

6. Check how this position is funded.

☐ School of Music
☐ Athletic Department
☐ Endowment
☐ Other: _____

Describe/Comment:

7. Other Positions (Public School and Collegiate)

	<u>School</u>	<u>Location</u>	<u>Years of Service</u>
a.	_____	_____	19____ to ____ 19____
b.	_____	_____	19____ to ____ 19____
c.	_____	_____	19____ to ____ 20____

8. What percentage of your Graduate Assistant Marching Band Directors' total time/load is dedicated to marching band? _____

C. Second Graduate Assistant(if applicable)

1. Name _____
2. Years of service in this position _____

Degree(s) pursuing

____ MM/MA

____ PhD/DMA

____ Other: _____

a. _____

b. _____

c. _____

d. _____

e. _____

Check the duty term(s) for the above amount.

____ Fall Quarter

Winter Quarter

____ Spring Quarter

____ Summer Quarter

____ School of Music

____ Athletic Department

____ Endowment

Other: _____

7. Other Positions (Public School and Collegiate)

	<u>School</u>	<u>Location</u>	<u>Years of Service</u>
a.	_____	_____	19____ to ____ 19____
b.	_____	_____	19____ to ____ 19____
c.	_____	_____	19____ to ____ 20____

8. What percentage of your Graduate Assistant Marching Band Directors' total time/load is dedicated to marching band? _____

D. Third Graduate Assistant(if applicable)

1. Name _____

2. Years of service in this position _____

Degree(s) held	Degree(s) pursuing
____ BM/ BME	____ MM/MA
____ MM/MA	____ PhD/DMA
____ Other: _____	____ Other: _____

4. List the primary duties for this position during the 2003 marching season.

a. _____

b. _____

c. _____

d. _____

5. Annual Stipend (amount) _____

Check the duty term(s) for the above amount.

☐ Fall Semester ☐ Fall Quarter
☐ Spring Semester ☐ Winter Quarter
☐ Summer Semester ☐ Spring Quarter
 ☐ Summer Quarter

6. Check how this position is funded.

☐ School of Music
☐ Athletic Department
☐ Endowment
☐ Other: _____

Describe/Comment:

7. Other Positions (Public School and Collegiate)

	<u>School</u>	<u>Location</u>	<u>Years of Service</u>
a.	_____	_____	19____ to ____ 19____
b.	_____	_____	19____ to ____ 19____
c.	_____	_____	19____ to ____ 20____

8. What percentage of your Graduate Assistant Marching Band Directors' total time/load is dedicated to marching band? _____

E. Fourth Graduate Assistant(if applicable)

1. Name _____
2. Years of service in this position _____

Degree(s) pursuing

____ BM/ BME

____ MM/MA

_____MM/MA

PhD/DMA

____ Other: _____

____ Other: _____

4. List the primary duties for this position during the 2003 marching season.

a. _____

b. _____

c. _____

d. _____

e. _____

5. Annual Stipend (amount) _____

Check the duty term(s) for the above amount.

____ Fall Semester

____ Fall Quarter

____ Spring Semester

____ Winter Quarter

____ Summer Semester

____ Spring Quarter

____ Summer Quarter

6. Check how this position is funded.

____ School of Music

____ Athletic Department

____ Endowment

Other: _____

Describe/Comment:

7. Other Positions (Public School and Collegiate)

	<u>School</u>	<u>Location</u>	<u>Years of Service</u>
a.	_____	_____	19____ to ____ 19____
b.	_____	_____	19____ to ____ 19____
c.	_____	_____	19____ to ____ 20____

8. What percentage of your Graduate Assistant Marching Band Directors' total time/load is dedicated to marching band? _____

III. STUDENT STAFF

A. Number of Student Staff members _____

B. Salary

1. How many members of the Student Staff are paid? _____

2. Check the method(s) of payment and list the number of students in each category.

	<u># of Students</u>
____ Band Scholarship	_____
____ Hourly Wage	_____
____ Work Study	_____
____ Stipend	_____
____ Other	_____

Describe/Comment:

3. Do students receive payment increases due to increased responsibilities, years of service, etc.?

____Yes ____No

If Yes, Describe/Comment:

C. Make-up of Student Staff

1. Check the designated positions available on your Student Staff and indicate the number of students assigned to each position.

<u>Position</u>	<u># of Students</u>
<input type="checkbox"/> Secretary(ies)	_____
<input type="checkbox"/> Librarian(s)	_____
<input type="checkbox"/> Uniform Inventory Personnel	_____
<input type="checkbox"/> Uniform Distribution Personnel	_____
<input type="checkbox"/> Instrument Inventory Personnel	_____
<input type="checkbox"/> Instrument Distribution Personnel	_____
<input type="checkbox"/> Audio Visual Technician(s)	_____
<input type="checkbox"/> Equipment Manager(s)	_____
<input type="checkbox"/> Web Master(s)	_____
<input type="checkbox"/> Seamstress/Tailor	_____
<input type="checkbox"/> Medical Trainer(s)	_____
<input type="checkbox"/> Music Arranger	_____
<input type="checkbox"/> Repair Person	_____
<input type="checkbox"/> Other:	
1. _____	_____
2. _____	_____

2. Are any of your student staff positions non-marching?
 ☐ Yes ☐ No

If Yes, List non-marching staff positions:

IV. MARCHING BAND MUSIC AND ARRANGERS

A. Music

1. Check the item which best describes the type of marching band music you used for the 2003 season.

☐ 100% specially arranged music
☐ 100% stock (commercially published) music
☐ A combination of specially arranged and stock music

2. If your band plays a combination of specially arranged music and stock music, please indicate the approximate percentages of arranged vs. stock charts.

Specially arranged show music	_____ %
Stock arranged show music	_____ %
Specially arranged stands music	_____ %
Stock arranged stands music	_____ %

3. Why do you use custom arrangements for Marching Band?

Why do you use stock arranged music?

B. Arrangers (if applicable)

1. Please indicate the status of your marching band arranger(s).

☐ Professional
☐ University Faculty
☐ University Student
☐ Other:

1. _____
2. _____

2. Please indicate the name of your arranger(s) and years of service in this position to your marching band (where applicable).

a. Professional

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

b. University Faculty

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

c. University Student/Other

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

Name_____ Years of Service _____

V. MARCHING BAND ANNOUNCER

1. Marching Band announcer general information.

Check all that apply:

- ☐ Stadium Football Announcer (provided by Athletic Department)
- ☐ Band Announcer (provided by Band Department)
- ☐ Paid position (out of Athletic Department budget)
- ☐ Paid position (out of Athletic Band budget)
- ☐ Volunteer position
- ☐ Student Staff position, paid
- ☐ Student Staff position, volunteer

2. How is the Marching Band announcer chosen?

Describe/Comment:

3. Are there any traditions concerning who the Marching Band announcer is, how they are selected, and how long they remain in the position?

Describe/Comment:

4. Does the Marching Band announcer travel with the band?

☐ Yes ☐ No

If Yes or No, Describe/Comment (i.e. if no, who announces for the bands performance):

5. Does the Marching Band announcer rehearse with the band?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

6. Does the Marching Band announcer perform for indoor concerts?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

7. Who writes the Marching Band announcer's script?

Describe/Comment:

VI. SUPPLEMENTAL STAFF POSITIONS NOT LISTED ABOVE
(i.e. Flag Advisor, Twirling Advisor, Percussion Advisor, Drill Writer, etc.)

A. First Position

1. Title of this position _____
2. List the primary duties for this position during the 2003 marching season.
 - a. _____
 - b. _____
3. If this is a paid position Describe/Comment amount and source of payment.

B. Second Position

1. Title of this position _____
2. List the primary duties for this position during the 2003 marching season.
 - a. _____
 - b. _____
3. If this is a paid position Describe/Comment amount and source of payment.

C. Third Position

1. Title of this position _____

2. List the primary duties for this position during the 2003 marching season.

a. _____

b. _____

3. If this is a paid position Describe/Comment amount and source of payment.

D. Fourth Position

1. Title of this position _____

2. List the primary duties for this position during the 2003 marching season.

a. _____

b. _____

3. If this is a paid position Describe/Comment amount and source of payment.

VII. SUPERVISION/EVALUATIONS

1. Who has direct supervision of the Director of Athletic Bands?

- ☐ Director of Bands
- ☐ Athletic Department
- ☐ Director of School of Music
- ☐ Other:
 - 1. _____
 - 2. _____

Describe/Comment:

2. Who evaluates the Director of Athletic Bands?

- ☐ Director of Bands
- ☐ Athletic Department
- ☐ Director of School of Music
- ☐ Other:
 - 1. _____
 - 2. _____

Describe/Comment:

3. What is the Director of Athletic Bands' teaching contract and schedule of evaluations.

Length of Contract: _____

Frequency of Evaluation: _____

Evaluation Process: _____

Describe/Comment:

VIII. SALARIES

1. The Director of Athletic Bands salary is funded by:

- ☐ 100% School of Music
 - ☐ 100% Athletic Department
 - ☐ Combination of School of Music and Athletic Department
- Percentage of each:
- % School of Music % Athletic Department

2. The Assistant Director salary is funded by:

- ☐ 100% Athletic Department
 - ☐ Combination of School of Music and Athletic Department
- Percentage of each:
- % School of Music % Athletic Department

3. The Graduate Assistant(s) is funded by:

- ☐ 100% School of Music
 - ☐ 100% Athletic Department
 - ☐ Combination of School of Music and Athletic Department
- Percentage of each:
- % School of Music % Athletic Department

4. Who funds outside help?

(i.e. flag advisor, percussion advisor, music arrangers, twirling advisor, etc.)

Describe/Comment:

IX. 2003 MARCHING BAND BUDGET

1. Please check the source(s) from which your marching band draws money, and and list the amount of money the band received from each source for the 2003 season.

<u>Source</u>	<u>Amount</u>
___ University General Fund	_____
___ School or Department of Music	_____
___ Funds raised by the band (indoor concerts, parades, etc.)	_____
___ Funds raised by alumni, friends or university development	_____
___ Athletic Department (not including conference championship game bowl trip)	_____
___ Other:	
1. _____	_____
2. _____	_____

2. State your total marching band budget for the 2003 season (not including the conference championship game or bowl trip).

3. If your band traveled to the conference championship game what source(s) financed the expenses?

Source(s) _____	Amount _____
_____	Amount _____
Total Budget _____	

Comments:

4. If your band traveled to a bowl game what source(s) financed the expenses?

Source(s) _____ Amount _____

_____ Amount _____

Total Budget _____

Comments:

5. Has your marching band traveled for any other non-athletic performances in the last five years?

___ Yes ___ No

a. Name and Date of Event: _____

What source(s) financed the expenses?

Source(s) _____ Amount _____

_____ Amount _____

Total Budget _____

Comments:

Question 5 continued on next page.

b. Name and Date of Event: _____

What source(s) financed the expenses?

Source(s)	_____	Amount	_____
	_____	Amount	_____

Total Budget _____

Comments:

6. What were the amounts and dates of your last three budget increases?

a. Amount: _____ Date: _____

b. Amount: _____ Date: _____

c. Amount: _____ Date: _____

7. What were the amounts and dates of any budget cuts within the past ten years?

a. Amount: _____ Date: _____

b. Amount: _____ Date: _____

c. Amount: _____ Date: _____

X. MARCHING BAND UNIFORMS

1. Do you have a standard uniform whose design is a part of your band's image and tradition?

☐ Yes ☐ No

If Yes, How long has your uniform been of this traditional design?

Years: _____

If No, When was the current uniform designed?

Year: _____

Comments:

2. Do you have a standing dateline/timetable/wear-n-tear uniform replacement policy where you replace a few uniforms at a time?

☐ Yes ☐ No

If Yes, Describe/Comment how many uniforms are replaced each year and why.

If No, Do you replace all of your uniforms at once?

☐ Yes ☐ No

3. What company manufactured your current uniform?

Name of company(s): _____

Comments:

4. What was your level of satisfaction with who manufactured your uniform?

Circle:

(lowest)

(highest)

1 2 3 4 5 6 7 8 9 10

5. When did your last purchase new uniforms?

Year: _____

How many were purchased? _____

How old were the uniforms that were replaced by your current uniforms?

___ 1-5yrs.

___ 6-8yrs.

___ 9-11yrs.

___ 12-15yrs.

___ 16-20yrs.

6. Was your last uniform purchase done through a “bid” process?

___ Yes ___ No

If No, Describe/Comment the “non-bid” process and its reason:

7. Are you currently in or planning a “new uniform” project in the next 5 years?

___ Yes ___ No

If Yes, Are you bound to a “bid” process?

___ Yes ___ No

If No, Describe/Comment the “non-bid” process and its reason

XI. AUXILIARY UNITS

A. Field Commander/Drum Major

1. Indicate the total number of Field Commanders and/or Drum Majors. ____

2. Who conducts the Marching Band during the
Halftime performance. (check all that apply)

____ Drum Major

____ Field Commander

____ Marching Band Director and Staff

3. Describe/Comment on: the Field Commander/Drum Major role during the
pregame and halftime shows, as well as in the stands during the football games.

Pregame: _____

Halftime: _____

B. Flag Corps

1. List the total number of members in the Flag Corps. _____

2. Do you have a Flag Corps Instructor?

____ Yes ____ No

If Yes, Indicate whether the Flag Corps Instructor is a member of the
faculty or staff, or contracted from outside the university.

____ University faculty/staff

____ Contracted from outside the university

____ Non-marching student

____ Other:

1. _____

C. Twirlers/Majorettes

1. Indicate the total number of Twirlers/Majorettes. _____

2. Do you have a Twirling Instructor?

___ Yes ___ No

If Yes, Indicate whether the Twirling Instructor is a member of the faculty or staff, or contracted from outside the university.

___ University faculty/staff

___ Contracted from outside the university

___ Non-marching student

___ Other:

1. _____

D. Feature Twirler(s)

List the total number of Feature Twirlers. _____

E. Rifle Corps

1. List the total number of members in the Rifle Corps. _____

2. Do you have a Rifle Corps Instructor?

___ Yes ___ No

If Yes, Indicate whether the Dance Team Instructor is a member of the faculty or staff, or contracted from outside the university.

___ University faculty/staff

___ Contracted from outside the university

___ Non-marching student

___ Other:

1. _____

F. Dance Team

1. Check the following category which best describe/comments your Dance Team.

☐ Drill Team
☐ Pom-Pom Unit
☐ Jazz/Modern Dance Unit
☐ Other:
1. _____

2. List the total number of members on the Dance Team. _____

3. Do you have a Dance Team Instructor?

☐ Yes ☐ No

If Yes, Indicate whether the Dance Team Instructor is a member of the faculty or staff, or contracted from outside the university.

☐ University faculty/staff
☐ Contracted from outside the university
☐ Non-marching student
☐ Other:
1. _____

XII. RECRUITMENT

1. Is the Marching Band Director in charge of recruitment?

___Yes ___No

If No, Who is? _____

2. Is there a marching band recruiting staff organized by the band department?

___Yes ___No

If Yes, Who are they (i.e. band members, alumni, other faculty), how many members are there, and briefly describe/comment their duties and efforts?

3. List the total number of marching and playing members for the 2003 season (including auxiliaries). _____

4. Number of instrumentalists?

In each of the following classifications, list the number of band members that participated in your 2003 marching band and the number of music majors participating for each year of membership.

(instrumentalists only)

_____ 1st year band member's	_____ 1st year music majors
_____ 2nd year band member's	_____ 2nd year music majors
_____ 3rd year band member's	_____ 3rd year music majors
_____ 4th year band member's	_____ 4th year music majors
_____ 5th year band members and older	_____ 5 th + year music majors

5. Are instrumental music education majors required to participate in Marching Band?

☐ Yes ☐ No

If Yes, How many semester/quarters must they complete?

6. Do you have a set instrumentation for your Marching Band?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

7. Do you have a set number of students in the Marching Band each year?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

8. In your program: place a “1” by the recruiting strategy you feel is most effective, a “2” by the second most effective strategy, and a “3” by the third most effective strategy, etc.

- ___ Band Department Website information and communication systems
- ___ Phone calls to students already on campus
- ___ Phone calls to high school students
- ___ Personal visits to high schools
- ___ Mailings to students already on campus
- ___ Mailings to high school students
- ___ Mailings to high school band directors
- ___ Student-led initiatives
- ___ Scholarships and/or awards
- ___ On-campus high school honor concerts
- ___ On-campus concerts
- ___ Campus Visitation Day or Evening specifically for the marching band
- ___ General campus Visitation Day
- ___ Off-campus concerts
- ___ Band Day
- ___ Alumni recommendations
- ___ Other:
 - 1. _____
 - 2. _____

Comments:

XIII. GRADES/ SCHOLARSHIPS/STIPENDS/STUDENT BENEFITS

A. Grades

1. Do your band students schedule marching band as a university course?

___ Yes ___ No

If Yes, State the number of credit hours assigned to the marching band course.

Sem. cr./hr. _____

Qtr. cr./hr. _____

2. Do your band students receive a letter grade for marching band?

___ Yes ___ No

If Yes, List the factors (i.e., attendance, attitude, musical ability, etc.) which are considered in the evaluation of each band member and the percentage of each factor in the final grade.

Percent

a. _____

b. _____

c. _____

d. _____

e. _____

3. Do students receive physical education credit(s) for marching band?

___ Yes ___ No

If Yes, Describe/Comment:

B. Scholarships

1. Do you give scholarships to the students in the marching band?

___ Yes ___ No

If Yes, Indicate the scholarship amount(s).

Smallest amount _____

Average amount _____

Largest amount _____

2. List the criteria for evaluation and selection of the recipients of scholarships.

3. State the approximate total dollar amount covered by your scholarship program for the 2003-04 academic year.

4. Do the members of the Marching Band receive a stipend?

___ Yes ___ No

If Yes, Describe/Comment:

Amount students receive: _____

Who gets them: _____

When: _____

5. How are these scholarships and stipends funded?

- ☐ School of Music
- ☐ Athletic Department
- ☐ Student Activity Account
- ☐ University Student Aid Account
- ☐ Other:
 - 1. _____
 - 2. _____

Describe/Comment:

6. Are there other incentives for student members?
(i.e. free tickets to sporting events, food prior or during games, non-uniform items such as ball caps, t-shirts, water bottles, etc.)

☐ Yes ☐ No

If Yes, Describe/Comment:

XIV. AUDITION/PRE-SEASON

(Pre-season refers to rehearsals held before autumn classes begin.)

1. Do you require students to audition for the marching band?

___ Yes ___ No

If Yes, Who tries out for the marching band?

___ New candidates only

___ Veteran non-leadership and all new candidates

___ Other:

1. _____

2. _____

Describe/Comment:

2. What are the criteria for a student's selection for participation in the marching band? (check all that apply)

___ Marching Score(s)

___ Playing Score(s)

___ Other:

3. Do you have alternate band members who are a part of the band, but do not march at every performance?

___ Yes ___ No

If Yes, Explain how these alternates attempt to gain a regular position (if this happens).

4. Do any students get cut from the marching band?

___ Yes ___ No

If Yes, Indicate the approximate number of students that did not make the marching band for the 2003 season. _____

5. Do you hold pre-season rehearsals?

___ Yes ___ No

If Yes, List the beginning and ending of dates of pre-season rehearsals for the marching band during the 2003 season.

6. Do you hold tryouts and/or auditions for the marching band **BEFORE** pre-season rehearsals?

___ Yes ___ No

If Yes, Check the group(s) that tryout before pre-season rehearsals.

___ Instrumentalists

___ Winds Approx. Dates of tryout/auditions _____

___ Drum Line Approx. Dates of tryout/auditions _____

___ Pit Percussion Approx. Dates of tryout/auditions _____

___ Auxiliaries (please list) Approx. Dates of tryout/auditions _____

1. _____ Approx. Dates of tryout/auditions _____

2. _____ Approx. Dates of tryout/auditions _____

3. _____ Approx. Dates of tryout/auditions _____

Who adjudicates tryouts/auditions:

Describe/Comment:

7. Do you hold tryouts and/or auditions for the marching band ***DURING*** pre-season rehearsals?

___ Yes ___ No

If Yes, Check the group(s) that tryout during pre-season rehearsals.

___ Instrumentalists

___ Winds Approx. Dates of tryout/auditions _____

___ Drum Line Approx. Dates of tryout/auditions _____

___ Pit Percussion Approx. Dates of tryout/auditions _____

___ Auxiliaries (please list) Approx. Dates of tryout/auditions _____

1. _____ Approx. Dates of tryout/auditions _____

2. _____ Approx. Dates of tryout/auditions _____

3. _____ Approx. Dates of tryout/auditions _____

Who adjudicates tryouts/auditions? (i.e. School of Music wind and percussion faculty and staff, marching band alumni)

Describe/Comment:

8. If you did not hold Marching Band tryouts or rehearse before classes began, please describe how you started your 2003 Marching Band season.

9. Do you allow walk-ons after the season has started?

___ Yes ___ No

If Yes, List the number of walk-ons for the 2003 season. _____

XV. TECHNOLOGY

A. Administration and Website

1. Check below which best indicates your Band Department website.

☐ Bands included in School of Music Website

☐ Band Department has own website

☐ Athletic Bands has own website

Describe/Comment:

2. When was the website that offers Athletic Bands Information developed?

Approximate Date: _____

Who developed the Athletic Bands Website?

☐ Student

☐ Graduate student

☐ Secretary

☐ Administrator

Describe/Comment:

3. Who maintains the website that offers Athletic Bands information?

4. What software is used to create and maintain your Band Department and/or Athletic Bands' Website?

- ☐ Macromedia (Dreamweaver)
- ☐ Adobe Go Live
- ☐ Microsoft Front Page
- ☐ BBedit
- ☐ Host based web offering tool
- ☐ Other:
 - 1. _____
 - 2. _____

5. What software is used to create and maintain your graphic images/photographic images?

- ☐ Macromedia (Fireworks)
- ☐ Adobe Photo Shop
- ☐ Eye Photo
- ☐ Other Digital Camera Software:
 - 1. _____
 - 2. _____

6. Do you include animations on your website?

☐ Yes ☐ No

If Yes, Check all that apply:

- ☐ Flash
- ☐ AdobeImageReady
- ☐ Third party web hosted animation
- ☐ Other:
 - 1. _____
 - 2. _____

7. What information is included in your Band Department and/or Athletic Bands' Website?

- ☐ Band Description and History
- ☐ Director/Staff Biography
- ☐ Audition Information
- ☐ Photo Gallery
- ☐ Video Clips
- ☐ Audio Clips
- ☐ Downloadable Applications and Information sheets
- ☐ Members only Page
- ☐ Alumni Page
- ☐ Calendar of events
- ☐ Syllabus/Student Handbook
- ☐ Downloadable sheet music
- ☐ Contact Information
- ☐ Links to other University organizations or departments (i.e. TBS/KKY, Alumni Assoc., Athletic Department, other college athletic bands)
- ☐ Other:
 - 1. _____
 - 2. _____

8. Are there any special/unique or new aspects of your website that are worthy of distinction? (i.e. online information requests, downloadable sheet music and audio, video/audio clips, etc.)

☐ Yes ☐ No

If Yes, Describe/Comment:

9. Do you feel the website that offers Athletic Bands information has affected Marching Band, Basketball Band, Hockey Band etc. enrollment?

☐ Yes ☐ No

If Yes, Describe/Comment:

10. Do you make use of a listserv for marching band and basketball pep band to enhance communication with and between students?

☐ Yes ☐ No

Describe/Comment

11. Does your university computer network provide WebCT capabilities for faculty members?

☐ Yes ☐ No

If Yes, Do you utilize the WebCT program options?

Describe/Comment

B. Notation, Recording, and Audio/Visual

1. Do you and/or your staff utilize music notation programs for Athletic Bands' preparation?

___ Yes ___ No

If Yes, Check all that apply:

___ Finale

___ Sibelius

___ Other:

1. _____

2. _____

Describe/Comment

2. What Athletic Band preparations are done using music notation software?

___ Downloading sheet music from arrangers

___ Making adjustments to custom arrangements

___ Downloading synthesized music from arrangers

___ Sequencing synthesized audio with animated drill

Describe/Comment

3. Do you produce recordings of Marching Band and Basketball Pep Band music selections for any of the following?

Check all that apply:

- ☐ Drill Writers
- ☐ Editing Arrangements (i.e. for cuts and/or improvements)
- ☐ Flag Advisors
- ☐ Twirling Advisors
- ☐ Percussion Advisors
- ☐ Drum Major/Field Commander
- ☐ Outdoor rehearsals
- ☐ Indoor rehearsals
- ☐ Pre-season mailings to Marching Band members
- ☐ Pep Band rhythm section members
- ☐ Other:
 - 1. _____
 - 2. _____

4. Describe the ensemble that records the music selections.
(i.e. full marching band, squad leaders, select members, etc.)

5. Who produces the recording as mentioned above?

- ☐ School of Music recording services
- ☐ Professional Staff
- ☐ Student Staff
- ☐ Professional recording services
- ☐ Other:
 - 1. _____
 - 2. _____

6. How are these recorded?

___ Audio taken from digital video

___ Cassette tape deck

___ DAT tape deck

___ CD recorder

___ Mini Disc

___ Other:

1. _____

2. _____

7. How are these recordings duplicated (if applicable)?

Describe/Comment

8. What technologies do you employ during outdoor rehearsals (i.e. PA systems, radios, bull horn, lights, etc.)

Describe/Comment: (be as detailed as possible)

9. What audio/visual technologies are employed during football and basketball games to communicate with the band?

Describe/Comment:

C. Charting and Instruction

1. Indicate the person(s) responsible for show design and charting at your university.

☐ Band Director
☐ Assistant Band Director
☐ Graduate Assistant(s)
☐ Student Band Members
☐ Professional Drill Designer
☐ Other:
 1. _____
 2. _____

2. State the number of different shows charted for the 2003 Marching Band. _____

3. Do you provide each band member with a copy of the drill charts for rehearsal purposes?
 ☐ Yes ☐ No

If No, Who gets the charts? _____

4. Are your band's shows charted on a computer?
 ☐ Yes ☐ No

If Yes, Check the type of computer and drill program that is used.

Computer

☐ Macintosh
Model: _____
Model: _____
☐ PC
Model: _____
Model: _____
☐ Other: _____

Drill Program

☐ Pyware
☐ Drill Quest
☐ ADVANTAGE Showare
☐ Other: _____

5. Indicate other technologies incorporated during marching band instruction?

___ Yes ___ No

If Yes, Check all that apply

___ Computerized Projection of Drill

___ Reviewing video of performances during rehearsals

___ Projection of animated drill design

___ Projection of animated with coordinated music

___ Other:

1. _____

2. _____

Describe/Comment:

(i.e. Computer/LCD projector, VCR/TV Projector, Screen Projector, overhead, opaque projector, chalk board, etc.)

XVI. MARCHING STYLE

1. Check the ten (10) most important fundamentals which define your marching band's style.

- ☐ High Mark Time
- ☐ Low Mark Time
- ☐ Dress Right/Left/Center
- ☐ Ankle-Knee Mark Time
- ☐ Ankle-Knee Step
- ☐ Forward March
- ☐ Chair Step
- ☐ Glide Step
- ☐ Multigate Step (adjusted step)
- ☐ Lateral Slide
- ☐ Flanks/To the Rear
- ☐ Slow Turn(s)
- ☐ Obliques
- ☐ Backwards Marching
- ☐ Horns to Center Stage
- ☐ Horns to the Box
- ☐ Follow the Leader
- ☐ Arcs (curvilinear forms)
- ☐ Pinwheel
- ☐ Step Two's
- ☐ Dance Steps
- ☐ Non-playing dance steps
- ☐ Scatter drill
- ☐ Squad maneuvers
- ☐ Other:
 1. _____
 2. _____

2. Based on the fundamentals your band uses most consistently, check the appropriate classification of your marching band.

- ☐ High Step Traditional Style with limited use of Corps Style (glide step) techniques
- ☐ Corps Style with limited use of High Step Traditional techniques
- ☐ Balanced between High Step Traditional techniques and Corps Style techniques
- ☐ Show Band style with high step traditional techniques, dance moves, and limited use of corps style techniques
- ☐ Other:

3. Check the following style which best reflects the image of your 2003 marching band.

- ☐ Military Style
- ☐ Dance Style
- ☐ Show Band Style (pictures/pageantry/dance steps)
- ☐ Precision Drill Style (X and O drill, block drill, circle drill)
- ☐ Corps Style
- ☐ Combination of Styles
(Please list combined styles below.)
 - 1. _____
 - 2. _____
 - 3. _____
- ☐ Other:
 - 1. _____
 - 2. _____

4. List any significant changes your marching band has implemented over the last 5-10 years in the areas listed below.

a. Marching Fundamentals

b. Musical Arrangements

Question 4 continued on next page.

c. Percussion Section

d. Auxiliaries

e. Share your philosophy relative to music selection and show design.

5. Has the basic marching and show style of your university's marching band changed over the last 35 years?

☐ Yes ☐ No

If Yes, Describe/Comment:

XVII. MARCHING BAND REHEARSALS

1. Circle the weekdays which the Marching Band rehearses. Please state the beginning and ending times directly underneath each day.

Days (circle) MON TUE WED THURS FRI

Times: _____

3. State the number of hours spent in rehearsal on game days.

4. Describe/Comment your Marching Band outdoor practice facilities: (including location/proximity to School of Music and Stadium, instrument storage, condition of practice field, observation tower, P.A. equipment, availability, and concerns).

5. Who is responsible for maintaining and lining the outdoor practice field?

Describe/Comment:

6. Do you have indoor rehearsal facilities?

___ Yes ___ No

If Yes, Check all that apply:

___ Band Room

___ Field House

___ Gymnasium

___ Other:

1. _____

2. _____

7. Describe/Comment your Marching Band indoor practice facilities: (including location/proximity to School of Music and Stadium, instrument storage, condition, availability, and concerns).

Additional comments on rehearsal facilities:

XVIII. MARCHING BAND GAME DAY PERFORMANCES

A. Game Day Non-Marching Performance

1. Does your band perform an early game day performance previewing pregame and halftime show music?

☐ Yes ☐ No

Describe/Comment: (i.e. What is the performance called, where is it held, is there a charge for admission, etc.)

2. How does your Marching Band get to the stadium?

☐ Bus ☐ Car ☐ March

Describe/Comment: (i.e.. Describe route to stadium if marched, describe type of transportation and budgeting for transportation if driven by bus or car.)

B. Pregame

1. Does your marching band perform during pregame at all home football games?

☐ Yes ☐ No

If No, What is the band's function during this part of the game?

2. State the approximate length for each pregame show.

Time length when a visiting band is present _____

Time length without a visiting band _____

3. Are the band's Pregame selections announced before the entire performance or between each selection?

___ Before the entire performance

___ Between each selection

4. Describe your pregame pageantry and performance.
(Check all that apply)

___ Standard entrance (every home game)

___ Standard musical fanfare

___ Traditional formation and/or maneuvers during school song

___ Perform opposing school's fight song

___ Include special formation saluting opponent

___ All music memorized

___ Music not memorized

___ Vary pregame performance for following reasons:

___ Homecoming ceremonies

special music and formation

Describe/Comment:

___ University fundraising campaign

___ Award ceremonies

___ Athletic

___ Academic

___ Administrative

___ Other:

1. _____

2. _____

5. Please describe any traditional, pageantry, and music selections performed during pregame, and the years the traditions have stood.

6. Do you video-tape pregame performances?

___ Yes ___ No

If Yes, How many pregame shows did you video-tape during the 2003 season?

C. Halftime

1. Does your marching band perform during halftime at all home football games?

___ Yes ___ No

If No, What is the band's function during this part of the game?

2. State the approximate length for each halftime show.

Time length when a visiting band is present _____

Time length without a visiting band _____

3. Are the band's halftime selections announced before the entire performance or between each selection?

- ☐ Before the entire performance
- ☐ Between each selection

4. Describe your halftime performances.
(Check all that apply)

- ☐ One show per season performed at all games.
- ☐ A different show for each home game including new music and new drill.
- ☐ All music memorized
- ☐ No music memorized
- ☐ Some music memorized

Describe/Comment:

- ☐ A "modulated" (generic) formation and drill design that is adjusted to rotating or inserted music selections giving the illusion of a new show. (i.e. new music selection(s)...old formations and drill.)
- ☐ Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.)

Describe/Comment:

Question 4 continued on next page.

Halftime shows varied for following reasons:

☐ Homecoming ceremonies, special music and formation

Describe/Comment:

☐ University fundraising campaign

☐ Award ceremonies

☐ Athletic

☐ Academic

☐ Administrative

☐ Other:

1.

2.

Describe/Comment:

5. Do you perform a “festival” show used for off-campus performances (i.e. high school festivals, away games, and bowl trips)?

☐ Yes ☐ No

Describe/Comment:

6. Do you video-tape half time performances?

☐ Yes ☐ No

If Yes, How many halftime shows did you video-tape during the 2003 season?

D. Post-game

1. Does your Marching Band perform a Post-game *on the field*?

___ Yes ___ No

If Yes, Approximately how long do you play? _____

2. Does your Marching Band perform assorted musical selections *in the stands* at the conclusion of the game?

___ Yes ___ No

If Yes, Approximately how long do you perform? _____

What type of selections are performed?

3. Does the full marching band perform postgame?

___ Yes ___ No

If No, Describe the performing group.

4. Do you have a standard/traditional Post-game entrance and show?

___ Yes ___ No

If Yes or No, Describe/Comment:

5. If you do a standard/traditional Post-game entrance and show, do you insert any special music and drill/formations during the season?

Describe/Comment:

6. Describe any postgame music, marching and ritual traditions.

7. Do you and your band members review the Pregame and Halftime video-tapes?

☐ Yes ☐ No

If Yes, When is the performance reviewed?

XIX. BAND DAY

1. Do you host a marching band "Band Day?"

___ Yes ___ No

If Yes, How many years has your "Band Day" existed? ____

Average number of bands in attendance. ____

Size of the H.S. band(s) in attendance (please indicate approx. number of each size band).

___ 30-80

___ 80-120

___ 120-200

___ 200+

Describe/Comment:

If No, Describe/Comment: (i.e. was there ever a "Band Day?" Why was it cancelled?)

2. What is the approx. distance of travel for the high school bands, attending "Band Day," to the university?

Shortest: _____

Average: _____

Furthest: _____

3. Is this an annual event?
___ Yes ___ No

If Yes, Describe/Comment cost and budget items.

If No, How often?

4. How are band day expenses funded?

5. How are bands rewarded for attendance?

___ Trophy/Plaque

___ Payment

___ Other:

1. _____

2. _____

6. Describe your band day itinerary/event.

7. Are there tangible/intangible benefits and goals to hosting a band day?
___ Yes ___ No

If Yes or No, Describe/Comment:

XX. ALUMNI MARCHING BAND

1. Do you have an alumni marching band association at your university?

☐ Yes ☐ No

If Yes, Do they meet or rehearse regularly?

2. Do you have an alumni band organization?

☐ Yes ☐ No

If Yes, Describe/Comment:

(i.e. registration with Alumni Association, pep bands, concerts, social events, University Alumni Association functions, travel).

3. Check all that apply who is responsible for organizing the alumni marching band.

☐ Athletic Band Director

☐ Assistant Band Director

☐ Graduate Assistant

☐ Alumni Association Employee

☐ Band Alumni Committee

☐ Other:

1.

2.

Describe/Comment:

4. Who is the alumni marching band director (check all that apply).

- ☐ Athletic Band Director
- ☐ University Faculty Member
- ☐ Graduate Assistant
- ☐ Alumni Band Member
- ☐ Other:

- 1. _____
- 2. _____

5. Does your alumni band have an organized reunion each year?

☐ Yes ☐ No

If Yes, Describe/Comment

If No, How often are reunions held?

6. State the number of performances the alumni band does per year.

7. Briefly Describe/Comment the nature of the alumni band's performance(s).

8. Check the category that approximates the total number of alumni band participants.

- ☐ Less Than 100
- ☐ 101-250
- ☐ 251-500
- ☐ 501-750
- ☐ 751-1000
- ☐ 1001 +

9. Check the alumni band items that apply.

☐ Uniform items (t-shirts, ball caps, etc.)

☐ Reception/Meal

☐ Music

☐ Photocopying

☐ Postage for mailings

☐ Other:

1. _____

2. _____

How are the above items budgeted and paid?

Check all that apply:

☐ General athletic bands budget

☐ Alumni Association budget

☐ Alumni participant fees

☐ Other:

1. _____

2. _____

Describe/Comment:

10. Describe your alumni band uniform.

XXI. BOWL GAME PERFORMANCE

1. If your band has traveled to either the GMAC Bowl or Motor City Bowl in the last four years please describe/comment on your experiences. (include practice facilities and practice time). Also comment on Performance limitations and performance expectations such as parades, pep rallies, pregame, halftime, and post-game, communications with Athletic Department, Band Administration, Conference Administration, and any other concerns.

2. If your marching band has *ever* performed at a bowl game, who made the the final decision concerning the band's attendance?

☐ University Central Administration
☐ Athletic Department
☐ School or Department of Music
☐ Joint decision between _____

3. Who financed the bowl trip?

☐ University Central Administration
☐ Athletic Department
☐ School or Department of Music
☐ Joint decision between _____

4. Does the band typically have performances other than the game while on a bowl trip?

___ Yes ___ No

If Yes, List these performances.

1. _____

2. _____

3. _____

5. When the marching band performs at a bowl game, check the type of show the band performs.

___ New Show

___ Previous Show

___ Combination of previous shows

___ Other:

1. _____

2. _____

6. Did your marching band attend a conference playoff game during the 2003 season?

___ Yes ___ No

Dates: _____

7. Did your marching band attend a bowl game during the 2003 season?

___ Yes ___ No

If Yes, Which bowl game? _____

Dates: _____

Describe/Comment rehearsal schedule for bowl game:

Question 7 continued on next page.

Additional Comments:

8. When and where did you rehearse in preparation for the bowl game performance if other than the bowl game site?

Describe/Comment:

XXII. OTHER PERFORMANCES (MARCHING BAND)

1. Please check and number any other performances your Marching Band did (other than University football games) during the 2003 season

- ☐ University Pep Rallies, #____
☐ Homecoming Parade, #____
☐ Other Parades, #____ (also see XXIV. Travel: question 4)
☐ High School Marching Band Festivals, #____
☐ Indoor Concerts, #____
☐ Professional Athletic Events (Baseball, Football Soccer, etc.) #____
☐ Other:
 1. _____, #____
 2. _____, #____
 3. _____, #____

Describe/Comment on performances at high school band festivals, indoor concerts, and professional athletic events.

2. Does your Marching Band serve other University team sports during the Fall Semester/Quarter?
 ☐ Yes ☐ No

If Yes, Please Check

- ☐ Basketball Women
☐ Basketball Men
☐ Hockey
☐ Volleyball
☐ Other:
 1. _____
 2. _____

Question 2 continued on next page.

If No, Do Marching Band members serve for pep bands for other University team sports during fall semester/quarter?

___ Yes ___ No

If Yes, Please Check

___ Basketball Women

___ Basketball Men

___ Hockey

___ Volleyball

___ Other:

1. _____

2. _____

XXIII. EXTRA PERFORMANCES (MARCHING BAND)

1. Have you been asked to provide a pep band for university or surrounding community functions during the past 4 years?
____ Yes ____ No

If Yes, Describe whom the requests have come from, what the requests were, and the importance placed upon the event:

2. Do you list all mandatory performances in the course syllabus at the beginning of each semester/quarter?
____ Yes ____ No

If Yes, How do you handle requests for performances as mentioned above in question 1?

If No, How do you handle requests for performances as mentioned above in question 1?

3. Do you have a policy statement in your syllabus concerning participation in extra performance requests, in addition to the stated performance schedule?

☐ Yes ☐ No

Describe/Comment:

XXIV. TRAVEL (MARCHING BAND)
(For Bowl Game travel see section XXI.)

1. Does your Marching Band travel to “away” football games?

___ Yes ___ No

If Yes, Indicate the “away” football games the marching band attended during the 2003 season.

1. _____

2. _____

3. _____

What are the criteria for choosing which “away” trip(s) to make?

2. Check the mode(s) of travel used for regular season “away” games during the 2003 marching season.

___ Airplane

___ Bus

___ Train

___ Other: _____

3. Who makes the decision as to which away game(s) the band attends?

4. Has your marching band traveled for other special performances (i.e. Macy's Thanksgiving Day Parade, NFL Games)?

Describe/Comment: (event, date, budgets, and mode of transportation)

XXV. SPORTSMANSHIP

1. Where in your stadium does your Marching Band sit during football games?

Check all that apply, and Describe/Comment.

- ☐ Home side
☐ Away side
☐ Yardline
☐ Endzone
 middle of endzone, near to away side of endzone,
 or near home side of endzone (circle)
☐ # of rows up from field level

Describe/Comment: (i.e. proximity to visiting team, home team, yard line)

2. Where is the visiting Marching Band seated during football games?

Check all that apply, and Describe/Comment.

- ☐ Home side
☐ Away side
☐ Yardline
☐ Endzone
 middle of endzone, near to away side of endzone,
 or near home side of endzone (circle)
☐ # of rows up from field level

Describe/Comment: (i.e. proximity to visiting team, home team, yard line)

3. Where does your Basketball Pep Band sit in your basketball arena?

☐ Baseline

☐ Sideline

Describe/Comment: (i.e. proximity to visiting team, home team)

4. Do you play the visiting school's fight song at anytime during football games?

☐ Yes ☐ No

Describe/Comment:

5. Have there been any sportsmanship/rivalry incidents in the past that have caused the Athletic Band program to adopt policies, written or unwritten, that affect game day protocol, travel, and special handling of the Athletic Bands?

☐ Yes ☐ No

If Yes, Describe/Comment:

6. Describe/Comment provisions provided to visiting bands (including alumni band), during their time on your campus. (i.e. water, apples, candy, lunch, etc.)

7. Describe/Comment parking, rehearsal time, and facility for visiting bands.

8. Does your Athletic Department encourage or direct you to invite visiting bands?

☐ Yes ☐ No

If Yes, Describe/Comment:

If No, Why not? Describe/Comment:

XXVI. GAME MANAGEMENT/MARKETING

(Assume that these questions pertain to both Football and Basketball games, unless otherwise stated).

1. Do you have a game management system organized by the Athletic Department?

☐ Yes ☐ No

If Yes, Describe/Comment:

2. Do vocalists perform the Star-Spangled Banner?

Football:

☐ Yes ☐ No

Basketball:

☐ Yes ☐ No

If Yes, Check all that apply:

Football:

☐ 1-2 games

☐ 3-4 games

☐ 5-6 games

☐ Rarely if ever

Men's Basketball:

☐ 1-4 games

☐ 5-8 games

☐ 9-12 games

☐ 13+

☐ Rarely if ever

Women's Basketball:

☐ 1-4 games

☐ 5-8 games

☐ 9-12 games

☐ 13+

☐ Rarely if ever

3. Describe/Comment the presentation of the Star Spangled Banner?

Football:

- ☐ Soloist performs a capella
- ☐ Soloist performs with band accompaniment
- ☐ Soloist rehearses with band
- ☐ Soloist does not rehearse with band

Basketball:

- ☐ Soloist performs a capella
- ☐ Soloist performs with band accompaniment
- ☐ Soloist rehearses with band
- ☐ Soloist does not rehearse with band

Describe/Comment:

4. Are there other groups/ensembles that perform the Star Spangled Banner for football and/or basketball games? (i.e. duets, quartets, chorus, etc.)
- ☐ Yes ☐ No

If Yes, Describe/Comment:

5. Who is responsible for booking soloists/groups/ensembles to perform the Star Spangled Banner?

Describe/Comment:

6. Is this person responsible for quality of the performance of the Star Spangled Banner?

☐ Yes ☐ No

If Yes, How do they assure a quality performance?

If No, Who is responsible?

Describe/Comment:

7. Does your Marching Band or Basketball Band perform specific music for your dance team and/or cheerleaders?

☐ Yes ☐ No

If Yes, Describe/Comment:

8. Does the dance team and/or cheerleaders perform universal/generic routines to varied selections which the band performs?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

9. Describe/Comment how dance team routines, cheerleader presentations, and band selections are coordinated during football and basketball games.

10. Does your Game Management/ Marketing department play “canned” (commercial recordings) music that is the same music as provided by the band?

Describe/Comments: (i.e. Dr. Who (hey cheer))

11. Are there “canned” music selections used by game management/marketing that could be performed by the band?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

12. What traditions are you in danger of losing with the use of “canned” music/cheers?

Describe/Comment/Comments: (i.e. band cheers, special performance rituals)

13. Do you have a videotron at your stadium?

☐ Yes ☐ No

If Yes, Describe/Comment:

14. Do marketing presentations affect performance time?

☐ Yes ☐ No

If Yes, Check the following:

Marching Band

Basketball Band

☐ On-field

☐ Pregame

☐ Timeouts

☐ Timeouts

☐ In stands during game

☐ Halftime

☐ Post-game

☐ Post-game

☐ Between quarters

15. Does game management provide the band director with a scripted protocol?

Football:

☐ Yes ☐ No

If Yes or No, Describe/Comment:

Basketball:

☐ Yes ☐ No

If Yes or No, Describe/Comment:

16. Is there an Athletic Department official in charge of game management at each game and in communication with the band director?

Football:

☐ Yes ☐ No

Describe/Comment:

Basketball:

☐ Yes ☐ No

Describe/Comment:

17. Are there a pre-determined amount of marketing presentations made during games?

___ Yes ___ No

If Yes, Describe/Comment:

If No, Describe/Comment:

18. Describe/Comment regarding marketing presentations.

Check all that apply, estimate # per game, and Describe/Comment:

Football:

___ Videotron	___ #
___ P.A. announced	___ #
___ Recorded announced	___ #
___ # during Pregame	___ #
___ # during halftime	___ #
___ # during post-game	___ #
___ # during game	___ #
___ Between Quarters	___ #

Describe/Comment:

Basketball:

<input type="checkbox"/> Videotron	<input type="checkbox"/> #
<input type="checkbox"/> P.A. announced	<input type="checkbox"/> #
<input type="checkbox"/> Recorded announced	<input type="checkbox"/> #
<input type="checkbox"/> # during Pregame	<input type="checkbox"/> #
<input type="checkbox"/> # during halftime	<input type="checkbox"/> #
<input type="checkbox"/> # during game	<input type="checkbox"/> #
<input type="checkbox"/> # during post-game	<input type="checkbox"/> #

Describe/Comment:

19. Does the number of presentations change per game?

Football:

☐ Yes ☐ No

Men's Basketball:

☐ Yes ☐ No

Women's Basketball:

☐ Yes ☐ No

20. Does the Marching Band perform during any marketing presentations?

☐ Yes ☐ No

If Yes, Check all that apply:

☐ T-Shirt Toss

☐ On field contests

☐ Other:

1. _____

2. _____

Describe/Comment:

21. Does the Basketball Band perform during any marketing presentations?
___ Yes ___ No

If Yes, Check all that apply:

- ___ T-Shirt Toss
___ On court contests
___ Other:
1. _____
2. _____

Describe/Comment:

22. Do you have concerns about the proximity of the marching band's seating to the video/audio public address system, and the volume of announcements.

Describe/Comment:

23. Do you have concerns about the proximity of the basketball pep band's seating to the video/audio public address system, and the volume of announcements.

Describe/Comment:

24. Do you have any other concerns regarding the public address system, video systems, volume or frequency of marketing presentations as they may affect you and your band?

☐ Yes ☐ No

Describe/Comment:

25. During the past four years how have Pregame, halftime, and post-game performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?

XXVII. COMMERCIAL RECORDINGS

A. Audio

1. Has your marching band ever produced a recording for public sale?

___ Yes ___ No

If Yes, State the number of different commercial recordings your band has produced. _____

State the name of the most recent recording and the year it was produced.

2. Check the method(s) you use to sell your marching band's recordings.

___ Campus book stores

___ Off-campus record stores

___ Marching band office

___ Campus marching band concerts

___ Off-campus marching band concerts

___ Other:

1. _____

2. _____

3. Do you produce a recording for non-public use?

___ Yes ___ No

If yes: ___ Students buy

___ approx. cost per student

4. If Yes, Are non-public recording projects budgeted?

Describe/Comment:

5. What is the purpose of these recordings?

Describe/Comment:

B. Video

1. Has your marching band ever produced a video for public sale?

___ Yes ___ No

If Yes, State the number of different commercial recordings your band has produced. _____

State the name of the most recent video and the year it was produced.

2. Check the method(s) you use to sell your marching band's videos.

- ___ Campus book stores
- ___ Off-campus record stores
- ___ Marching band office
- ___ Campus marching band concerts
- ___ Off-campus marching band concerts
- ___ Other:
 - 1. _____
 - 2. _____

3. Do you produce a video for non-public use?

___ Yes ___ No

If yes: ___ Students buy
 ___ approx. cost per student

4. If Yes, Are non-public video projects budgeted?

Describe/Comment:

5. Do you offer a keepsake video for your student members?

☐ Yes ☐ No

Describe/Comment:

6. What is the purpose of these recordings?

Describe/Comment:

XXVIII. BAND HISTORY

1. Does a documented history of your university's marching band exist?
___ Yes ___ No

If Yes, Please list title, author, and source from which it can be ordered.

Title _____

Author(s) _____

Source _____

2. Do you distribute a copy of the history of the marching band program to the band members free of charge?
___ Yes ___ No

XXIX. BASKETBALL PEP BAND GENERAL INFORMATION

1. Is the professional staffing of the Basketball Pep Band different than Marching Band?

___ Yes ___ No

If Yes, Describe/Comment: (i.e. Assistant Director, Graduate Assistant, etc.)

2. Who conducts the ensemble?

Men's _____

Women's _____

3. Does the conductor receive a load credit or stipend?

___ Yes ___ No

If Yes, Describe/Comment:

If a stipend is received, how much is it?

Men's _____

Women's _____

Describe/Comment:

4. How many students participate in your Basketball Pep Band?

Men's _____

Women's _____

5. Do you perform for all home games?

Men's ☐ Yes ☐ No

Women's ☐ Yes ☐ No

If No, Describe/Comment:

6. Does your basketball pep band perform during winter/Christmas break?

Men's ☐ Yes ☐ No

Women's ☐ Yes ☐ No

If No, Are other groups brought in to perform during the break?
(i.e. alumni, local high schools)

☐ Yes ☐ No

Describe/Comment:

Question 6 continued on next page.

If Yes, Are the students' travel, room, and board needs met by the Athletic Department budget?

Men's ☐ Yes ☐ No
Women's ☐ Yes ☐ No

If No, Describe/Comment: (i.e. out of whose budget are these needs met or are they the students' expense)?

7. Is the Basketball Band a regular course that students enroll in for a credit?

Men's ☐ Yes ☐ No
Women's ☐ Yes ☐ No

If Yes, Describe/Comment: (i.e. # of credits, and type of grade)

If No, How do you staff this ensemble?

8. Do students receive a scholarship/stipend for performing in this ensemble?

Men's ☐ Yes ☐ No

Women's ☐ Yes ☐ No

If Yes, Describe/Comment: (i.e. amount, etc.)

9. If stipends/scholarships are provided, who funds them?

(i.e. Athletic Department, Band Budget, Student Activity Account)

Describe/Comment:

10. Do you receive funding of any kind from athletics?

☐ Yes ☐ No

If Yes, What can this money be used for?

Describe/Comment:

11. Describe your basketball band uniform

12. Are uniforms issued to the students to then be returned at the end of the season, purchased by the students, or given to the students?

Describe/Comment:

13. Describe how your basketball pep band uniforms are budgeted.

14. Do you have any basketball pep band alumni functions and support opportunities?

☐ Yes ☐ No

Describe/Comment:

XXX. BASKETBALL BAND STYLE

1. Do you have an audition/selection process for your Basketball Band?

___ Yes ___ No

Describe/Comment:

2. Do you have a set number of students in the Basketball Pep Band each year?

___ Yes ___ No

If Yes or No, Describe/Comment:

3. How many students were in your Basketball Pep band during the 2003-04 season?

In each of the following classifications, list the number of band members that participated in your 2003-04 Basketball Pep Band.

- ____ 1st year band members
____ 2nd year band members
____ 3rd year band members
____ 4th year band members
____ 5th year band members and older

4. Do you have a set instrumentation for your Basketball Pep Band?
___ Yes ___ No

If Yes or No, Describe/Comment:

5. Do you use electronic/amplified instruments during regular home games?
___ Yes ___ No

If Yes or No, Describe/Comment:

6. During the 2002-03 and 2003-04 basketball seasons the MAC conference has allowed an electric bass guitar to be used by each school. Does the inclusion or exclusion of electric bass, and other electronically amplified instruments, affect the performance of your band at the MAC Basketball tournament?
___ Yes ___ No

Describe/Comment:

7. Describe/Comment on the music performed by your Basketball Pep Band?

Check all that apply and Describe/Comment:

- ☐ 90-100% Marching Band stands music
- ☐ 90-100% Basketball Band music only
- ☐ 50-50% Marching Band/Basketball music

Describe/Comment:

(i.e. Does your basketball band have its own distinct musical style that differs from the marching band?)

XXXI. MISCELLANEOUS

1. Do you have winter indoor auxiliary performance opportunities?

Check all that apply:

☐ Indoor Drum line

☐ Winter Guard

☐ Other:

1. _____

2. _____

2. Do the auxiliaries as mentioned above have the opportunity to perform?

☐ Yes ☐ No

If Yes, Describe/Comment:

3. Do you produce and distribute a media guide (pregame and halftime programs) for press box dignitaries and press personnel?

☐ Yes ☐ No

If Yes, Describe/Comment:

XXXII. ATHLETIC BANDS POLICY

1. Do you have a documented athletic bands policy statement?

Check all that apply:

- ☐ Mission Statement
- ☐ Philosophy
- ☐ Student Guidelines
- ☐ Student Handbook
- ☐ School of Music Athletic Bands Handbook
- ☐ Athletic Department Athletic Bands Handbook
- ☐ Course Syllabus
- ☐ Student attendance and grading policy
- ☐ Collection of Fees Policy
- ☐ None of the above
- ☐ Other

Describe/Comment:

2. Are Football and Basketball band policies, as checked and described above, different in any way?

Describe/Comment:

3. Who generated the Athletic Bands policy as checked and describe above, and when was this policy adopted?
(i.e. Athletic Department, School of Music, Administration, Director of Athletic Bands, etc.)

Describe/Comment:

4. Have both the Athletic Department and Athletic Band Department agreed on the policies checked and describe above?
___ Yes ___ No

Describe/Comment:

5. Are student members provided with an Athletic Bands Handbook?
___ Yes ___ No

If Yes, What is included in the handbook?

- ___ Grading policy
- ___ Attendance policy
- ___ Music checks
- ___ Mission Statements
- ___ Philosophy
- ___ Athletic Bands fees and playing procedure
- ___ Challenge and alternate member's policy
- ___ Uniform inspections
- ___ Haircut/Facial hair policy
- ___ Behavior/sportsmanship policy
- ___ Description of marching fundamentals and commands
- ___ Hazing policy
- ___ Other:
 - 1. _____
 - 2. _____

6. Is a syllabus provided for the course?

☐ Yes ☐ No

If Yes, Is it a part of the handbook?

☐ Yes ☐ No

7. Do you have a policy on attendance at band camp?

☐ Yes ☐ No

Describe/Comment:

8. Do you have a policy/procedure for charging and collecting student fees? (i.e. gloves, shoes, dry cleaning, ball caps, consumables, etc.)

☐ Yes ☐ No

Describe/Comment:

9. Is there a documented protocol/procedure for inviting visiting Marching Bands?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

10. Describe pre-game, halftime, post-game performance opportunities for visiting marching bands?

11. If you had a visiting band during the 2003 season, were the above performance opportunities affected by the athletic department's game management/marketing presentations?

☐ Yes ☐ No

If Yes or No, Describe/Comment:

12. Does your Athletic Department or Central Administration Offices, who request pep bands and ensembles out of season, have an understanding of the staff and student effort and time needed to provide a respectable performance?

☐ Yes ☐ No

If Yes, How was this understanding generated:
Describe/Comment:

13. Do you have a policy and procedure regarding remuneration for pep band (basketball or marching band pep band groups) performances?

Describe/Comment: (i.e. Donation to the band, food, etc.)

14. Are you encouraged or directed by any University officials or offices, outside of the Athletic Department, to provide music/pep?

☐ Yes ☐ No

If Yes, Describe/Comment:

15. What is the minimum size and instrumentation for a pep band, from either the Marching Band or Basketball Band, for a respectable musical performance?

Describe/Comment:

16. If you are encouraged/directed to provide a pep band, do you supply a band with less than the number or instrumentation stated above?

___ Yes ___ No

If Yes or No, Describe/Comment:

17. Do you and/or your Athletic Department have an inclement weather contingency plan concerning the Marching Band during game day rehearsals/performances?

Describe/Comment: (i.e. Lightening and thunder storm shelter, extreme cold, extreme heat precautions)

XXXIII. FREE RESPONSE

Please provide any other information not covered by the questionnaire which you believe to be significant to your marching band program.

[illegible]

OPTIONAL: The researcher would like to obtain a picture and/or a set of drill charts from a 2003 season halftime show. If you are able to send a picture and/or set of drill charts, please send these materials with the questionnaire in the envelope provided.

THANK YOU FOR YOUR TIME AND EFFORT!

APPENDIX D
TABULATION OF DATA

	Name of Marching Band Director:	Academic Rank	Tenure or Non-Tenure Track	Band Director's Title	Years of service as Marching Band Director at current institution.
Akron	Galen S. Karriker	Associate Professor	Tenure Track	Assistant Director of Bands	6
Ball State	Christian Zembower	Assistant Professor	Tenure Track	Director of Marching and Athletic Bands	7
Bowling Green	Carol Hayward	Assistant Professor	Tenure Track	Director of Athletic Bands	2
Buffalo	James Mauck	Senior Staff	Tenure Track	Director of Bands	3
Central Florida	Rick Greenwood	Associate Professor	Tenure Track	Director of Bands	15
Central Michigan	James Batcheller	Assistant Professor	Tenure Track	Associate Director of Bands/Director of Chippewa Marching Band	4
Eastern Michigan	Scott Boerma	Assistant Professor	Tenure Track	Director of Bands	3
Kent State	Eric Aho	Assistant Professor	Non-Tenure Track	Assistant Director of Bands/Director of Athletic Bands	4
Marshall	Steve Barnett	Associate Professor	Tenure Track	Director of Athletic Bands	2
Miami	David Shaffer	Visiting Instructor	Non-Tenure Track	Director of Marching Band	8 years Director, 12 as assistant
Northern Illinois	Lawrence Stoffel	Associate Professor	Tenure Track	Director of Athletic Bands	6
Ohio University	Richard Suk	Associate Professor	Tenure Track	Associate Director of Bands	9
Toledo	Jason Stumbo	Assistant Professor	Tenure Track	Director of Bands	1
Western Michigan	David Montgomery	Faculty Specialist		Assistant Director of Bands	1

Table 1: Part I. Professional Staff: Director Demographics

	Other public school or collegiate experience:	Years of service:	Degree(s) held:	University	Date	Age	Professional organization affiliation:
Akron (Karriker)	The University of Wisconsin,-Madison	5 yrs.	Masters Degree in Instrumental Conducting	Michigan State University	Spring 94'	31-35	CBDNA
			Bachelors Degree in Music Education	Louisiana State University	Spring 92'		
Ball State (Zembower)	Musselman High School Inwood, WV	4 years	Doctor of Music Education	Univ. So. Miss.	12/2000	36-40	CBDNA MENC NBA NACWPI CMS
	University of Southern Mississippi Hattiesburg, MS	GA 2 yrs	Master of Arts in Music Education	Indiana Univ. of PA	1992		
			Bachelor of Science in Music Education	Frostburg State Univ.	1990		

Continued

Table 2: Part I. Professional Staff: Director Qualifications

	Other public school or collegiate experience:	Years of service:	Degree(s) held:	University	Date	Age	Professional organization affiliation:
Bowling Green (Hayward)	Ohio State University Doctoral Conducting Associate, Cols. OH	2	B Mus. Ed	Capital University	1971	51-55	CBDNA ASBDA MENC Phi Beta Mu WASBE
	Westland High School Director of Bands Columbus, OH	12	MA in Music Ed	The Ohio State University	1994		
	Teays Valley HS Director of Bands Ashville, OH	4	DMA in conducting	The Ohio State University	2004		
	Madison Plains HS Director of Music, London, OH	3					
Buffalo (Mauck)	Indiana University of Pennsylvania	2	Bachelor of Fine Arts- Performance Master of Fine Arts Performance Currently working towards DMA.			31-35	MENC Drum Corps Association

Continued

Table 2: Part I. Professional Staff: Director Qualifications

	Other public school or collegiate experience:	Years of service:	Degree(s) held:	University	Date	Age	Professional organization affiliation:
Central Florida (Greenwood)	Franklin County HS Frankfort, KY	1977-1985	BME	University of Kentucky	1972-1977	46-50	CBDNA MENC NBA Florida Bandmasters Association
	Univ. of Central Florida Orlando, FL	1988-present	MM (Conducting)	University of Northern Colorado	1982-83		
			Ph. D.	Florida State University	1985-88		
Central Michigan (Batcheller)	University of Oklahoma Norman, OK	2	Bachelor of Science in Education	Central Michigan	April 1986	41-45	CBDNA MENC Michigan Music Educators Oklahoma Music Educators Michigan Band and Orchestra Association. Montana Music Educators Montana Band Masters
	Great Falls High School, Great Falls Montana	6	MM in Performance	Florida State	June 1990		
	Uby Community Schools, Uby Michigan,	2	DMA in conducting	University of Oklahoma	May 2000		
Eastern Michigan (Boerma)	Novi High School, Novi MI		Bachelor of Music Education	Western Michigan	1986	41-45	CBDNA
	Lamphere, Madison Heights MI		Master in Music (Music Education)	University of Michigan	1991		

Continued

Table 2: Part I. Professional Staff: Director Qualifications

	Other public school or collegiate experience:	Years of service:	Degree(s) held:	University	Date	Age	Professional organization affiliation:
Kent State (Aho)	Gahanna Jefferson Gahanna OH	1	Bachelor of Music Education	Ohio State University	1978	46-50	CBDNA MENC NABBA OMEA TUBA
	Southwestern City Schools, Grove City OH	10	Masters of Arts in Music	Ohio State University	1981		
Marshall (Barnett)	Univ. of Mississippi Oxford, MS	4	Bachelor of Music	University of Miss.	May, 1979	46-50	CBDNA MENC Phi Beta Mu
	Copiah-Lincoln Comm. College, Wesson, MS	8	Masters of Music Ed.	Mississippi College	August, 1991		
	Madison-Ridgeland H. S., Madison, MS	8					
	Forest HS Forest, MS	3					
Miami (Shaffer)	Wyoming Schools, Cincinnati, OH	5	Bachelor of Music Education	Ohio State University	1976	51-55	No Response
	Northridge Schools, Johnstown, OH	2	Masters of Music	Miami University	1980		
	Hamilton Schools, Hamilton, OH	1					
Northern Illinois (Stoffel)			DMA	Indiana University,	1999		

Continued

Table 2: Part I. Professional Staff: Director Qualifications

	Other public school or collegiate experience:	Years of service:	Degree(s) held:	University	Date	Age	Professional organization affiliation:
Ohio University (Suk)	Newton HS Newton, MS	One	B Mus. Ed.	Univ. Of Southern Miss	1983	41-45	CBDNA MENC OMEA
	North Forrest HS Hattiesburg, MS	Three	M. Mus. Ed.	Univ. Of Southern Miss	1986		
	McGill-Toolen HS Mobile, AL	Two	Ed. D.	Univ. of Illinois	2003		
	Daphne HS Daphne, AL	Four					
Toledo (Stumbo)	Maryville HS Maryville, TN	1993-1995	BS in Music Ed	University of Tennessee	1993	31-35	CBDNA MENC OMEA
	Loudon HS Loudon, TN	1995-1997	MM in Conducting	University of Tennessee	1999		
	University of Missouri Columbia, MO	2002-2003	PhD in Music Ed	University of Missouri	2004		
Western Michigan (Montgomery)	East Gaston HS Mt. Holly, NC	4yrs. (1998-2002)	Bachelor of Music	UNC-Greensboro	May 1998	26-30	CBDNA MENC International Trumpet Guild
			Master of Music	Kansas State University	May 2004		

Table 2: Part I. Professional Staff: Director Qualifications

	List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.	Does your university have a position titled "Director of Athletic Bands?"	Athletic event where a band is present.
Akron (Karriker)	<p>Fall Semester/Quarter- Marching Band, Concert Band, Basic Instrumental Conducting, Marching Band Techniques, (occasional Student Teacher Observation), one advanced problem.</p> <p>Spring Semester/Quarter- Concert Band, Basic Instrumental Conducting, (occasional Student Teacher Observation), one to three advanced problem or independent study, graduate student committees.</p> <p>Summer Semester/Quarter- Two Summer Workshops - one week each, Junior High Band Camp, Summer Band, one to three independent study or advanced problem.</p>	Yes	<p>Football</p> <p>Men's Basketball</p> <p>Women's Basketball</p> <p>Soccer (Men's and Women's - on select dates: one to four per season)</p>
Ball State (Zembower)	<p>Fall Semester/Quarter- Beginning Conducting; Marching Band Techniques; Marching Band</p> <p>Spring Semester/Quarter- Beginning Conducting; Intermediate Conducting; Symphony Band; Pep Band</p> <p>Summer Semester/Quarter- Summer Concert Band; Band Arranging; Independent Study/Private Lessons in Conducting.</p>	No	<p>Football</p> <p>Men's Basketball</p> <p>Women's Basketball</p>

Continued

Table 3: Part I. Professional Staff: Director Duties

	List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.	Does your university have a position titled "Director of Athletic Bands?"	Athletic event where a band is present.
Bowling Green (Hayward)	Fall Semester/Quarter- Concert Band Spring Semester/Quarter- Concert Band, Athletic Band, conducting, marching band techniques, student teacher supervision.	Yes	Football Men's Basketball Women's Basketball Hockey
Buffalo (Mauck)	Fall Semester/Quarter- Conducting Class. Spring Semester/Quarter- Drill Instruction, Conducting, Marching Band Orchestration.	Yes	Football Men's Basketball Women's Basketball
Central Florida (Greenwood)	Fall Semester/Quarter- Wind Ensemble, Supervise Student Teachers, Marching Band. Spring Semester/Quarter- Wind Ensemble, Conducting Concert Band, Supervise Student Teachers. Summer Semester/Quarter- Graduate Conducting Course.	No	Football Men's Basketball Women's Basketball
Central Michigan (Batcheller)	Fall Semester/Quarter- Marching Band, Wind Symphony, Introduction to Conducting, Student Teacher Supervision, Freshman Year Experience for Music Majors. Spring Semester/Quarter- Wind Symphony, Instrumental Organization, Student Teacher Supervision. Summer Semester/Quarter- Marching Band Techniques.	No (not really, just director of Chippewa Marching Band).	Football Men's Basketball Women's Basketball

Continued

Table 3: Part I. Professional Staff: Director Duties

	List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.	Does your university have a position titled "Director of Athletic Bands?"	Athletic event where a band is present.
Eastern Michigan (Boerma)	Fall Semester/Quarter- Marching Band, Wind Symphony, and Conducting.	No	Football Men's Basketball Women's Basketball
Kent State (Aho)	Fall Semester/Quarter- Marching Band, Concert Band, Elementary Conducting, Marching Techniques, Adminstrating Athletic Bands. Spring Semester/Quarter- Basketball Band, Concert Band, University Band, Instrumental Conducting and Arranging, Supervision of Student Teachers, Administration of Athletic Band Program. Summer Semester/Quarter- Marching Band, Athletic Band Administration.	Yes	Football Men's Basketball Women's Basketball
Marshall (Barnett)	Fall Semester/Quarter- Symphonic Band, Conducting, Administration, Inst. Arranging, Student Teacher and Clinical II supervision. Spring Semester/Quarter- Symphonic Band, Graduate Conducting, Inst. Arranging, Inst. Methods and Materials, Independent Study (arr.), Student Teacher and Clinical II supervision. Summer Semester/Quarter- Drill Design, Music Theory.	Yes	Football Men's Basketball Women's Basketball

Continued

Table 3: Part I. Professional Staff: Director Duties

	List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.	Does your university have a position titled "Director of Athletic Bands?"	Athletic event where a band is present.
Miami (Shaffer)	Fall Semester/Quarter- MUS 151 Spring Semester/Quarter- MUS 152	Yes	Football Men's Basketball Women's Basketball
Northern Illinois (Stoffel)		Yes	Football Men's Basketball Women's Basketball Women's Volleyball
Ohio University (Suk)	Fall Semester/Quarter- Symphonic Band Winter Quarter- Symphonic Band, Varsity Band, University Band, Elementary Instrumental Music Methods, Music Methods Lab Band. Spring Semester/Quarter- Symphonic Band, University Band, Secondary Instrumental Music Methods, Marching Band Techniques, Student Teacher Supervision.	No	Football Men's Basketball Women's Basketball
Toledo (Stumbo)	Fall Semester/Quarter- Wind Ensemble, Marching Band, Basic Conducting, Marching Band Techniques. Spring Semester/Quarter- Wind Ensemble, Basketball Band, Instrumental Conducting, Conducting Lessons, Orchestration.	No	Football Men's Basketball Women's Basketball Women's Volleyball
Western Michigan (Montgomery)	Fall Semester/Quarter- MUS-279 Instruments of the Band and Orchestra Spring Semester/Quarter- MUS-215 Conducting I; MUS-347 Instrumental Methods II	Yes	Football Men's Basketball Women's Basketball

Table 3: Part I. Professional Staff: Director Duties

	Assistant Marching Band Director(s)?	If Yes, how many?	Are the assistant directors equal in status or is there a ranking of their position and authority?	Name	Degree(s) Held	Academic Rank	Years of service in this position at current institution.
Akron (Karriker)	No	N/A	N/A	N/A	N/A	N/A	N/A
Ball State (Zembower)	No	N/A	N/A	N/A	N/A	N/A	N/A
Bowling Green (Hayward)	Yes	1		Ryan Nowlin	B ME Bowling Green State University 2000; M ME Bowling Green State University 2004	Instructor Non-Tenure Track	1
Buffalo (Mauck)	Yes	1	N/A	James Allen	Bachelor of Science; Master of Science	Senior Fellow; Non-Tenure Track	3
Central Florida (Greenwood)	Yes	1	N/A	Ron Ellis	BA University of Central Florida 1993	Staff Position (A and T Position) Non-Tenure Track	12
Central Michigan (Batcheller)	Yes	1	N/A	John Williamson	No Response	Director of Bands Tenure Track	24
Eastern Michigan (Boerma)	No	N/A	N/A	N/A	N/A	N/A	N/A

Continued

Table 4: Part I. Professional Staff: Assistant Marching Band Director

	Assistant Marching Band Director(s)?	If Yes, how many?	Are the assistant directors equal in status or is there a ranking of their position and authority?	Name	Degree(s) Held	Academic Rank	Years of service in this position at current institution.
Kent State (Aho)	No	N/A	N/A	N/A	N/A	N/A	N/A
Marshall (Barnett)	No	N/A	N/A	N/A	N/A	N/A	N/A
Miami (Shaffer)	Yes	1	N/A	Ken Covert	BA, Miami University, 1989	Non-Tenure Track	8
Northern Illinois (Stoffel)	Yes	1	N/A	Margarite Ortega	Master of Music, Bowling Green State University, 5/99; Bachelor of Science, University of Illinois Champaign, 5/92	Supportive Professional Staff - No-rank faculty Non-Tenure Track	4
Ohio University (Suk)	No	N/A	N/A	N/A	N/A	N/A	N/A
Toledo (Stumbo)	No	N/A	N/A	N/A	N/A	N/A	N/A
Western Michigan (Montgomery)	No	N/A	N/A	N/A	N/A	Instructor Non-Tenure Track	N/A

Table 4: Part I. Professional Staff: Assistant Marching Band Director

	List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.	How many load credits, designated to Marching Band, are assigned to the First Assistant Marching Band Director's schedule?	What percentage of your First Assistant Marching Band Directors' total time is dedicated to marching band?
Akron (Karriker)	N/A	N/A	N/A
Ball State (Zembower)	N/A	N/A	N/A
Bowling Green (Hayward)	Spring Semester/Quarter: Athletic band, Band Scoring.	N/A	80% (including winter/spring Athletic Bands)
Buffalo (Mauck)	Fall Semester/Quarter: Development and Urban Planning.	0	25%
Central Florida (Greenwood)	Fall Semester/Quarter: assist with marching band. Spring Semester/Quarter: marching band techniques, pep band.	None	80%
Central Michigan (Batcheller)	Fall Semester/Quarter: Symphonic Wind Ensemble, Instrumental Conducting, Marching Band, Advising Masters Students. Spring Semester/Quarter: Same load but no marching Band.	2 or 4 load credits (check with Williamson)	10%, His title is not assistant director, but he is the director of band, he helps out with music rehearsals, game day supervision etc.
Eastern Michigan (Boerma)	N/A	N/A	N/A
Kent State (Aho)	N/A	N/A	N/A
Marshall (Barnett)	N/A	N/A	N/A

Continued

Table 5: Part I. Professional Staff: Assistant Marching Band Director Duties

	List any other courses, ensembles, applied lessons taught, student teacher supervisions, or other duties in current position.	How many load credits, designated to Marching Band, are assigned to the First Assistant Marching Band Director's schedule?	What percentage of your First Assistant Marching Band Directors' total time is dedicated to marching band?
Miami (Shaffer)	No Response	0	2 hours a day
Northern Illinois (Stoffel)	Fall Semester/Quarter: Student teacher supervision. Spring Semester/Quarter: Spring Pep Band, University Band, Klezmer Band, Woodwind Techniques.	The only thing required is to assist with Athletic Bands. As it is a different ranking than regular faculty, there is no load specified.	85%
Ohio University (Suk)	N/A	N/A	N/A
Toledo (Stumbo)	N/A	N/A	N/A
Western Michigan (Montgomery)	N/A	N/A	N/A

Table 5: Part I. Professional Staff: Assistant Marching Band Director Duties

	Is There a Marching Band Secretary?	If Yes; Title(s) of your marching band Secretary.	List The Marching Band Secretary's standard function and duties for the 2003 season:
Akron (Karriker)	Yes;	Full-time staff secretary for all the university bands including, the marching band, percentage of time assigned to marching band. 100 %	Administrative Duties relating to all University Bands (Concert and Athletic) and additional duties for the Director of the School of Music - as assigned).
Ball State (Zembower)	Yes;	Full-time staff secretary for all the university bands including, the marching band, percentage of time assigned to marching band. 60 %	Completes all paperwork required for Band Camp, confirms space needed. Writes up contracts for section leaders/staff, in charge of payment at season end. Reserves buses/bids/meals, etc. for football away trip. Sends all correspondence to prospective students (freshmen). Puts together and sends out all materials of packet for Band Camp to every marching band student.
Bowling Green (Hayward)	Yes;	Full-time staff secretary for all the university bands including, the marching band, percentage of time assigned to marching band. 33 % Part-time student secretary/secretaries for the marching band only, 2 hours per week.	All correspondence, including summer. Recruiting during summer registration of freshmen. Trip planning, paper work, excuse forms, etc. Bill paying.
Buffalo (Mauck)	Yes;	Full-time staff secretary for the marching band only.	Accounting and bookkeeping
Central Florida (Greenwood)	Yes;	Full-time staff secretary for the marching band only.	Must implement university spending policies. Helps with band travel. Recruiting materials distributed.
Central Michigan (Batcheller)	No	N/A	N/A

Continued

Table 6: Part I. Professional Staff: Support Staff- Marching Band Secretary

	Is There a Marching Band Secretary?	If Yes; Title(s) of your marching band Secretary.	List The Marching Band Secretary's standard function and duties for the 2003 season:
Eastern Michigan (Boerma)	Yes;	Full-time staff secretary for all the university bands including, the marching band, percentage of time assigned to marching band. 100%	Accounting/Budget Management Contact outside employee's (ex. Percussion, guard tech's) Arrangement permission. Travel arranging. Management of Student Staff.
Kent State (Aho)	No	N/A	N/A
Marshall (Barnett)	No	N/A	N/A
Miami (Shaffer)	No	N/A	N/A
Northern Illinois (Stoffel)	Yes;	Part-time staff secretary for the marching band only, hours per week. Our secretary position was not filled at the beginning of the 2003-04 season. However, due to a family emergency, the Assistant Director needed to restructure her work schedule in order to accommodate. As part of contractual agreement with the Chair of the School of Music, the Assistant Director served approximately 10 hours per week as Marching Band secretary, fall semester only.	Supervise student staff. Make contacts across the university. Paperwork Maintain databases for current and incoming students, equipment, uniforms.
Ohio University (Suk)	Yes;	Full-time staff secretary for all the university bands including, the marching band, percentage of time assigned to marching band. 100%	Maintain student information, answer phone, handle mailings, other duties assigned.

Continued

Table 6: Part I. Professional Staff: Support Staff- Marching Band Secretary

	Is There a Marching Band Secretary?	If Yes; Title(s) of your marching band Secretary.	List The Marching Band Secretary's standard function and duties for the 2003 season:
Toledo (Stumbo)	No	N/A	N/A
Western Michigan (Montgomery)	Yes;	Full-time staff secretary for all the university bands including, the marching band, percentage of time assigned to marching band. 50 %	Correspondence/Budgets. Special Events- Band Day, Awards Banquet. Creating Promotional Materials.

Table 6: Part I. Professional Staff: Support Staff- Marching Band Secretary

	Is there an instrument repairperson?	If yes; check the title that applies to your Repairperson.	Comment:
Akron (Karriker)	Yes;	N/A	N/A
Ball State (Zembower)	Yes;	Professional University Staff Person. Contracted out from a private repair business.	We have a full-time person who checks out instruments to students, but if instruments are in need of repair, they are repaired by local music store/dealer.
Bowling Green (Hayward)	No	N/A	Instruments are sent out as needed.
Buffalo (Mauck)	Yes;	Contracted out from a private repair business.	N/A
Central Florida (Greenwood)	No	N/A	N/A
Central Michigan (Batcheller)	No	N/A	N/A
Eastern Michigan (Boerma)	No	N/A	Graduate assistants handle light instrument repair (replacing pads etc.) All big projects are sent to repair persons.
Kent State (Aho)	No	N/A	N/A
Marshall (Barnett)	No	N/A	N/A
Miami (Shaffer)	No	N/A	N/A
Northern Illinois (Stoffel)	No	N/A	N/A

Continued

Table 7: Part I. Professional Staff: Support Staff-Instrument Repair Person

	Is there an instrument repairperson?	If yes; check the title that applies to your Repairperson.	Comment:
Ohio University (Suk)	Yes	Professional University Staff Person.	This person is a full-time member of our School of Music staff. He is charge of all School of Music equipment.
Toledo (Stumbo)	No	N/A	N/A
Western Michigan (Montgomery)	No	N/A	N/A

Table 7: Part I. Professional Staff: Support Staff-Instrument Repair Person

	Are Graduate Assistants assigned to the athletic bands?	If Yes; how many?	Are the Graduate Assistant(s) equal in status or is there a ranking of their positions?	Duties:
Akron (Karriker)	Yes	2	They are typically separated by one year in terms of degree completion: this allows one to have a year experience to train and assist the other graduate assistant in the administrative processes of the university bands.	Assist the Director of Athletic Bands with all administrative, teaching, and creative activities surrounding the athletic band program - fall and spring semester. Also includes assistance with recruiting events throughout the academic year and during the summer months. Other duties include creating drill design and teaching one half-time show with the marching band each fall, as well as assistance with the creative process of music selection/arranging, etc. Additional duties include conducting the University Band during the fall and spring semester.
Ball State (Zembower)	Yes	2	Ranking	Assists director in field rehearsal (when not there during Camp). Helps/assists director in marching maneuvers during drill teaching. Sets up field with necessary equipment before rehearsal (podium, markers, etc.)
Bowling Green (Hayward)	Yes	2	Equal	Administrative, including: instr. Inventory' Oversee and/or conduct sectionals'. Field technician. Some drill writing. Conduct athletic bands.
Buffalo (Mauck)	No Response	No Response	No Response	No Response

Continued

Table 8: Part II. Graduate Assistant(s): GTA Rank, Duties

	Are Graduate Assistants assigned to the athletic bands?	If Yes; how many?	Are the Graduate Assistant(s) equal in status or is there a ranking of their positions?	Duties:
Central Florida (Greenwood)	Yes	1		Administrative, Sectionals
Central Michigan (Batcheller)	Yes	3	Equal Status	Assist with rehearsals, Show preparation, Game day supervision, Field conductor, Supervise instruction of percussion sections, Supervise instruction of the front ensemble (pit).
Eastern Michigan (Boerma)	Yes	2	Graduate assistants are equal in level. They are not just for the athletic bands. They are assigned to the entire band program.	Marching Band Marching Tech, occasional conductor, Instrument check out and light repair, Organizes pep rallies and/or other special events (getting personnel etc.), Attendance.
Kent State (Aho)	Yes	1		Marching Band, Basketball Band, Concert/University Band, Conducting Class, Administrative Duties.
Marshall (Barnett)	Yes	3	Yes	Assist the Director of Athletic Bands and Pep Band Director

Continued

Table 8: Part II. Graduate Assistant(s): GTA Rank, Duties

	Are Graduate Assistants assigned to the athletic bands?	If Yes; how many?	Are the Graduate Assistant(s) equal in status or is there a ranking of their positions?	Duties:
Miami (Shaffer)	Yes	4	Equal	Primary teaching graduate assistant Director, hockey band Marching Percussion Instructor Director, basketball band Grounded Percussion Instructor Marching band administration Director, basketball band
Northern Illinois (Stoffel)	Yes ; We may use our budget for grad assistants. No; however, there is not one assigned to our area.	We typically have 1.	In the one season we had two; they were equal.	Clerical: Keep attendance records, assist around the office. Conduct during rehearsal and performance. Assist with Pep Band as needed. Supervise and delegate game-day responsibilities to reserves. University Band: assist with auditions as needed.
Ohio University (Suk)	Yes	2	Equal	Conducting, rehearsing.
Toledo (Stumbo)	Yes	2-3	One graduate assistant is full-time, while the other is part-time. The part-time is traditionally a percussionist who is responsible for the rehearsal and performance of the drum line.	No Response
Western Michigan (Montgomery)	Yes	All (usually 2-3)	Equal in status.	Logistical Coordination- Instrument Inventory, Administrative duties, Teaching drill/music, Writing drill, Creating arrangements

Table 8: Part II. Graduate Assistant(s): GTA Rank, Duties

	Name:	Years of service in this position:	Degree(s) held/pursuing:
Akron (Karriker)	Brent Barnett	2	BM/ BME
Ball State (Zembower)	John Ginocchio	2	BM/ BME MM/MA PhD/DMA (Pursuing)
Bowling Green (Hayward)	Jeff Heisler	1	BM/ BME MM/MA Saxophone performance (Pursuing)
Buffalo (Mauck)	No Response	No Response	No Response
Central Florida (Greenwood)	Gary Hernandez	1	BM/ BME MM/MA (Pursuing)
Central Michigan (Batcheller)	Emma LaVoie	2	BM/ BME MM/MA (Pursuing)
Eastern Michigan (Boerma)	Ryan Lewis	2	BM/ BME MM/MA (Pursuing)
Kent State (Aho)	Ben McMurtrie	1	BM/ BME MM/MA (Pursuing)
Marshall (Barnett)	Jeremy Quave	1	BM/ BME MM/MA (Pursuing)
Miami (Shaffer)	Mike McKinley	No Response	BM/ BME MM/MA (Pursuing)
Northern Illinois (Stoffel)	Terrence Pogge	2	BM/ BME MM/MA (Pursuing)
Ohio University (Suk)	David Turrill	1	BM/ BME MM/MA (Pursuing)
Toledo (Stumbo)	No Response	No Response	No Response
Western Michigan (Montgomery)	Matt Westgate	1	BM/ BME MM/MA (Pursuing)

Table 9: Part II. Graduate Assistant(s): GTA #1 Demographics

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Akron (Karriker)	Approx. \$6,825 plus tuition waiver. Fall Semester Spring Semester Summer Semester (*NOTE: Additional payment for assistance with summer band camp, summer concert band, and additional admin. Duties.			50%
Ball State (Zembower)	\$6,000 Fall Semester Spring Semester	School of Music	Adams Central Jr.-Sr. HS Berne, IN- 10	50%
Bowling Green (Hayward)	\$7,500 Fall Semester Spring Semester	School of Music 1/2 Athletic Department 1/2		75%
Buffalo (Mauck)	No Response	No Response	No Response	No Response
Central Florida (Greenwood)	\$8000 Fall Semester	Marching band budget from state & general funds.		100%
Central Michigan (Batcheller)	Amount: no response Fall Semester Spring Semester	School of Music	Minnesota, 4 years.	50%

Continued

Table 10: Part II. Graduate Assistant(s): GTA #1 Demographics (Cont)

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Eastern Michigan (Boerma)	\$7,000. Fall Semester	School of Music. Ryan is also responsible for Concert instrument inventory and attendance. He is the director of the Basketball Band during the winter semester. Responsibilities include: auditions, selecting repertoire, rehearsals, performances etc.		75%
Kent State (Aho)	\$7,500 Fall Semester Spring Semester	School of music	Kirtland HS Kirtland, OH 4yrs.	
Marshall (Barnett)	\$4,000 Fall Semester Spring Semester	Athletic Band Budget		75%
Miami (Shaffer)	\$9,000 Fall Semester Spring Semester	School of Music	No Response	100% in the fall
Northern Illinois (Stoffel)	\$1,950 Fall Semester Spring Semester	Athletic Band Budget		100% of total load is spent with marching band.

Continued

Table 10: Part II. Graduate Assistant(s): GTA #1 Demographics (Cont)

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Ohio University (Suk)	\$9,000 Fall Quarter Winter Quarter	Taken from the band budget	Fort Frye HS Beverly, OH- 4 Tri-Valley HS Dresden, OH- 1 Nelsonville-York JHS Nelsonville, OH- 1 Athens, HS Athens, OH- 6	60%
Toledo (Stumbo)	No Response	No Response	No Response	No Response
Western Michigan (Montgomery)	\$3,600 Fall Quarter Spring Quarter	School of Music	South Haven HS South Haven, MI 4 Years (2000-2004)	75%

Table 10: Part II. Graduate Assistant(s): GTA #1 Demographics (Cont)

	Name:	Years of service in this position:	Degree(s) held/pursuing:
Akron (Karriker)	Greg Miller	1	BM/ BME MM/MA (Pursuing)
Ball State (Zembower)	Daniel McCloud	1	BM/ BME MM/MA (Pursuing) PhD/DMA (Pursuing)
Bowling Green (Hayward)	Justine Daniel	1	BM/ BME MM/MA Music Ed./Clarinet Performance (Pursuing)
Buffalo (Mauck)	No Response	No Response	No Response
Central Florida (Greenwood)	No Response	No Response	No Response
Central Michigan (Batcheller)	Mike Bruce	2	BM/ BME MM/MA (Pursuing)
Eastern Michigan (Boerma)	Adam Seltzer	1	BM/ BME MM/MA (Pursuing)
Kent State (Aho)	No Response	No Response	No Response
Marshall (Barnett)	Chris Kellermeyer	1	BM/ BME MM/MA (Pursuing)
Miami (Shaffer)	Jeremy Ewing	2	BM/ BME MM/MA (Pursuing)
Northern Illinois (Stoffel)	No Response	No Response	No Response
Ohio University (Suk)	Kimberly Roof	1	BM/ BME MM/MA (Pursuing)
Toledo (Stumbo)	No Response	No Response	No Response
Western Michigan (Montgomery)	Katie Hahn	1	BM/ BME MM/MA (Pursuing)

Table 11: Part II. Graduate Assistant(s): GTA #2 Demographics

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Akron (Karriker)	approx. \$ 6,825 plus tuition waiver Fall Semester Spring Semester			50%
Ball State (Zembower)	\$6,000 Fall Semester Spring Semester	School of Music	No public school teaching yet.	50%
Bowling Green (Hayward)	\$7,500 Fall Semester Spring Semester	School of Music		75%
Buffalo (Mauck)	No Response	No Response	No Response	No Response
Central Florida (Greenwood)	Don't know amount Fall Semester Spring Semester	School of Music	None	50%
Central Michigan (Batcheller)	No Response	No Response	No Response	No Response
Eastern Michigan (Boerma)	\$7,000 Fall Semester	School of Music	Marlette Public Schools, Marlette, MI 2003-2004	
Kent State (Aho)	No Response	No Response	No Response	No Response

Continued

Table 12: Part II. Graduate Assistant(s): GTA #2 Demographics (Cont.)

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Marshall (Barnett)	\$4,000; Fall Semester Spring Semester	Athletic Band and Dept. of Music budgets.	Nicholas Co. H.S. West Virginia 3	50%
Miami (Shaffer)	\$9,000; Fall Semester Spring Semester	School of Music	No Response	100% in the fall
Northern Illinois (Stoffel)	\$1,950; Fall Semester Spring Semester	Athletic Band Budget	Jackson HS Jackson, OH Two	
Ohio University (Suk)	\$9,000; Fall Quarter Winter Quarter	School of Music	NA	
Toledo (Stumbo)	No Response	No Response	No Response	No Response
Western Michigan (Montgomery)	\$15,000 University Fellowship	University Fellowship; Katie was on a 1 year Fellowship which required no assistantship duties. She "volunteered" her service in return for assistantship status in her second year.		100%

Table 12: Part II. Graduate Assistant(s): GTA #2 Demographics (Cont.)

	Name:	Years of service in this position:	Degree(s) held/pursuing:
Akron (Karriker)	No Response	No Response	No Response
Ball State (Zembower)	No Response	No Response	No Response
Bowling Green (Hayward)	No Response	No Response	No Response
Buffalo (Mauck)	No Response	No Response	No Response
Central Florida (Greenwood)	No Response	No Response	No Response
Central Michigan (Batcheller)	Tim Mocny	1	BM/ BME MM/MA (Pursuing)
Eastern Michigan (Boerma)	No Response	No Response	No Response
Kent State (Aho)	No Response	No Response	No Response
Marshall (Barnett)	Jeremy Kirk	1	BM/ BME MM/MA (Pursuing)
Miami (Shaffer)	Jimmy Fahey	No Response	BM/ BME MM/MA (Pursuing)
Northern Illinois (Stoffel)	No Response	No Response	No Response
Ohio University (Suk)	No Response	No Response	No Response
Toledo (Stumbo)	No Response	No Response	No Response
Western Michigan (Montgomery)	No Response	No Response	No Response

Table 13: Part II. Graduate Assistant(s): GTA #3 Demographics

	Annual stipend (amount): the duty term(s) for the above amount	What department funds position?	Other positions (public school and collegiate): school, location, years of service	What percentage of your GTA's total time is dedicated to marching band?
Akron (Karriker)	No Response	No Response	No Response	No Response
Ball State (Zembower)	No Response	No Response	No Response	No Response
Bowling Green (Hayward)	No Response	No Response	No Response	No Response
Buffalo (Mauck)	No Response	No Response	No Response	No Response
Central Florida (Greenwood)	No Response	No Response	No Response	No Response
Central Michigan (Batcheller)	Do not know amount. Fall Semester Spring Semester	School of Music	None	50%
Eastern Michigan (Boerma)	No Response	No Response	No Response	No Response
Kent State (Aho)	No Response	No Response	No Response	No Response
Marshall (Barnett)	\$4,000 Fall Semester Spring Semester	Athletic Band and Dept. of Music budgets.		25%
Miami (Shaffer)	\$9,000 Fall Semester	School of Music	No Response	100% in the fall

Continued

Table 14: Part II. Graduate Assistant(s): GTA #3 Demographics (Cont.)

	Annual stipend (amount): the duty term(s) for the above amount	What department funds position?	Other positions (public school and collegiate): school, location, years of service	What percentage of your GTA's total time is dedicated to marching band?
Northern Illinois (Stoffel)	No Response	No Response	No Response	No Response
Ohio University (Suk)	No Response	No Response	No Response	No Response
Toledo (Stumbo)	No Response	No Response	No Response	No Response
Western Michigan (Montgomery)	No Response	No Response	No Response	No Response

Table 14: Part II. Graduate Assistant(s): GTA #3 Demographics (Cont.)

	Name:	Years of service in this position:	Degree(s) Held/Pursuing
Akron (Karriker)	No Response	No Response	No Response
Ball State (Zembower)	No Response	No Response	No Response
Bowling Green (Hayward)	No Response	No Response	No Response
Buffalo (Mauck)	No Response	No Response	No Response
Central Florida (Greenwood)	No Response	No Response	No Response
Central Michigan (Batcheller)	No Response	No Response	No Response
Eastern Michigan (Boerma)	No Response	No Response	No Response
Kent State (Aho)	No Response	No Response	No Response
Marshall (Barnett)	No Response	No Response	No Response
Miami (Shaffer)	Chris Miller	No Response	BM/ BME MM/MA (Pursuing)
Northern Illinois (Stoffel)	No Response	No Response	No Response
Ohio University (Suk)	No Response	No Response	No Response
Toledo (Stumbo)	No Response	No Response	No Response
Western Michigan (Montgomery)	No Response	No Response	No Response

Table 15: Part II. Graduate Assistant(s): GTA #4 Demographics

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Akron (Karriker)	No Response	No Response	No Response	No Response
Ball State (Zembower)	No Response	No Response	No Response	No Response
Bowling Green (Hayward)	No Response	No Response	No Response	No Response
Buffalo (Mauck)	No Response	No Response	No Response	No Response
Central Florida (Greenwood)	No Response	No Response	No Response	No Response
Central Michigan (Batcheller)	No Response	No Response	No Response	No Response
Eastern Michigan (Boerma)	No Response	No Response	No Response	No Response
Kent State (Aho)	No Response	No Response	No Response	No Response
Marshall (Barnett)	No Response	No Response	No Response	No Response
Miami (Shaffer)	\$9,000 Fall Semester Spring Semester	Athletic Department	No Response	100% in the Fall

Continued

Table 16: Part II. Graduate Assistant(s): GTA #4 Demographics (Cont.)

	Annual stipend (amount): the duty term(s) for the above amount.	What department funds position?	Other positions (public school and collegiate): school, location, years of service.	What percentage of your GTA's total time is dedicated to marching band?
Northern Illinois (Stoffel)	No Response	No Response	No Response	No Response
Ohio University (Suk)	No Response	No Response	No Response	No Response
Toledo (Stumbo)	No Response	No Response	No Response	No Response
Western Michigan (Montgomery)	No Response	No Response	No Response	No Response

Table 16: Part II. Graduate Assistant(s): GTA #4 Demographics (Cont.)

	Number of student staff members.	Number of paid student staff members.	Method of payment/number of students.	Designated positions available on your student staff.	Number of students assigned to each position.	Are any student staff non-marching members?	Non-marching staff positions.
Akron (Karriker)	7	7	Hourly Wage 7	Librarian(s) Uniform Inventory Personnel Uniform Distribution Personnel Instrument Distribution Personnel Audio Visual Technician(s) Equipment Manager(s)	No Response	Yes	We usually have two students on band staff that are no longer marching members.
Ball State (Zembower)	4	4	Hourly Wage 4	Librarian(s) Uniform Inventory Personnel Uniform Distribution Personnel	2 1 1	No	
Bowling Green (Hayward)	9	3	Hourly Wage 3	Secretary(ies) Librarian(s) Uniform Inventory Personnel	3 3 3	Yes	Librarians, 1 uniform person.
Buffalo (Mauck)	6	6	Band Scholarship 6	Librarian(s) Uniform Inventory Personnel Uniform Distribution Personnel	No Response	No	

Continued

Table 17: Part III. Student Staff

	Number of student staff members.	Number of paid student staff members.	Method of payment/number of students.	Designated positions available on your student staff.	Number of students assigned to each position.	Are any student staff non-marching members?	Non-marching staff positions.
Buffalo (Mauck), Cont.				Instrument Distribution Personnel Audio Visual Technician(s) Equipment Manager(s) Web Master(s)			
Central Florida (Greenwood)	30	2	Hourly Wage 2	Librarian(s). All other duties are completed by KKPsi and TBS.	No Response	Yes	Sometimes a librarian might not march. It is generally expected that they would.
Central Michigan (Batcheller)	2	2	Hourly Wage 2	No Response	No Response	No Response	No Response
Eastern Michigan (Boerma)	5	5	Combination of: Band Scholarship Hourly Wage Stipend	Secretary(ies) Librarian(s) Uniform Inventory Personnel Uniform Distribution Personnel Equipment Manager(s)	1 1 1 1 2	Yes	All of our student staff are responsible for both marching band and concert band items. For example the uniform person handles marching and concert uniforms.

Continued

Table 17: Part III. Student Staff

	Number of student staff members.	Number of paid student staff members.	Method of payment/number of students.	Designated positions available on your student staff.	Number of students assigned to each position.	Are any student staff non-marching members?	Non-marching staff positions.
Kent State (Aho)	10	10	Stipend 10	Secretary(ies) Librarian(s) Uniform Inventory Personnel Instrument Distribution Personnel Audio Visual Technician(s) Equipment Manager(s) Seamstress/Tailor Field Commander	1 1 2 1 1 1 1 2	Yes	1 Secretary, 1 AV, and 1 equipment.
Marshall (Barnett)	0	None		N/A	N/A	N/A	N/A
Miami (Shaffer)	None	N/A	N/A	N/A	N/A	N/A	N/A
Northern Illinois (Stoffel)	No Response	4	Hourly Wage 4	Librarian(s) Equipment Manager(s)	2 2	No	
Ohio University (Suk)	18	0		Librarian(s) Uniform Inventory Personnel Instrument Distribution Personnel Web Master(s) Manager	3 5 5 1 3	Yes	The managers do not march.

Continued

Table 17: Part III. Student Staff

	Number of student staff members.	Number of paid student staff members.	Method of payment/number of students.	Designated positions available on your student staff.	Number of students assigned to each position.	Are any student staff non-marching members?	Non-marching staff positions.
Toledo (Stumbo)	No Response	5	Stipend 5	Secretary(ies) Librarian(s)	4 1	Yes	Secretarial
Western Michigan (Montgomery)	17	12	Stipend 12	Librarian(s) Uniform Inventory Personnel Uniform Distribution Personnel Equipment Manager(s) Web Master(s) Senior Assistant Office Assistants	1 1 1 4 1 1 3	Yes	Librarian

Table 17: Part III. Student Staff

	Please indicate the status of your marching band arranger(s).	Name of Arranger: Professional (not affiliated with university).	Years of service with your marching band.	Name of Arranger: University Faculty (affiliated with university).	Years of service with your marching band.	Name of Arranger: University student/Other.	Years of service with your marching band.
Akron (Karriker)	University Faculty (It's me!)			Galen S. Karriker	6		
Ball State (Zembower)	Professional	Roy Mitchell Fred Kesner	3 (part-time) 2 (part-time)	Les Taylor	2 (Full-time), 3 (Part-time)		
Bowling Green (Hayward)	University Faculty			Ryan Nowlin	3		
Buffalo (Mauck)	Professional	W. Roy Mitchell Dr. Gary Ziek Jerry Kelsi	3 3 1				
Central Florida (Greenwood)	Professional University Faculty	Ken Dye Chris Sharp Tom Wallace	8 10 10	R.. Greenwood Ron Ellis	16 12		
Central Michigan (Batcheller)	Professional University Faculty University Student	Larry Kerchner, Roland Barrett Frank Dorritte Jeremy Prachard	1 4 1 2	James Batcheller Andrew Spencer	4 2	Mike Bruce Tom Mocny	2 1
Eastern Michigan (Boerma)	University Faculty			Scott Boerma Mark Waymire	4 2		
Kent State (Aho)	Professional	Ken McCoy Charles Wright	3 1				

Continued

Table 18: Part IV. Marching Band Arrangers

	Please indicate the status of your marching band arranger(s).	Name of Arranger: Professional (not affiliated with university).	Years of service with your marching band.	Name of Arranger: University Faculty (affiliated with university).	Years of service with your marching band.	Name of Arranger: University student/Other.	Years of service with your marching band.
Marshall (Barnett)	University Faculty			Steve Barnett	2		
Miami (Shaffer)	University Faculty			David Shaffer	28		
Northern Illinois (Stoffel)	Professional University Faculty	John Carreira	2	Larry Stoffel Margarite Ortega David Woodley	6 4 6		
Ohio University (Suk)	Professional University Student	George Brozak Matt Brunner Mike Voytek Scott Coffey	12 9 7 9				
Toledo (Stumbo)	University Faculty			Brant Karrick	10		
Western Michigan (Montgomery)	Professional University Student	Larry Clark Scott Lubaroff	6 1			Matt Westgate	1

Table 18: Part IV. Marching Band Arrangers

	Marching band music used for the 2003 Season.	Approximate percentages of arranged vs. stock charts.	Percentage	Why do you use custom arrangements for marching band?	Why do you use stock arranged music?
Akron (Karriker)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	80 20 75 25	I enjoy arranging for the band to address current trends in popular music.	There are many great arrangements that fit particular needs for time constraints in rehearsal and preparation, etc.
Ball State (Zembower)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	50 50 10 90	Arrangements tend to be much more interesting for both myself in teaching the music and especially for the students in liking and playing it for long periods of time.	Easy access in ordering and listening to how the music goes, what quality or difficulty is from the CDs.
Bowling Green (Hayward)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	90 10 10 90	Custom arrangements allow us to tailor the music to the unique sound of the band and to enhance the band's strengths. They are also tailored to each special theme of each show.	
Buffalo (Mauck)	100% specially arranged music			Yes	

Continued

Table 19: Part IV. Marching Band Music

	Marching band music used for the 2003 Season.	Approximate percentages of arranged vs. stock charts.	Percentage	Why do you use custom arrangements for marching band?	Why do you use stock arranged music?
Central Florida (Greenwood)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	80 20 100	Better arrangements that fit the band or show idea.	Some are good enough for a particular show.
Central Michigan (Batcheller)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	80 20 60 40	Because the vast majority of stock arrangements are best suited for younger less experienced groups. We employ arrangers to provide music that is challenging, innovative, and specifically suited to our performance style.	There is a good deal of music available that is well suited for short breaks, timeouts, cheers, etc. It is cost effective to do so.
Eastern Michigan (Boerma)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	98 2		
Kent State (Aho)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	80 20 15 85	We do a new show for every home game, and our shows are theme oriented making custom arrangements more appropriate to the time field constraints. They also	If they are good arrangements and fit stands or field use we will use them.

Continued

Table 19: Part IV. Marching Band Music

	Marching band music used for the 2003 Season.	Approximate percentages of arranged vs. stock charts.	Percentage	Why do you use custom arrangements for marching band?	Why do you use stock arranged music?
Kent State (Aho), Cont.				address strengths and weaknesses of our ensemble. We can control the quality by using reputable arrangers.	
Marshall (Barnett)	100% specially arranged music.			I like it better.	
Miami (Shaffer)	100% specially arranged music.	N/A	N/A	I write the arrangements for the strengths of the organization.	No Response
Northern Illinois (Stoffel)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	35 65 35 65	We can better tailor parts to our instrumentation and skill levels.	Convenience: we learn a new show every game with limited rehearsal time. We had 7 home games this year.
Ohio University (Suk)	100% specially arranged music.			The band has always performed original charts, and that's what the students and the alumni expect.	
Toledo (Stumbo)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	80 20 70 30	Previous director was an arranger/composer. Arrangements suited to band.	Some arrangements are solid and readily available.
Western Michigan (Montgomery)	A combination of specially arranged and stock music.	Specially arranged show music. Stock arranged show music. Specially arranged stands music. Stock arranged stands music.	80 20 90 10	Best suits musical demands of the ensemble and are normally higher quality and custom to a particular show.	Less expensive and work for certain shows.

Table 19: Part IV. Marching Band Music

	Who staffs this position?	How is the marching band announcer chosen?	Are there any traditions concerning who the marching band announcer is, how they are selected, and how long they remain in the position?	Does the marching band announcer travel with the band?
Akron (Karriker)	Stadium Football Announcer (provided by Athletic Department).	Announcer has been with band for 20 plus years and is currently a member of the Department of Communications in the College of Fine and Applied Arts.		Yes
Ball State (Zembower)	Volunteer position.	This person has done this job for 20 years (13 before I got here). He was asked to do this by the director of bands (who is still here) and because he knows how the gig goes and he does a great job, I continue to use him for ease of worry on me. Plus, he is an administrator with the university.	No	No
Bowling Green (Hayward)	Band Announcer (provided by Band Department). Volunteer position	Director invitation, member of the voice faculty.	No	Yes
Buffalo (Mauck)	Stadium Football Announcer (provided by Athletic Department).		No	No
Central Florida (Greenwood)	Band Announcer (provided by Band Department).	The announcer is the assistant director.	No	Yes

Continued

Table 20: Part V. Marching Band Announcer: General Information

	Who staffs this position?	How is the marching band announcer chosen?	Are there any traditions concerning who the marching band announcer is, how they are selected, and how long they remain in the position?	Does the marching band announcer travel with the band?
Central Michigan (Batcheller)	Band Announcer (provided by Band Department). Volunteer position..	He has been doing it for 30 years. He was selected originally because he was on faculty of the Speech and Dramatic Arts dept. And volunteer for the position.	Yes, this guy is a tradition. He has been the announcer as of 2003 for 29 years. He has become an institution at CMU football games.	Yes
Eastern Michigan (Boerma)	Band Announcer (provided by Band Department).	The announcer has had a long history of participation with the marching band. He began announcing for the band while he was a professor in the communication and theater department.	He as been with us so long that we can't describe the selection process.	Yes He travels to all away games with the marching band.
Kent State (Aho)	Stadium Football Announcer (provided by Athletic Department). Paid position (out of Athletic Department budget).	Whomever the stadium announcer is serves the as band announcer as well.	No	No The Band Director.
Marshall (Barnett)	Band Announcer (provided by Band Department). Volunteer position.	I asked them.	No	Yes
Miami (Shaffer)	Band Announcer (provided by Band Department).	Lee Suman has been the "voice" of the MUMB for 19 years.	No Response	Yes

Continued

Table 20: Part V. Marching Band Announcer: General Information

	Who staffs this position?	How is the marching band announcer chosen?	Are there any traditions concerning who the marching band announcer is, how they are selected, and how long they remain in the position?	Does the marching band announcer travel with the band?
Northern Illinois (Stoffel)	Band Announcer (provided by Band Department). Volunteer position.	Default. We have had a hard time finding a quality, lasting person. This year we settled on our boss, and he's been doing a great job.	No	Yes - whenever possible. If our announcer cannot travel, we either use one of our conductors (director or grad assistant) as road announcer.
Ohio University (Suk)	Band Announcer (provided by Band Department). Volunteer position.	Auditions from members of the student body.	No	Yes
Toledo (Stumbo)	Paid position (out of Athletic Band budget).	Has been affiliated with the band for 9 years.	No	Yes
Western Michigan (Montgomery)	Band Announcer (provided by Band Department). Volunteer position.	Ability and Experience.	No	Yes

Table 20: Part V. Marching Band Announcer: General Information

	Does the marching band announcer rehearse with the band?	Does the marching band announcer perform for indoor concerts?	Who writes the marching band announcer's script?
Akron (Karriker)	Yes; Announcer usually rehearses with the band on either a Friday before game day, or during game day rehearsals. Sometimes, however, he is not available and is quite capable of announcing without rehearsals as he is located on the front sideline and available to receive cues for announcements.	Yes; Annual Bandorama Concert featuring Symphonic, Concert, and Marching Band. Announcer provides announcements for every number performed giving added program information etc.	Director of Athletic Bands with assistance from Director of Bands for all Symphonic and Concert Band related scripts as well as the entire script.
Ball State (Zembower)	No	No	I write the script and give this to him about 2 days before a home game for him to look at it and ask any questions before game day.
Bowling Green (Hayward)	Yes; last rehearsal each before each performance.	Yes	Director, Assistant Director, or grad. Assistant.
Buffalo (Mauck)	No	No	Director of Athletic Bands.
Central Florida (Greenwood)	Yes	No	Director and Assistant director.
Central Michigan (Batcheller)	Yes	Yes	He does.
Eastern Michigan (Boerma)	Yes; The day before the game or performance our announcer rehearses with the band at the end of rehearsal for about 45 minutes. Basically just for the final show run-throughs of the day.	No; The announcer used to announce our annual Bandorama concert. Due to past years conflict with the date he was unable to attend so Scott Boerma has filled in as the announcer.	Scott Boerma and Band Administrator Amy Wagner.

Continued

Table 21: Part V. Marching Band Announcer: Duties

	Does the marching band announcer rehearse with the band?	Does the marching band announcer perform for indoor concerts?	Who writes the marching band announcer's script?
Kent State (Aho)	No; Would like to have had rehearsal time with announcer, however we were fortunate to have a very competent announcer.	No; Would have liked to.	Director of Athletic Bands and Field Commanders.
Marshall (Barnett)	Yes	No; We do not perform indoors.	The announcers collaborate with the band director on the script.
Miami (Shaffer)	Yes	Yes	Band Staff
Northern Illinois (Stoffel)	No; If a show requires extra interaction, then yes.	Yes; An announcer will perform at concerts, but scheduling usually means we tag team announce between conductors.	The marching band Director.
Ohio University (Suk)	Yes; Once per week, usually on Saturday morning.	Yes	The announcer.
Toledo (Stumbo)	Yes	Yes	Director with Announcer.
Western Michigan (Montgomery)	Yes; Dress Rehearsal only.	Yes; acts as emcee for season in review concert.	Director and Grad. Assistants.

Table 21: Part V. Marching Band Announcer: Duties

	Title of this position:	List the primary duties for this position during the 2003 marching season.	Describe/Comment amount and source of payment.
Akron (Karriker)	Color Guard Advisor	Develop routines for all halftime performances and instruct the members of the color guard.	No Response
Ball State (Zembower)	Auxiliary Advisor	Instruct auxiliary/teach routine during sectional rehearsals (2 days/wk) and during one full ensemble rehearsal. Composes routine for specific pieces during performance season (other routines composed by student captains Composes routine for specific pieces during performance season (other routines composed by student captains.	\$3,000 for the season (August through November).
Bowling Green (Hayward)	No Response	No Response	No Response
Buffalo (Mauck)	No Response	No Response	No Response
Central Florida (Greenwood)	Color Guard Instructor	Create and teach routines.	Yes; band budget
Central Michigan (Batcheller)	Color Guard Designer	Design and choreograph 3 half-time shows, pre-game Supervise Instruction.	2,500 for season funded by school of music.
Eastern Michigan (Boerma)	Color Guard Equipment/Writer	Write equipment work for the color guard season.	New position in 2004 to assist our band administrator with the color guard. Administrator previously wrote the equipment work for the guard. Paid \$4,000 for 3 complete half-time show from the marching band budget.
Kent State (Aho)	Color Guard Instructor	Supervise color guard, choreograph drill and flag routines, coordinate sewing of flags.	\$2,500 per year funded by Athletic Band Budget.

Continued

Table 22: Part VI. Supplemental Staff Positions: Color Guard

	Title of this position:	List the primary duties for this position during the 2003 marching season.	Describe/Comment amount and source of payment.
Marshall (Barnett)	Color Guard Instructor	Supervise and instruct the color guard.	\$4,000 per year funded by the Athletic Band budget.
Miami (Shaffer)	No Response	No Response	No Response
Northern Illinois (Stoffel)	Color Guard Instructor	Write and teach flag routines, teach marching, keep attendance records.	Athletic Bands budget
Ohio University (Suk)	No Response	No Response	No Response
Toledo (Stumbo)	Flag Advisor	Develop and teach routines.	\$1,500 from Band Budget.
Western Michigan (Montgomery)	No Response	No Response	No Response

Table 22: Part VI. Supplemental Staff Positions: Color Guard

	Title of this position:	List the primary duties for this position during the 2003 marching season.	If this is a paid position describe/comment amount and source of payment.
Akron (Karriker)	No Response	No Response	No Response
Ball State (Zembower)	No Response	No Response	No Response
Bowling Green (Hayward)	Twirling Advisor	instructing and organizing twirlers	Not paid (to be paid beginning with 2005 season).
Buffalo (Mauck)	No Response	No Response	No Response
Central Florida (Greenwood)	Majorette Instructor	Create routines and teach to students.	Yes; band budget
Central Michigan (Batcheller)	No Response	No Response	No Response
Eastern Michigan (Boerma)	No Response	No Response	No Response
Kent State (Aho)	Twirling Advisor	Supervise twirlers, choreograph drill and twirling routines, coordinate uniform and prop production.	\$2,500 per year funded by Athletic Band Budget
Marshall (Barnett)	Majorette Instructor	Supervise and instruct the majorettes and feature twirlers.	\$4,000 per year funded by the Athletic Band budget.
Miami (Shaffer)	No Response	No Response	No Response
Northern Illinois (Stoffel)	No Response	No Response	No Response

Continued

Table 23: Part VI. Supplemental Staff Positions: Twirlers

	Title of this position:	List the primary duties for this position during the 2003 marching season.	If this is a paid position describe/comment amount and source of payment.
Ohio University (Suk)	No Response	No Response	No Response
Toledo (Stumbo)	No Response	No Response	No Response
Western Michigan (Montgomery)	No Response	No Response	No Response

Table 23: Part VI. Supplemental Staff Positions: Twirlers

	Title(s):	List the primary duties for this position during the 2003 marching season.	Comment amount and source of payment.
Akron (Karriker)	No Response	No Response	No Response
Ball State (Zembower)	Percussion Instructor/Arranger	Instruct drum line/teach music during sectional rehearsals (2 days/week) and during full ensemble rehearsals (2-3 days/wk) Arrange all music performed by band during season	\$3,000 for the season (August through November); this comes from the School of Music budget through the band department
Bowling Green (Hayward)	Percussion Instructor	Teaching and organizing drum line	Band budget, \$30 per hour of instructional time
Buffalo (Mauck)	Percussion Technician Percussion Caption Head	Rehearsal Instruction	Yes
Central Florida (Greenwood)	Percussion Instructor	Write percussion parts to all music, two weekly sectionals with drum line, attend all rehearsals and performances with marching band	Yes, from marching band budget
Central Michigan (Batcheller)	No Response	No Response	No Response
Eastern Michigan (Boerma)	Percussion Instructor Percussion Assistant	Auditioning student for drum line Teaching and rehearsing the drum line	This is the professor of percussion at EMU
Kent State (Aho)	Percussion Instructor	Coordinate drum line. Create drum parts when necessary.	\$2,500 per year funded by Athletic Band Budget. This position should not have existed; the percussion graduate teaching assistant usually fills the position. The School of Music should fund this position. Since we did not

Continued

Table 24: Part VI. Supplemental Staff Positions: Percussion

	Title(s):	List the primary duties for this position during the 2003 marching season.	Comment amount and source of payment.
Kent State (Aho), Cont.			have a percussion GTA it was deemed necessary to go outside the university for help
Marshall (Barnett)	Marching Percussion Instructor	Supervises and instruct the marching percussion section.	This person is a member of the Dept. of Music Faculty and is part of their load.
Miami (Shaffer)	No Response	No Response	No Response
Northern Illinois (Stoffel)	Drum line Instructor	Write and teach cadences, custom drum parts whenever possible, teach marching, keep attendance records.	Athletic Bands budget.
Ohio University (Suk)	No Response	No Response	No Response
Toledo (Stumbo)	No Response	No Response	No Response
Western Michigan (Montgomery)	Percussion Coordinator Drum line Instructor Drum line Instructor	Arranging, teaching, coordinating drum line instruction. Teach drum line. Teach drum line.	\$3,500 per season from Band Budget. \$2,000 per season from Band Budget. \$1,500 per season from Band Budget.

112 **Table 24:** Part VI. Supplemental Staff Positions: Percussion

	Title of this position:	List the primary duties for this position during the 2003 marching season.	Describe/comment amount and source of payment.
Akron (Karriker)			
Ball State (Zembower)			
Bowling Green (Hayward)			
Buffalo (Mauck)	Visual Caption Head Drill Technician	Design and instruct visual coordination. Coordinate visual staff. Assist in implementation of drill pedagogy. Assist in elements of marching basics.	
Central Florida (Greenwood)	Dance Instructor	Create choreography and teach to students. Attend 3 rehearsals per week.	Yes: from band budget (state e&g account).
Central Michigan (Batcheller)	Drill Designer Student Guard Instructors (2)	Write 3 half-time shows. Run Sectionals.	\$2,000 per show, funded by school of music. \$500 a piece, funded by school of music
Eastern Michigan (Boerma)	Drill Writer	Write 3 complete field shows for the marching band.	This is a job we will eliminate for the 2005 season. Mark Waymire will now be writing the marching band drill. In 2003 the writer was paid \$1,500 per show from the marching band budget.
Kent State (Aho)			
Marshall (Barnett)	Dance Team Instructor	Supervise and instruct the dance team during football and basketball seasons.	\$5,000 per year funded by the Athletic Band budget.

Continued

Table 25: Part VI. Supplemental Staff Positions: Other

	Title of this position:	List the primary duties for this position during the 2003 marching season.	Describe/comment amount and source of payment.
Miami (Shaffer)	No response	No Response	No response
Northern Illinois (Stoffel)	The Silverettes Instructor (dance line)	Write and teach dance routines, teach marching, keep attendance records.	Athletic Bands budget.
Ohio University (Suk)			
Toledo (Stumbo)	Dance Team Advisor	Develop and teach routines.	\$3,000 from band budget for both football and basketball seasons.
	Drill Writer	Wrote drill for 5 shows	\$3,000 from band budget.
Western Michigan (Montgomery)	Visual Coordinator	Designing and teaching all auxiliary routines (color guard and twirler).	\$4,500 per season from band budget.

Table 25: Part VI. Supplemental Staff Positions: Other

	Who has direct supervision of the Director of Athletic Bands?	Who evaluates the Director of Athletic Bands?	What is the Director of Athletic Bands' teaching contract?	Frequency of evaluation.	Evaluation process.	Comment.
Akron (Karriker)	Director of Bands Director of School of Music	Director of Bands and Director of School of Music	9 month contract with a one month additional supplemental in August. Payment for August is the same as 1/9th of the 9-month annual contract.			Evaluation provided includes letter addressing student evaluations and comments and additional support and/or criticism based on in-person observation of rehearsals and performances, etc. This process has been reduced significantly after completion of the retention, promotion, and tenure process.
Ball State (Zembower)	Director of Bands	Director of Bands	(Tenure-track)	Once a semester during Fall season.	Observation of a rehearsal.	Being pre-tenured, evaluations are required in at least one class each semester; the director of bands observes me at least once during the Fall season during rehearsal (required), but honestly, he attends every home football game and observes/evaluates me from the first minute to the last minute of the day in how the band performs, conducts themselves in behavior, selection of music and execution of drill, etc.

Continued

Table 26: Part VII. Supervision and Evaluation of the Director of Athletic Bands

	Who has direct supervision of the Director of Athletic Bands?	Who evaluates the Director of Athletic Bands?	What is the Director of Athletic Bands' teaching contract?	Frequency of evaluation.	Evaluation process.	Comment.
Bowling Green (Hayward)	Director of School of Music	Music Education Department Chair	Tenure track, subject to 3 year reviews until tenure is granted.	2-4 times per year.	Director of Bands, Music Education Department Chair.	
Buffalo (Mauck)	Director of Student Life	Director of Student Life	12 months	Annual		
Central Florida (Greenwood)	Director of Bands	Director of Bands and Director of School of Music	12 months	Once a year.		The Director of Bands is the Director of Athletic Bands in 2003.
Central Michigan (Batcheller)	Director of Bands	Re-appointment Tenure promotion process. Evaluation goes through school of music personnel committee to the director of school of music, college of communication and fine arts personnel committee, then to the Dean of CCFA, to the provost, then to the president, finally to the board of trustees.	Prior to tenure 2-year contract followed by a series of 1 year appointments toward tenure that happens in the 5 or 6 year.	Annually through tenure.		Post tenure evaluation is made every 4 years.

Continued

Table 26: Part VII. Supervision and Evaluation of the Director of Athletic Bands

	Who has direct supervision of the Director of Athletic Bands?	Who evaluates the Director of Athletic Bands?	What is the Director of Athletic Bands' teaching contract?	Frequency of evaluation.	Evaluation process.	Comment.
Kent State (Aho)	Director of Bands Athletic Department	Director of Bands, Director of School of Music, Student Evaluations at the end of the semester	9 month contract with a one month additional supplemental in August. Payment for August is the same as 1/9th of the 9-month annual contract.		Student evaluations and retention, promotion, and tenure process described above.	Many times not really sure who was evaluating. Also went through evaluations with Faculty Advisory Committee.
Marshall (Barnett)	Director of School of Music	Director of School of Music	12 months	Once per year.	Evaluation Process* same as other tenure track faculty.	
Miami (Shaffer)	Director of School of Music	Director of School of Music	1 year	N/A	N/A	Under the terms of my contract, I am not subject to the evaluation process for full-time faculty.
Northern Illinois (Stoffel)	Director of School of Music	Director of School of Music				
Ohio University (Suk)	Director of School of Music	Director of School of Music	1 Year	Annually	Peer-process through School of Music.	

Continued

Table 26: Part VII. Supervision and Evaluation of the Director of Athletic Bands

	Who has direct supervision of the Director of Athletic Bands?	Who evaluates the Director of Athletic Bands?	What is the Director of Athletic Bands' teaching contract?	Frequency of evaluation.	Evaluation process.	Comment.
Toledo (Stumbo)	Director of School of Music	Director of School of Music	3 years	Yearly		Currently, the Director of Bands covers the duties of the Director of Athletic Bands. When the position is filled, the Director of Athletic Bands will be evaluated yearly based upon level of band performance, retention and recruitment, and general effectiveness.
Western Michigan (Montgomery)	Director of Bands	Director of Bands	12 months	1 per year	Observation and Conference.	Of course, every performance is an evaluation, but there is generally 1 formal evaluation/observation per year.

200 **Table 26:** Part VII. Supervision and Evaluation of the Director of Athletic Bands

	Director of Athletic Bands.	Assistant Director.	Graduate Assistant.	Funding Outside Help.
Akron (Karriker)	100% School of Music.	N/A	100% School of Music	Funding for the marching band comes from the Extracurricular Activities Fund. This campus fund supports all student organizations on campus with monies recovered from fees assessed to each student during the semester.
Ball State (Zembower)	100% School of Music.	100% School of Music (my title is actually Assistant Director of Bands).	100% School of Music	School of Music.
Bowling Green (Hayward)	100% School of Music.	100% School of Music	Combination of School of Music and Athletic Department 75% SOM, 25% Athletics.	Marching band budget through College of Musical Arts and Student Affairs.
Buffalo (Mauck)	Division of Student Affairs.	Division of Student Affairs	Division of Student Affairs.	Combination of Student Life and Athletics.
Central Florida (Greenwood)	100% School of Music.	N/A	N/A	Assistant Director, Graduate Assistant, Percussion Instructor, Color Guard Instructor, Majorette Instructor, Dance Instructor are funded from marching band state E&G account.
Central Michigan (Batcheller)	100% School of Music	100% School of Music.	100% School of Music.	School of Music/ There is an annual Provost allocated fund of \$20,000 to bands.
Eastern Michigan (Boerma)	100% School of Music.	100% School of Music.	100% School of Music.	Marching Band Budget.

Continued

Table 27: Part VIII. Source of Salary Funding

	Director of Athletic Bands.	Assistant Director.	Graduate Assistant.	Funding Outside Help.
Kent State (Aho)	Combination of School of Music and Athletic Department 43% SOM, 57% Athletics.	N/A	N/A	The contracted help, from outside the University, are paid from the Athletic Band Budget. Our outside help consists of twirler, flag, and percussion advisors. (The percussion advisor is historically the graduate teaching assistant from the percussion studio. However, three out of the last four years there has been no percussion GTA. This has made it necessary to hire outside help and use Athletic Band Budget funds to pay). Previous directors did not have twirling or flag advisors. Those sections relied on student leadership.
Marshall (Barnett)	100% School of Music.	N/A	100% School of Music.	We get no money from the athletic department!
Miami (Shaffer)	100% School of Music.	100% School of Music	Combination of School of Music and Athletic Department 90% SOM, 10% Athletics	Paid through the budget of the band
Northern Illinois (Stoffel)	100% School of Music.	Athletic Bands budget, supplemented by School of Music if extra duties are assigned.	Athletic Bands budget, supplemented by School of Music if extra duties are assigned.	Athletic Bands budget.
Ohio University (Suk)	100% School of Music.		100% School of Music.	
Toledo (Stumbo)	100% School of Music.	100% School of Music.	100% School of Music.	Monies come from the band budget.
Western Michigan (Montgomery)	100% School of Music.	N/A	100% School of Music.	Band Budget.

Table 27: Part VIII. Source of Salary Funding

	Source from which money is drawn.	Budget amount.	Total marching band budget.	Dates/Amount of budget increases.	Dates/Amounts of budget cuts.
Akron (Karriker)	University General Fund	\$25,000	\$25,000	Summer of 2004 - from 20,000 annual to 25,000	
Ball State (Zembower)	School or Department of Music.	\$10,000	\$10,000	This was under the director of bands before my position was created and I was hired 7 years ago; I do know that there has not been any budget increases in the 7 years I have been here.	No cuts have been given (as best to my knowledge).
Bowling Green (Hayward)	University General Fund. School or Department of Music.	\$51,000 \$10,000	\$61,000, \$10,000 of which is held for contingency, such as post-season basketball.	No Response	No Response
Buffalo (Mauck)			\$78,000	None	None
Central Florida (Greenwood)	University General Fund. Athletic Department (Not including conference championship game bowl trip). Concessions	\$220,000 \$80,000 \$17,000	\$317,000	\$220 (1995)	\$25,000 (2001)

Continued

Table 28: Part IX. 2003 Marching Band Budget

	Source from which money is drawn.	Budget amount.	Total marching band budget.	Dates/Amount of budget increases.	Dates/Amounts of budget cuts.
Central Michigan (Batcheller)	University General Fund. School or Department of Music. Funds raised by alumni, friends or university development. Athletic Department (not including conference championship game bowl trip). College of Communication and Fine Arts.	\$20,000 \$201,833 \$1,500 \$10,000 \$25,000	\$233,333	N/A	N/A
Eastern Michigan (Boerma)	University General Fund. School or Department of Music.	\$30,000 \$122,454.44	\$152,454.44	None	None
Kent State (Aho)	School or Department of Music.	\$75,000	\$75,000	None	None
Marshall (Barnett)	Student Activity Fund and a small percentage of state money.	\$110,000	\$110,000 (this includes funding basketball pep band, tournaments and dance team.	There has not been an increase in the last 2 years.	We have been cut 15% in the last two years as mandated by the state.
Miami (Shaffer)	University General Fund. Funds raised by alumni, friends or university development.	\$50,000 \$5,000	\$55,000	N/A	N/A
Northern Illinois (Stoffel)	School or Department of Music. Funds raised by the band (indoor concerts, parades, etc.). Funds raised by alumni, friends or university development.	\$59,000 \$10,000 \$5,000	\$74,000	No Response	No Response

Continued

Table 28: Part IX. 2003 Marching Band Budget

	Source from which money is drawn.	Budget amount.	Total marching band budget.	Dates/Amount of budget increases.	Dates/Amounts of budget cuts.
Ohio University (Suk)	School or Department of Music.	\$59,000	\$59,000	\$2,000 (1998)	None
	Funds raised by the band (indoor concerts, parades, etc.).	\$10,000		\$24,000 (2000)	
Toledo (Stumbo)	Student Fees.	\$161,000	\$161,000	None	None
Western Michigan (Montgomery)	University General Fund.	\$58,000	\$83,500	None	\$10,000
	Funds raised by the band (indoor concerts, parades, etc.).	\$10,000			From fiscal year 2003 to fiscal year 2004.
	Funds raised by alumni, friends or university development	\$2,500			
	President's Account (for away travel).	\$10,000			
	Merchandise Sales.	\$3,000			

Table 28: Part IX. 2003 Marching Band Budget

	Travel to conference championships or bowl games?	Source of travel funds for conference championship.	Source of travel funds for bowl game: comments.	Travel to non-athletic performance(s)?	Destination(s).	Funding source for travel.
Akron (Karriker)	No	N/A	N/A	Yes	Numerous away-games, professional football games, and high school band shows.	Funded by the host organization - including bus costs, hotel (if applicable), and meals for the band members and staff.
Ball State (Zembower)	No	N/A	N/A	No		
Bowling Green (Hayward)	Yes	Student Affairs and Band budget. Total Budget: N/A game was at BGSU.	Student Affairs and Band budget. Total Budget: 2003 Motor City Bowl \$20,276.35.	Yes	Cleveland Browns, Cincinnati Bengals games. Miscellaneous band festivals.	Cleveland Browns. Cincinnati Bengals.
Buffalo (Mauck)	Yes	Athletics	N/A	Yes	(4) High school band competitions.	Band budget.
Central Florida (Greenwood)	No	N/A	N/A	Yes	Bands of America contest; performance in exhibition. St. Petersburg and Florida Band Masters Association marching festival in Orlando.	Marching band budget from State e&g account \$8,000.

Continued

Table 29: Part XVII. Travel Fund/Budget

	Travel to conference championships or bowl games?	Source of travel funds for conference championship.	Source of travel funds for bowl game: comments.	Travel to non-athletic performance(s)?	Destination(s).	Funding source for travel.
Central Michigan (Batcheller)	N/A	N/A	N/A	Yes	Midland Marching Band Showcase/ Oct. 2003.	School of Music \$1,250.
Eastern Michigan (Boerma)	No	N/A	N/A	Yes,	Bands of America Exhibition, Sept. 27, 2003.	Marching Band Budget \$6,000
Kent State (Aho)	No	N/A	N/A	No		
Marshall (Barnett)	Yes	No Response	Athletic Dept. \$55,000 We could only take a 50 piece pep band to Fort Worth, TX	Yes	We perform in exhibition at high school marching contests.	Athletic Band budget \$75,000.
Miami (Shaffer)	Yes	Athletics I do not know what the exact costs are since I am not responsible for the funding.	Athletics I do not know what the exact costs are since I am not responsible for the funding.	Yes	Macy's Thanksgiving Day Parade.	University: \$75,000 Students: \$25,000

Continued

Table 29: Part XVII. Travel Fund/Budget

	Travel to conference championships or bowl games?	Source of travel funds for conference championship.	Source of travel funds for bowl game: comments.	Travel to non-athletic performance(s)?	Destination(s).	Funding source for travel.
Northern Illinois (Stoffel)	No Response	No Response	No Response	No Response		
Ohio University (Suk)	No	N/A	N/A	Yes	2000 Macy's Thanksgiving Day Parade.	Alumni contributions \$75,000.
Toledo (Stumbo)	Yes	No Response	College of Arts and Sciences \$6,000.	Yes	Multiple appearances at marching competitions, NFL games, inaugurations.	Band budget, College of Arts and Sciences.
Western Michigan (Montgomery)	No	N/A	N/A	Yes	Various HS exhibitions (once per year).	Host School finances (transportation) \$500.

Table 29: Part XVII. Travel Fund/Budget

	Do you have a standard uniform? Comments:	If Yes: How many years? If No: when was the current uniform designed?	Wear and tear replacement policy in place? Comments:	Manufacturer.	Satisfaction level (1= lowest, 10=highest).
Akron (Karriker)	Yes; Modification of pre-existing style including an overlay jacket style.	8 years	No; Replaced all at once.	Stanbury	No Response
Ball State (Zembower)	No	8 years ago	No; Replaced all at once.	DeMoulin	9
Bowling Green (Hayward)	No	2003	No Response	Stanbury	10
Buffalo (Mauck)	Yes	6 years	No Response.	Stanbury	6
Central Florida (Greenwood)	No	2001	No; Replaced all at once.	Millers	No Response
Central Michigan (Batcheller)	No	1994	Yes; To accommodate Drum Majors.	DeMoulin	10
Eastern Michigan (Boerma)	No; We have had various styles of uniforms over the years.	1995	No; We replace uniforms as they wear out. Only when we get an entire new uniform do we replace the whole inventory.	Stanbury,	10
Kent State (Aho)	No; The new uniform was specifically designed with historical elements, classic	2001-02	Yes; Although the uniform design and purchase process is recent, it was done to replace uniforms whose design was very out of date and were	Stanbury; Fruhauf also bid.	10

Continued

Table 30: Part X. Marching Band Uniform Design

	Do you have a standard uniform? Comments:	If Yes: How many years? If No: when was the current uniform designed?	Wear and tear replacement policy in place? Comments:	Manufacturer.	Satisfaction level (1= lowest, 10=highest).
Kent State (Aho), Cont.	styling, and university regalia incorporated. The uniform's purpose is to serve as a timeless image that celebrates the history of the band, athletic department, and the university. The design of the uniform will easily set a standard for decades with a distinctive image that can be seen as a trademark.		worn-out. There was no replacement policy in place at the time resulting in a collection of uniforms with a huge percentage worn beyond serviceability. The uniform manufacturer was out of business so replacements could not be ordered and the design and manufacturing specifications were destroyed. The new uniforms were ordered with a purchase timetable set for ordering more as the band grows (15 per year). After the band grows to the desired size then the "15 per year" purchase will serve as a replacement policy to retire worn and damaged uniforms.		
Marshall (Barnett)	No	2003	No	DeMoulin,	Fine uniform and great service by local representative.

Continued

Table 30: Part X. Marching Band Uniform Design

	Do you have a standard uniform? Comments:	If Yes: How many years? If No: when was the current uniform designed?	Wear and tear replacement policy in place? Comments:	Manufacturer.	Satisfaction level (1= lowest, 10=highest).
Miami (Shaffer)	Yes	9	No; Replaced all at once.	Stanbury (coats) Fecheimer (pants).	9
Northern Illinois (Stoffel)	Yes	5 years	No; Replaced all at once.	DeMoulin	9
Ohio University (Suk)	Yes	38 years	Yes; We are actually beginning one this summer with an order of 20, then 10 to 15 a year afterwards.	Stanbury (through Midwest Band).	9
Toledo (Stumbo)	Yes	20 years	No; Replaced all at once.	Stanbury	7
Western Michigan (Montgomery)	No	2000-01	No; Replaced all at once.	Stanbury	10

Table 30: Part X. Marching Band Uniform Design

	Last purchase of new uniforms.	Number of uniforms purchased.	Age of old uniforms.	Bid process used?	Planning new uniform project?	If Yes; Are you bound to a bid process?
Akron (Karriker)	1996		16-20 years	Yes	Yes	Yes
Ball State (Zembower)	1996	300		Yes	Yes	Yes
Bowling Green (Hayward)	2003-04	300	12-15 years	Yes	No	N/A
Buffalo (Mauck)	1-5 years			Yes	Yes	No
Central Florida (Greenwood)	2001	300	6-8 years	Yes	Yes	Yes
Central Michigan (Batcheller)	1994	250	9-11 years	Yes	Yes	Yes
Eastern Michigan (Boerma)	2004		9-11 years	No; When purchasing just a few uniforms a university requisition is used. The bid process is only used when a uniform purchase is exceeding \$2,500.	Unknown	Yes
Kent State (Aho)	2002	160	16-20 years	Yes	No	N/A
Marshall (Barnett)	2003	292	9-11 years	No	No	N/A
Miami (Shaffer)	1996/97	300	12-15 years	Yes	No	N/A
Northern Illinois (Stoffel)	1999	270 Band 30 Guard	9-11 years	Yes	No	N/A

Continued

Table 31: Part X. Marching Band Uniform Purchase Method

	Last purchase of new uniforms.	Number of uniforms purchased.	Age of old uniforms.	Bid process used?	Planning new uniform project?	If Yes; Are you bound to a bid process?
Ohio University (Suk)	1998	200	12-15 years	Yes	No	Yes
Toledo (Stumbo)	No Response	No Response	No Response	No Response	Yes	Yes
Western Michigan (Montgomery)	2000-01	400	Unknown Age	Unknown	Yes	Yes

Table 31: Part X. Marching Band Uniform Purchase Method

	# of Field Commanders/Drum Majors.	Who conducts ensemble during performances?	Describe pre-game role:	Describe halftime role:
Akron (Karriker)	1	Marching Band Director and Staff.	Traditional Mace Spinning Routine / Marching and leading the band downfield.	Same as pre-game.
Ball State (Zembower)	3	Drum Major/ Field Commander	Lead/conduct all music from start to finish.	Lead/conduct all music from start to finish.
Bowling Green (Hayward)	2	Drum Major	Ceremonial	Conductors
Buffalo (Mauck)	2	Drum Major	Conducting/ Marching	Conducting/ Marching
Central Florida (Greenwood)	3	Drum Major	All Conducting	All Conducting
Central Michigan (Batcheller)	2	Drum Major, Marching Band Director and Staff.	Traditional high step pre-game, DM leads band, whistles tempos, and commands.	DM and Asst. DM conduct majority of halftime assisted by grad. Assistants when need. Directors conduct 1 tune a piece at homecoming with alumni band. Directors conduct all-star high school band at band day.
Eastern Michigan (Boerma)	3	Drum Major	Conducts all pre-game tunes.	Conducts all halftime tunes.
Kent State (Aho)	2-3	Field Commander	Conducting, commands, move own ladders.	Conducting, commands, move own ladder.

Continued

Table 32: Part XI. Auxiliary Units: Field Commanders/ Drum Majors

	# of Field Commanders/Drum Majors.	Who conducts ensemble during performances?	Describe pre-game role:	Describe halftime role:
Marshall (Barnett)	4	Drum Major	They conduct everything except the Star Spangled Banner and the Alma Mater, the band director conducts those.	They conduct all.
Miami (Shaffer)	3	Drum Major	Conductors	Conductors
Northern Illinois (Stoffel)	2	Drum Major Marching Band Director and Staff	Drum majors bring band out onto field, salute, then assist with conducting duties on the 30's.	Drum majors bring band out onto field, then conduct on either the 50's or 30's.
Ohio University (Suk)	1	Marching Band Director and Staff.	Marches with the band.	Marches with the band.
Toledo (Stumbo)	2	Marching Band Director and Staff.	Head DM conducts on and off the field. Part of the pageantry.	Head DM conducts from ladder on the 50.
Western Michigan (Montgomery)	5	Drum Major	Conduct everything but SSB and Alma Mater.	Conduct everything at halftime and during games.

33
 33
 33 **Table 32: Part XI. Auxiliary Units: Field Commanders/ Drum Majors**

	# of Flag Corps Members.	Flag Corps Instructor?	If Yes; describe/comment.
Akron (Karriker)	Average 16	Yes	Contract from outside of university.
Ball State (Zembower)	22	Yes	Contract from outside of university.
Bowling Green (Hayward)	22	No	
Buffalo (Mauck)	8	Yes	Contract from outside of university.
Central Florida (Greenwood)	24-32	Yes	Contract from outside of university.
Central Michigan (Batcheller)	32	Yes	Contract from outside of university.
Eastern Michigan (Boerma)	12	Yes	University Faculty/Staff.
Kent State (Aho)	12-15	Yes	Contract from outside of university.
Marshall (Barnett)	11	Yes	Contract from outside of university.
Miami (Shaffer)	16	No	N/A
Northern Illinois (Stoffel)	14	Yes	Contract from outside of university.
Ohio University (Suk)	14	No	
Toledo (Stumbo)	25	Yes	Contract from outside of university.
Western Michigan (Montgomery)	30	Yes	Contract from outside of university.

Table 33: Part XI. Auxiliary Units: Flag Corps

	# of twirlers/majorettes.	# of feature twirlers.	Do you have a twirling instructor?	Comments:
Akron (Karriker)	2-3	NOTE: our twirlers are "Feature Twirlers".	Yes	Contracted from Outside the University.
Ball State (Zembower)	1	1	No	
Bowling Green (Hayward)	5	0	Yes	Alumnus, not paid.
Buffalo (Mauck)	0	1		
Central Florida (Greenwood)	No Response	0	Yes	Contracted from Outside the University.
Central Michigan (Batcheller)	0	N/A	N/A	N/A
Eastern Michigan (Boerma)	0	0	No	
Kent State (Aho)	4	0	Yes	Contracted from Outside the University.
Marshall (Barnett)	9	3	Yes	Contracted from Outside the University.
Miami (Shaffer)	3	No Response	No	N/A
Northern Illinois (Stoffel)	0	0	No	
Ohio University (Suk)	0	0	No	
Toledo (Stumbo)	1	0	No	
Western Michigan (Montgomery)	2	1	Yes	Contracted from Outside the University.

Table 34: Part XI. Auxiliary Units: Twirlers/ Feature Twirler

	# of rifle corps members.	Do you have a rifle corps Instructor?	If Yes; describe/comment:
Akron (Karriker)	0	N/A	N/A
Ball State (Zembower)	0	N/A	N/A
Bowling Green (Hayward)	0	N/A	N/A
Buffalo (Mauck)	0	N/A	N/A
Central Florida (Greenwood)	0	N/A	N/A
Central Michigan (Batcheller)	0	N/A	N/A
Eastern Michigan (Boerma)	0	N/A	N/A
Kent State (Aho)	0	N/A	N/A
Marshall (Barnett)	0	N/A	N/A
Miami (Shaffer)	0	N/A	N/A
Northern Illinois (Stoffel)	0	N/A	N/A
Ohio University (Suk)	0	N/A	N/A
Toledo (Stumbo)	0	N/A	N/A
Western Michigan (Montgomery)	0	N/A	N/A

Table 35: Part XI. Auxiliary Units: Rifle Corps

	Describe dance team.	# of dance team members.	Do you have a dance team instructor?	If Yes; describe/comment
Akron (Karriker)	No Response	No Response	No Response	No Response
Ball State (Zembower)	Kickline	18	No	
Bowling Green (Hayward)	The university has a dance team but it is not part of the band program and does not perform with the band except by invitation.			
Buffalo (Mauck)				
Central Florida (Greenwood)	Jazz/Modern dance unit.	No Response	Yes	Contracted from outside the university.
Central Michigan (Batcheller)	Jazz/Modern dance unit.	Not part of marching band.	No Response	No Response
Eastern Michigan (Boerma)	0			
Kent State (Aho)	0			
Marshall (Barnett)	Pom-Pom unit. Jazz/Modern dance unit.	14	Yes	Contracted from outside the university.
Miami (Shaffer)	No Response	No Response	No Response	No Response

Continued

Table 36: Part XI. Auxiliary Units: Dance Team

	Describe dance team.	# of dance team members.	Do you have a dance team instructor?	If Yes; describe/comment
Northern Illinois (Stoffel)	Jazz/Modern dance unit.	20	Yes	Contracted from outside the university.
Ohio University (Suk)	There is a dance team, but they are not affiliated with the band.			
Toledo (Stumbo)	Jazz/Modern dance unit.	10	Yes	Non-marching student.
Western Michigan (Montgomery)	Jazz/Modern dance unit.	12	Yes	Contracted from outside the university.

Table 36: Part XI. Auxiliary Units: Dance Team

	Total number of members (incl. aux.)	Qty. of Winds & Perc.	Music Major: 1st Year	Music Major: 2nd Year	Music Major: 3rd Year	Music Major: 4th Year	Music Major: 5th Year or More	Non- Music Major: 1st Year	Non- Music Major: 2nd Year	Non- Music Major: 3rd Year	Non- Music Major: 4th Year	Non- Music Major: 5th Year or More
Akron (Karriker)	138	128	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response
Ball State (Zembower)	225	180	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response
Bowling Green (Hayward)	225	201	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response
Buffalo (Mauck)	56	34						37	8	5	6	
Central Florida (Greenwood)	270	200	12	100	6			100	50	25	15	10
Central Michigan (Batcheller)	264	230	40	32	27	14	3	95	59	58	32	8
Eastern Michigan (Boerma)	165	153	50	40	17	4	1	70	57	20	5	1
Kent State (Aho)	120	100	5	3	2	0	1	42	28	20	9	1
Marshall (Barnett)	241	203	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response

Continued

Table 37: Part XII. Marching Band Member Statistics

	Total number of members (incl. aux.)	Qty. of Winds & Perc.	Music Major: 1st Year	Music Major: 2nd Year	Music Major: 3rd Year	Music Major: 4th Year	Music Major: 5th Year or More	Non- Music Major: 1st Year	Non- Music Major: 2nd Year	Non- Music Major: 3rd Year	Non- Music Major: 4th Year	Non- Music Major: 5th Year or More
Miami (Shaffer)	250	210	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response
Northern Illinois (Stoffel)	147	90	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response
Ohio University (Suk)	200	186	10	8	7	5	1	57	50	42	34	17
Toledo (Stumbo)	150	110	No response	No response	No response	No response	No response	No response	No response	No response	No response	No response
Western Michigan (Montgomery)	255	225	30	30	15	5	0	90	70	40	20	2

Table 37: Part XII. Marching Band Member Statistics

	Who is responsible for recruiting?	Recruiting staff in existence? members?	Music Ed. partic. required?	# of Required Qtr/Sem.	Is there a set instrumentation? Comment:	Set qty. of members?	Recruiting strategies/comments:
Akron (Karriker)	Marching Band Director	No	Yes	2	No	No	Phone calls to high school students. Personal visits to high schools. Campus Visitation Day or Evening specifically for the marching band. General campus Visitation Day. Off-campus concerts. Band Day.
Ball State (Zembower)	Marching Band Director	No	No		No Response	No	Off-campus concerts.
Bowling Green (Hayward)	Marching Band Director	No	No		No	No	Information table during summer registration. College of Musical Arts office recruitment contacts and mailings.
Buffalo (Mauck)	Marching Band Director	No	No		No Response	No	Band Day. General Campus Visitation Day. Campus Visitation Day or Evening specifically for the marching band. Student-led initiatives. Personal visits to high schools.

Continued

Table 38: Part XII. Recruitment

	Who is responsible for recruiting?	Recruiting staff in existence? members?	Music Ed. partic. required?	# of Required Qtr/Sem.	Is there a set instrumentation? Comment:	Set qty. of members?	Recruiting strategies/comments:
Central Florida (Greenwood)	Marching Band Director	Yes; Band members - recruit at all summer orientations.	No		No	No	Off-campus concert.
Central Michigan (Batcheller)	Marching Band Director	No	No	N/A	No; We do have target numbers we try to achieve each year.	No	On-campus concerts. Band Day. Personal visits to high school. Band Department website information and communication systems. Mailings to high school band directors.
Eastern Michigan (Boerma)	Director of Bands, Associate Director of Bands and Band Administrator.	Yes; Section Leaders and Drum Majors of the marching band recruit prospective students each year by phone calls. They also attend fast track conferences (EMU's orientations for new students each winter) and speak with interested music students.	Yes	3	No; We have standard instrumentation (flute, clarinet, sax, trumpet, horn, euph, tuba, percussion) but every year the number of students in each section varies.	No	On-campus high school honor concerts and communication;

Continued

Table 38: Part XII. Recruitment

	Who is responsible for recruiting?	Recruiting staff in existence? members?	Music Ed. partic. required?	# of Required Qtr/Sem.	Is there a set instrumentation? Comment:	Set qty. of members?	Recruiting strategies/comments:
Kent State (Aho)	Marching Band Director	Yes; 3-5 Band members are part of a team to present at the daily orientation meetings for incoming freshmen. The orientation program runs from late January through July. The director of the orientation program allows the ROTC and Marching Band to make a short presentation at the beginning of the session, keep a display table, and answer the questions of interested students.	Yes	1	No	No	1 Student-led initiatives Our scholarship and award program attracts attention and we get several phone calls and email inquiries. However, the \$150 scholarship doesn't have much impact. Even though each year they are a member they receive \$50 more the lure doesn't convince many that it is worth their time and effort. Student led "Hit Squads" (where students organize a pep band to go to their high school football games and play in the stands (with their band director's permission) have been very effective in recruiting and as a spirit builder.

Continued

Table 38: Part XII. Recruitment

	Who is responsible for recruiting?	Recruiting staff in existence? members?	Music Ed. partic. required?	# of Required Qtr/Sem.	Is there a set instrumentation? Comment:	Set qty. of members?	Recruiting strategies/comments:
Marshall (Barnett)	Marching Band Director	Yes	Yes	3	No	No	Personal visits to high schools. Scholarships would be important but we do not have much to offer the students.
Miami (Shaffer)	Marching Band Director	No	Yes	2	No	No	Mailings to students already on campus. Band Department website information and communication systems. Personal visits to high schools. Mailings to high school band directors. Student-led initiatives. On-campus concerts. Campus Visitation Day or evening specifically for the marching band. General campus Visitation Day. Band Day. Alumni recommendations. Phone calls to students already on campus. Phone calls to high school students. Scholarships and/or awards. On-campus high school honor concerts. Off-campus concerts.

Continued

Table 38: Part XII. Recruitment

	Who is responsible for recruiting?	Recruiting staff in existence? members?	Music Ed. partic. required?	# of Required Qtr/Sem.	Is there a set instrumentation? Comment:	Set qty. of members?	Recruiting strategies/comments:
Northern Illinois (Stoffel)	Marching Band Director	No	Yes	1	No; All wind players with prior playing experience are welcome. Drum line must audition, but there is no set number the line can be.	No	Personal visits to high schools.
Ohio University (Suk)	Marching Band Director	No	No		No	No	Band Department website information and communication systems.
Toledo (Stumbo)	Marching Band Director	Yes	Yes	2	No	No	Off-campus concerts.
Western Michigan (Montgomery)	Marching Band Director	No	Yes	2	No; All are welcome, we use alternates occasionally.	No	Band Department website information and communication system.

Table 38: Part XII. Recruitment

	Scholarship offered? Amount?	Criteria for selection:	Total dollar amount:	Stipend available?	Amount?	Who gets them?	When distributed?
Akron (Karriker)	Yes; Smallest. \$100 Avg. \$125 and \$175 Largest \$200	Freshmen; Sophomores, Juniors. Seniors +		Yes; See Scholarship	\$100 \$125 \$175 \$200	1 st year students 2 nd year students 3 rd year students 4 th year students and up	Checks are usually distributed at the end of the fall semester or early in the spring semester. If the student owes the University money, then the stipend is applied toward the outstanding balance.
Ball State (Zembower)	No			Yes	Between \$300 and \$350	Section Leaders, depending on their role as either head or asst. section leader and their responsibilities.	At end of the Fall semester.
Bowling Green (Hayward)	No			No			
Buffalo (Mauck)	Yes; Smallest. \$500 Largest \$ 750	Freshman, by competitive audition.	\$4,000	No			
Central Florida (Greenwood)	No			No			

Continued

Table 39: Part XIII. Scholarships: General Information

	Scholarship offered? Amount?	Criteria for selection:	Total dollar amount:	Stipend available?	Amount?	Who gets them?	When distributed?
Central Michigan (Batcheller)	Yes \$2,200	A single veteran member of the band, non-music major, whose performance exemplifies work ethic inspired by Director of Bands emeritus Norman C. Bietz.	\$2,200	Yes	\$125-\$180	All members of the band.	End of season.
Eastern Michigan (Boerma)	No			Yes	\$200 first year members, \$225 second year members, \$250 third year members, \$275 fourth year (and +) members, \$320 section leaders, drum majors	Members of the Marching Band may qualify for Marching Band stipends if all of the criteria are met: 1 Recipients must be registered for Marching Band credit, 2. Recipients must participate in preschool Band Camp, 3. Recipients must participate in all performance activities scheduled for the Fall Semester,	At the end of the fall semester when marching band is complete.

Continued

Table 39: Part XIII. Scholarships: General Information

	Scholarship offered? Amount?	Criteria for selection:	Total dollar amount:	Stipend available?	Amount?	Who gets them?	When distributed?
Eastern Michigan (Boerma), Cont.						4. Recipients must receive a grade of B- or better for Marching Band, 5. Recipients must be enrolled in the University at least half time. University policy strictly prohibits paying stipends to students who are not enrolled at least half time.	
Kent State (Aho)	Yes; Smallest. \$150 Avg. \$250 Largest \$500		\$22,000	Yes; Stipends are automatic if a student finishes the season.	\$150 1st year, \$200 2nd year, \$250 3rd year etc.	All receive automatic scholarships Students who are selected by application and interview with the director, receive an extra \$100 for leadership and student staff positions.	At the end of the marching season. The university posts the stipend toward their general accounts well before Christmas.
Marshall (Barnett)	Yes; Smallest. \$150 Avg. \$150 Largest 50	Students in the marching band get a one-quarter tuition waiver, earning it by a competitive audition process.		Yes	\$150	Everyone that successfully completes the marching season and meets all of the requirements (no unexcused absences).	At the end of the season.

Continued

Table 39: Part XIII. Scholarships: General Information

	Scholarship offered? Amount?	Criteria for selection:	Total dollar amount:	Stipend available?	Amount?	Who gets them?	When distributed?
Miami (Shaffer)	No	N/A	N/A	N/A	N/A	N/A	N/A
Northern Illinois (Stoffel)	Yes; 1 scholarship only.	At least 2 years in the band, essay, good academic standing, outstanding leadership.	\$350	No			
Ohio University (Suk)	No			No			
Toledo (Stumbo)	Yes; Smallest. \$250 Avg. \$250 Largest \$500	Needs of the band, needs of the student, ability of the applicant.	\$6,000	Yes	\$200	Currently, all students receive \$200. Beginning in 2005, the stipends will be graded based upon number of years a student has been a member. Freshmen - \$200; Soph. - \$300; Junior - \$400; Senior - \$500. In addition, student leadership receives additional money.	End of season.
Western Michigan (Montgomery)	No			Yes	Variable between \$100 and \$500.	For those that work for the band.	End of season.

Table 39: Part XIII. Scholarships: General Information

	How funded?	Other incentives:	Comment:
Akron (Karriker)	University Student Aid account	Yes	Any extra performance outside of the normal football schedule is usually accompanied by food, t-shirts, etc. It just depends on the event and who is requesting the band.
Ball State (Zembower)	School of Music	Yes	Free band t-shirt with each season, free food on away trips.
Bowling Green (Hayward)	No Response	No	
Buffalo (Mauck)	Band budget	Yes	Free band t-shirt with each season, free food on away trips.
Central Florida (Greenwood)	No Response	Yes	T-shirts, food, tickets.
Central Michigan (Batcheller)	School of Music	No	N/A
Eastern Michigan (Boerma)	Marching Band budget	Yes	Member shirt given at band camp, bag lunch provided at each game or performance. Kappa Kappa Psi and Tau Beta Sigma always provide apples at games, sometimes hot chocolate.
Kent State (Aho)	University Student Aid account	Yes	Lunch is provided during all football games. T-Shirts are given at some pep rally functions although not always)
Marshall (Barnett)	Athletic Band budget	Yes	We provide and band T-shirt and cap that serves as a travel uniform, a band banquet, water and snacks at games, meals and/or meal money when we travel.
Miami (Shaffer)	N/A	N/A	N/A

Continued

Table 40: Part XIII. Scholarships: Funding Sources, Other Incentives

	How funded?	Other incentives:	Comment:
Northern Illinois (Stoffel)	Endowed memorial scholarship.	Yes	They do not have to fundraise or pay for travel.
Ohio University (Suk)		Yes	Each student receives two season tickets for football season to give to their parents.
Toledo (Stumbo)	Student Activity account	Yes	T-shirts and a CD of season's performances.
Western Michigan (Montgomery)	Band budget account	Yes	We provide free tickets to events at which the band plays, students receive merchandise such as shirts and water bottles.

Table 40: Part XIII. Scholarships: Funding Sources, Other Incentives

	Is marching band a course?	If yes; what is the assigned credit?	Is there a letter grade assigned?	If yes; what are the factors and percentage of grade?	What is the percentage of grade?	Physical education credit/comment:
Akron (Karriker)	Yes	1	Yes	Attendance. Attitude. Participation standards are the criteria for grading.		Yes; marching band fulfills the physical education requirement at The University of Akron.
Ball State (Zembower)	Yes	1	Yes	Attendance. Music proficiency (can play the parts/music), Music memorization.		No
Bowling Green (Hayward)	Yes	2	Yes	Completion of musical assignments. Completion of marching assignments. Class participation. Attendance.	25% 25% 50%	No
Buffalo (Mauck)	Yes	2	Yes	Mostly attendance.		No
Central Florida (Greenwood)	Yes	2	Yes	Attendance, Musical ability.	90% 10%	Yes
Central Michigan (Batcheller)	Yes	1	Yes	Preparation of performance. Show memorization. Show performance.	40% 10% 50%	No

Continued

Table 41: Part XIII. Marching Grades and Credits

	Is marching band a course?	If yes; what is the assigned credit?	Is there a letter grade assigned?	If yes; what are the factors and percentage of grade?	What is the percentage of grade?	Physical education credit/comment:
Eastern Michigan (Boerma)	Yes	1	Yes	Attendance.	100%	Yes; Physical Education credits are required for EMU students. Students are given 1 credit per semester of participation in the marching band. Two years in marching band will fulfill the physical education requirement.
Kent State (Aho)	Yes	1	Yes	Attendance. Music Memorization. Uniform Inspections.	70% 20% 5%	No
Marshall (Barnett)	Yes	1	Yes	Attendance.	100%	Yes; in some majors, depending on which catalogue they are using for graduation.
Miami (Shaffer)	Yes	2	Yes	Attendance. Attitude.	No Response	No

Continued

Table 41: Part XIII. Marching Grades and Credits

	Is marching band a course?	If yes; what is the assigned credit?	Is there a letter grade assigned?	If yes; what are the factors and percentage of grade?	What is the percentage of grade?	Physical education credit/comment:
Northern Illinois (Stoffel)	Yes	1	Yes	Attendance. Class Participation. Attitude.	No Response	No
Ohio University (Suk)	Yes	2	Yes	Attendance.	100%	No
Toledo (Stumbo)	Yes	1 or 2 at student preference.	Yes	Attendance.	100%	No
Western Michigan (Montgomery)	Yes	1	Yes	Attendance at rehearsals and performances. Attitude.	90% 10%	No

Table 41: Part XIII. Marching Grades and Credits

	Are auditions required?	Who is required to audition?	Comments:	Criterion for audition score:	Alternates:	Are Cuts Made?	Approx. # of Cuts:
Akron (Karriker)	Yes	Drum line, Color guard, and Twirlers only.	All other auditions are for part-placement only.	Playing Score(s)	No	No	0
Ball State (Zembower)	Yes	Percussion and Auxiliary.		Playing score(s) Auxiliary - execution of routine.	Yes; Usually depends on sickness/holes; every student does march at least one performance each game (pre-game or halftime).	No	0
Bowling Green (Hayward)	Yes	Veterans (non-leadership), and all new candidates.		Marching score(s). Playing Score(s).	Yes	Yes	15
Buffalo (Mauck)	No				No	No	0
Central Florida (Greenwood)	Yes	All percussion, dancers, color guard, majorettes.		Performance ability in specified area.	No	No	0
Central Michigan (Batcheller)	Yes	New candidates only.	No Response	Marching score(s). Playing Score(s).	Yes	0	N/A

Continued

Table 42: Part XIV. Auditions/Pre-Season: General Information

	Are auditions required?	Who is required to audition?	Comments:	Criterion for audition score:	Alternates:	Are Cuts Made?	Approx. # of Cuts:
Eastern Michigan (Boerma)	Yes	Veterans (non-leadership), and all new candidates.	Instrumentalists are given a very informal sight reading audition that places them within a chair or part within the section. Percussionists audition for a spot on the drumline: based on experience and availability. Students audition for a place in the color guard: based on experience.	Other	Yes; Alternates are used on an as needed basis. Alternates are chosen based upon total section instrumentation. For example if there was a very large number of clarinets and not as many trumpets we may have 2-3 clarinet students act as alternates for performances. These alternates would then rotate throughout the season so that the same students aren't always the alternate. Sometimes an alternate is someone who is participating in a wedding on a certain performance day or are injured.		Yes; We can't provide a total for 2003. It is very rare that a student is cut from the marching band. It is never a wind player. Percussionists are occasionally cut from the drumline based upon instrument availability but they are always offered a position in one of the wind sections. Color guard personnel are occasionally cut due to experience level. It does not happen often (maybe 2-3 times in the past 5 years) and students are always offered a position in one of the wind sections.

Continued

Table 42: Part XIV. Auditions/Pre-Season: General Information

	Are auditions required?	Who is required to audition?	Comments:	Criterion for audition score:	Alternates:	Are Cuts Made?	Approx. # of Cuts:
Kent State (Aho)	Yes	Veteran (non-leadership), and all new candidates.	An audition does not keep anyone from participating. It does, however, inform the Director of the levels of proficiency that make up the band. Expectations could then be adjusted if necessary.		No	Yes	1, and they were asked to be on the non-marching student staff.
Marshall (Barnett)	No	No	No		No	No	No
Miami (Shaffer)	Yes	Veteran (non-leadership), and all new candidates.	No Response	Marching score(s). Playing Score(s).	Yes	No	N/A
Northern Illinois (Stoffel)	Yes	Veterans (non-leadership), and all new candidates. Drumline, Color Guard, Silverettes		Playing Score(s). Dancing/flag ability.	Yes; For each game we leave a few students as Reserves in case of emergency. Everybody usually takes a turn being a reserve.	Yes	6 drumline, 35 Silverettes, 3 Guard

Continued

Table 42: Part XIV. Auditions/Pre-Season: General Information

	Are auditions required?	Who is required to audition?	Comments:	Criterion for audition score:	Alternates:	Are Cuts Made?	Approx. # of Cuts:
Ohio University (Suk)	Yes	All students have to audition.		Marching Score(s) Playing Score(s)	Yes	Yes	25
Toledo (Stumbo)	Yes	Drumline, guard , dance team, feature twirler.		Playing Score(s)	Yes; Dedication and positive attitude. They are waiting for someone to lacking these qualities to be removed from their position.	Yes	20
Western Michigan (Montgomery)	Yes	Everyone auditions.		Marching Score(s). Playing Score(s).	Yes; Section leaders determine alternates in their section based on ability both music and marching. Alternates are based on numbers and can march in another section's spot when there is an absence. Alternates are rare and usually only exist in pre-game where a set instrumentation is required.	Yes	1, Normally only from colorguard.

Table 42: Part XIV. Auditions/Pre-Season: General Information

	Pre-season rehearsals.	When?	Pre-season tryouts held before rehearsals?	Who auditions?	When are auditions held?	Who adjudicates?
Akron (Karriker)	Yes	One week prior to the start of the fall semester.	Yes; (For drum line, color guard, and twirlers). No; (all others occur at the start of band camp).	(For drum line, color guard, and twirlers).	Drum Line Approx. Dates of tryout/auditions late spring semester.	No response
Ball State (Zembower)	Yes	Band Camp is one full week before beginning of Fall semester.	Yes	Drum Line, Pit Percussion Kick Line, Flag Corps Twirlers	August April and June Sometime in summer (varies)	Marching band director, percussion professor, percussion instructor. Marching band director, auxiliary advisor, student captains.
Bowling Green (Hayward)	Yes	Aug. 15-17.	Yes	Drum Line Twirlers Guard	April 8, August 8 August 10 April 9, August 9	Percussion instructor Band staff, alumni twirlers.
Buffalo (Mauck)	No		Yes	Drum Majors	Spring Semester	
Central Florida (Greenwood)	Yes	Aug.13-20.	Yes	Drum Line	Aug. 11-13	Percussion instructor
Central Michigan (Batcheller)	Yes	Aug. 17-24.	Yes	Winds, Drum Line, Pit Percussion, Color Guard	Last 2 Weeks in May.	

Continued

Table 43: Part XIV. Auditions/Pre-Season: Tryouts before Band Camp

	Pre-season rehearsals.	When?	Pre-season tryouts held before rehearsals?	Who auditions?	When are auditions held?	Who adjudicates?
Eastern Michigan (Boerma)	Yes	Saturday, July 12, 2003 9-5 pm. Pre band camp; Wednesday August 20- Tuesday Sept 2, 2003 Band Camp; On the Sunday and Monday of Labor Day we never have band camp rehearsals.	Yes	Drum Line Color guard	May May	Professor of Percussion Color guard instructor
Kent State (Aho)	Yes	One week prior to fall classes.	Yes	Twirlers Flags	May 15 May 15	Flag Advisor and Independent Twirler adjudicators.
Marshall (Barnett)	Yes		No			
Miami (Shaffer)	Yes	Band camp, one week before school resumes in the fall	Yes,	Percussion	During a one day camp in July.	Percussion Grad Assistant
Northern Illinois (Stoffel)	Yes - if you mean band camp...	Band camp begins six days before the beginning of classes.	Yes	Color Guard Silverettes	1st Sat. in August. 1st Sat. in August, & April.	The instructors of each group.

Continued

Table 43: Part XIV. Auditions/Pre-Season: Tryouts before Band Camp

	Pre-season rehearsals.	When?	Pre-season tryouts held before rehearsals?	Who auditions?	When are auditions held?	Who adjudicates?
Ohio University (Suk)	Yes	Sept. 1-7	No			
Toledo (Stumbo)	Yes	Preseason rehearsal, or Band Camp, is held the week prior to classes.	Yes	Drum Line, Guard/Dance Team/Feature Twirler Initial auditions	Late April	Area Coordinators
Western Michigan (Montgomery)	Yes	August 20-28.	Yes	Twirlers	April/May	Director and Visual Coordinator.

Table 43: Part XIV. Auditions/Pre-Season: Tryouts before Band Camp

	Tryouts during pre-season.	Who?	When?	Who Adjudicates?	Do you accept walk-ons? If Yes, # of walk-ons.
Akron (Karriker)	Yes	Winds	The first day of the pre-season band camp.		Yes; 0
Ball State (Zembower)	No				Yes; 12
Bowling Green (Hayward)	Yes	Winds	Aug. 15-18	Band staff	No
Buffalo (Mauck)	No	Students receive all music and drill prior to camp.	Beginning of camp students are “auditioned” for placement in their sections.		No
Central Florida (Greenwood)	No				No Response
Central Michigan (Batcheller)	No	N/A	N/A	N/A	No
Eastern Michigan (Boerma)	Yes	Winds	During pre-camp.	Wind players are auditioned by the section leaders and drum majors.	Yes; An exact number cannot be provided. This is a very occasional happening.
Kent State (Aho)	Yes	Winds, drum line, pit percussion.			Yes; 3
Marshall (Barnett)	No				Yes; (occasionally, depending on circumstance).

Continued

Table 44: Part XIV. Auditions/Pre-Season: Auditions during Band Camp

	Tryouts during pre-season.	Who?	When?	Who Adjudicates?	Do you accept walk-ons? If Yes, # of walk-ons.
Miami (Shaffer)	Yes	All audition during band camp.	One week before school begins.	Band staff and faculty.	Yes; 3
Northern Illinois (Stoffel)	Yes	Drum Line	1 st day of camp		No
Ohio University (Suk)	No				No
Toledo (Stumbo)	Yes				No
Western Michigan (Montgomery)	Yes	Color Guard	2nd day of camp.	School of Music faculty, marching band staff.	Yes; 2

Table 44: Part XIV. Auditions/Pre-Season: Auditions during Band Camp

	Band website.	Comment on band website:	When developed?	Who developed?	Comment on development:
Akron (Karriker)	Band department has own website.		Fall and Spring of 2002/2003 academic Year.	Graduate student	
Ball State (Zembower)	Band department has own website.		2002	Graduate Student	
Bowling Green (Hayward)	Band's included in School of Music website.			Administrator	
Buffalo (Mauck)	Athletic bands has own website.		2002	Administrator / Student	
Central Florida (Greenwood)	Athletic bands has own website.		2003	Student	
Central Michigan (Batcheller)	Band's included in School of Music website.	No Response	1995	Administrator	No Response
Eastern Michigan (Boerma)	Band's included in School of Music website. Band department has own website.	The Bands have their own website but it is linked off of the Music and Dance main website.	Approx.1998	Assistant Director of Bands in 1998	The Assistant Director of Bands at that time created and maintained the website. He is now the Department Head of Music and Dance.
Kent State (Aho)	Band's included in School of Music website. Band department has own website. Athletic bands has own website.	Student involvement was key. A GTA with the Band Department, who had interest and experience with computer programming, was key to moving forward on website ideas.	The band program website became a priority in 2002. Athletic band website was initiated in Fall of 2001.	Student	The Director of Athletic Bands simply stood in front of the band during band camp and asked for people interested in developing a website. Several students volunteered.

Continued

Table 45: Part XV. Technology: Website Development

	Band website.	Comment on band website:	When developed?	Who developed?	Comment on development:
Marshall (Barnett)	Athletic bands has own website.		2003		With the help of the computer technician assigned to the College of Fine Arts.
Miami (Shaffer)	Band's included in School of Music website. Athletic bands has own website.	No Response	1998	Student	No Response
Northern Illinois (Stoffel)	Band department has own website.		1997	1997	
Ohio University (Suk)	Athletic bands has own website.		1996	Student	
Toledo (Stumbo)	Band department has own website.		1997	Graduate Student	
Western Michigan (Montgomery)	Band's included in School of Music website. Band department has own website. Athletic bands has own website.			Student	Currently I have an undergraduate webmaster.

Table 45: Part XV. Technology: Website Development

	Who Maintains Website?	Software used to create website.	Software used to create and maintain graphics/images.	Animation Capability?	Software Used.
Akron (Karriker)		Microsoft Front Page	Adobe Photo Shop	No	
Ball State (Zembower)	Secretary	Microsoft Front Page	Adobe Photo Shop	No	
Bowling Green (Hayward)	College of Musical Arts			No	
Buffalo (Mauck)	Director Of Athletic Bands, Staff Webmaster	Macromedia (Dreamweaver); Host based web-offering tool.	Adobe Photo Shop		
Central Florida (Greenwood)	Students	Macromedia (Dreamweaver)		No	
Central Michigan (Batcheller)	Director of Music Events	N/A	N/A	N/A	N/A
Eastern Michigan (Boerma)	Currently the band administrator maintains the content of the band website. Content is given to a faculty member of the music and dance department that is the overall website coordinator. He updates all of the departments websites. We also employ a man who is the web site designer. He takes the administrators information and puts it in a creative visual format. After the website created the faculty member along with the individual departments administrator are responsible for updating. The designer only comes in when a project is being created.	Unknown	Unknown	Yes	Unknown

Continued

Table 46: Part XV. Technology: Website Capabilities & Software

	Who Maintains Website?	Software used to create website.	Software used to create and maintain graphics/images.	Animation Capability?	Software Used.
Kent State (Aho)	Band students with guidance from the Director of Athletic Bands.	Host based web offering tool	Adobe Photo Shop	Yes	Flash
Marshall (Barnett)	Director of Athletic Bands	Macromedia (Dreamweaver)	Adobe Photo Shop	No	
Miami (Shaffer)	Ken Covert, assistant director	No Response	No Response	No	No Response
Northern Illinois (Stoffel)	Director			No	
Ohio University (Suk)	The marching band Director	Macromedia (Dreamweaver)	Adobe Photo Shop	No	
Toledo (Stumbo)	Student			No	
Western Michigan (Montgomery)	Student webmaster and Director	Adobe Go Live	Adobe Photo Shop	Yes	Revolving photo gallery

Table 46: Part XV. Technology: Website Capabilities & Software

	Information Included on website.	Unique Aspects of Website.	Has Website Existence Affected Athletic Band Enrollment?
Akron (Karriker)	Band description and history. Director/staff biography. Audition information. Photo gallery. Audio clips. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands. Other university band information (concert organizations, etc.).		Yes
Ball State (Zembower)	Band description and history. Director/staff biography. Audition information. Photo gallery. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands. Auxiliary links.	None	No
Bowling Green (Hayward)	Band description and history. Director/staff biography. Audition information. Contact information.	None	No

Continued

Table 47: Part XV. Technology: Website Use

	Information Included on website.	Unique Aspects of Website.	Has Website Existence Affected Athletic Band Enrollment?
Buffalo (Mauck)	Band description and history. Director/staff biography. Audition information. Audio clips. Downloadable applications and information sheets. Members only page. Calendar of events. Syllabus/student handbook. Downloadable sheet music. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	Yes; Online information requests, Downloadable sheet music and audio, video/audio clips.	Yes; Average 500 Hits A Month-Students Use As Resource
Central Florida (Greenwood)	Band description and history Audition information. Photo gallery. Audio clips. Downloadable applications and information sheets. Alumni Page. Calendar of events. Contact Information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	None	No

Continued

Table 47: Part XV. Technology: Website Use

	Information Included on website.	Unique Aspects of Website.	Has Website Existence Affected Athletic Band Enrollment?
Central Michigan (Batcheller)	Band description and history. Director/staff biography. Audition information. Photo gallery. Downloadable applications and information sheets. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	Yes; We don't have a member's only link although there is a members only web page which we communicate through other means, and through which students can download sheet music.	Yes, The website has made the director immediately accessible to prospective students.
Eastern Michigan (Boerma)	Band description and history. Director/staff biography. Audition information. Photo gallery. Alumni page. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands..	None	Yes; We have an all-inclusive band website. Prospective students can easily find information on the site that aids to enrollment.
Kent State (Aho)	Band description and history. Director/staff biography. Audition information. Downloadable applications and information sheets Calendar of events.	None	Yes; I sense the students who have been involved in the development of the website and other projects have bought into the vision and building process of the marching band. They have invested time and effort and their retention as members in their 2nd and 3rd year is a significant part of our recruitment strategy.

Continued

Table 47: Part XV. Technology: Website Use

	Information Included on website.	Unique Aspects of Website.	Has Website Existence Affected Athletic Band Enrollment?
Marshall (Barnett)	Band description and history. Director/staff biography. Audition information. Photo gallery. Audio clips. Downloadable publications and information sheets. Members only page. Alumni page. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	None	Yes; There is an information request form for new students. I mail or call everyone that requests information about band membership.
Miami (Shaffer)	Band description and history. Director/staff biography. Audition information. Photo gallery. Video clips. Audio clips. Downloadable applications and information sheets. Members only page. Calendar of events. Syllabus/student handbook. Downloadable sheet music. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	Yes; All music is downloadable by members. Soon the drills will be downloadable.	Yes; Much more effective communication with members

Continued

Table 47: Part XV. Technology: Website Use

	Information Included on website.	Unique Aspects of Website.	Has Website Existence Affected Athletic Band Enrollment?
Northern Illinois (Stoffel)	Band description and history. Director/staff biography. Audition information. Photo gallery. Audio clips. Alumni page. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	No Response	Yes; People are able to find us easily.
Ohio University (Suk)	Band description and history. Director/staff biography. Audition information. Photo gallery. Video clips. Audio clips. Downloadable applications and information sheets. Alumni page. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	None	Yes; Most students that audition for the band have done their research and made their decision to join the band based on what they've been presented on the website.

Continued

Table 47: Part XV. Technology: Website Use

	Information Included on website.	Unique Aspects of Website.	Has Website Existence Affected Athletic Band Enrollment?
Toledo (Stumbo)	Director/staff biography. Audition information. Photo gallery. Calendar of events. Contact information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands. Online information requests.	None	Yes; Today, kids are web savvy. They visit web sites and gain initial information there before actually contacting us. The mere fact that we have a website effects enrollment.
Western Michigan (Montgomery)	Band description and history. Director/staff biography. Audition information. Photo gallery. Audio clips. Members only page. Calendar of events. Syllabus/student handbook. Downloadable sheet music. Contact Information. Links to other university organizations or departments (i.e. TBS/KKPsi, Alumni Assoc., Athletic Department, other college athletic bands.	Yes; All music is downloadable and news updates are all password protected under "Members Only". Also includes sponsors page and online application to join.	Yes; Is very comprehensive and allows high schoolers and other non-members to get accurate and thorough information on the program including FAQ's.

Table 47: Part XV. Technology: Website Use

	Do you make use of listservs?	Do you have WebCT capability?	Do you utilize WebCT?	Comments:
Akron (Karriker)	Yes	Yes	No	
Ball State (Zembower)	Yes	Yes	No	
Bowling Green (Hayward)	Yes	Yes	Yes	
Buffalo (Mauck)	Yes	Yes		
Central Florida (Greenwood)	Yes	Yes		
Central Michigan (Batcheller)	Yes	Yes	Yes	The lines of communication to and among students are immediate and constant.
Eastern Michigan (Boerma)	No	No		
Kent State (Aho)	Yes; The students became quickly aware that they could keep track of deadlines, schedules, and itineraries and any last minute announcements. I found the listserv functions to be an affective and efficient communication tool. It quickly became an indispensable tool.	Yes		Another indispensable tool. I use daily. Helps keep up to date with individual students, clarify course specific changes. WebCT legitimizes communications that are documentable especially when assignments, grades, and evaluation material needs to be discussed, changed, or announced.
Marshall (Barnett)	No	Yes	Sometimes	

Continued

Table 48: Part XV. Technology: Mass Communication

	Do you make use of listservs?	Do you have WebCT capability?	Do you utilize WebCT?	Comments:
Miami (Shaffer)	Yes	Yes	No	
Northern Illinois (Stoffel)	Yes	No Response	No Response	
Ohio University (Suk)	Yes	Yes	No	
Toledo (Stumbo)	Yes; During football season, we send out a weekly email to all members with the week's schedule and goals, along with any special events.	Yes	No	
Western Michigan (Montgomery)	No	No		

Table 48: Part XV. Technology: Mass Communication

	Who produces recordings?	How recorded? Comment:	Duplication.	Technologies for outdoor rehearsals.	Audio/visual technologies used during athletic events for band communication.
Akron (Karriker)	Student Staff	Cassette tape deck. CD recorder. Mini Disc.		PA system, wireless walkie-talkies, measuring sticks / ropes, drill markers, paint, ladders, etc.	Sound system crew and Video crew communicate with game ops personnel and band via headset.
Ball State (Zembower)	I use a cheap Sony boom box and record it on cassette (I'm old school).	Cassette tape deck.	Dubbed	Long Ranger PA system.	Long Ranger PA system.
Bowling Green (Hayward)	Student Staff	Cassette tape deck. Mini Disc.		MegaVox portable PA system.	MegaVox portable PA system.
Buffalo (Mauck)	Professional Staff	CD recorder. Digital computer sequenced.		Laptop, PA system, lighting, radios.	Video Recording.
Central Florida (Greenwood)	Professional recording services.	Mini Disc.		pa system	
Central Michigan (Batcheller)	School of Music recording services (band). Marching Band Director	Itunes. Digital Memory Recorder.	Itunes	We use a MegaVox wireless PA for all three sections, (winds, percussion, color guard) Dr. Beat.	We use a PA during warm-up, otherwise nothing.

Continued

Table 49: Part XV. Technology: Use of Recordings

	Who produces recordings?	How recorded? Comment:	Duplication.	Technologies for outdoor rehearsals.	Audio/visual technologies used during athletic events for band communication.
Eastern Michigan (Boerma)	Professional recording services.	DAT tape deck. CD recorder.	Orders are taken from interested students by the band department. An order is placed with the professional recording company and they duplicate CD's for students.	Long rangers with wireless headsets. Sometimes a live microphone if the headset batteries die etc.. A Dr. Beat metronome is used often. It is run through a second long ranger.	During football games the long ranger is used by the drum major to communicate stand tunes to the band. Drum majors also use a series of big signs and hand signals to signify certain songs. During basketball games a series of hand signals are typically used.
Kent State (Aho)	Student Staff	Mini Disc.	Duplicated via CD burners available on the computers in the director's office and student's personal computers.	We have a large yet portable sound system that contains a CD/Cassette deck, wireless microphone system with 2 headsets, 4 channel mixing board, 1500 Watt amplifier, and 2 large indoor/outdoor loudspeakers. Affectionately named VOG as in "Voice of God", this system became a vital piece of technology in instruction, rehearsal, and performance for the Athletic Bands. This system came to being after my first season in which I only had a small AudioVox bullhorn to do everything.	Football; bull horn. Basketball; hand signals.

Continued

Table 49: Part XV. Technology: Use of Recordings

	Who produces recordings?	How recorded? Comment:	Duplication.	Technologies for outdoor rehearsals.	Audio/visual technologies used during athletic events for band communication.
Marshall (Barnett)		MIDI files from Finale.		Wireless PA system.	Wireless PA system.
Miami (Shaffer)	Professional recording services.	CD recorder.	Professionally	Dr. Beat and a PA system.	Portable PA system.
Northern Illinois (Stoffel)		Cassette tape deck.	Cassette dub.	PA, radios, bullhorn, stadium lights, Dr. Beat w/CD player.	Radios.
Ohio University (Suk)	Professional recording services.	DAT tape deck.	Onto CD	PA, mini-disc recorder, cassette player.	PA in the stands.
Toledo (Stumbo)	Student Staff	Cassette tape deck. CD recorder.	CD or Cassette	PA System for microphone, metronome.	Radio with headset.
Western Michigan (Montgomery)	School of Music recording services. Professional staff. Student staff. Professional recording services.	Cassette tape deck. DAT tape deck.	For local use and teaching we duplicate tapes ourselves; for professional recordings we use Mark Custom Recording for mastering and duplication.	PA systems (long ranger) and a whistle!	Script for all athletic events...no headsets.

Table 49: Part XV. Technology: Use of Recordings

	Who has show design Responsibility?	Number of different shows charted per year:	Are Drill Charts given to all members?	If No, who gets them?	Charting on Computer?	Computer/model.	Computer drill program.
Akron (Karriker)	Marching Band Director. Graduate Assistant(s) (* For one show each season).	5	Yes		Yes	Macintosh G4	Advantage Software
Ball State (Zembower)	Marching Band Director. Graduate Assistant(s) (* For one show each season).	5	No	Grad assistants, section leaders.	Yes	PC, Gateway	Pyware
Bowling Green (Hayward)	Band Director. Assistant Band Director. Graduate Assistant(s). Professional drill designer	5	No	Leadership gets charts, all members get coordinate sheets.	Yes	Macintosh	Pyware
Buffalo (Mauck)	Band Director.	8	No	Staff, section leaders, student drill instructors.	Yes	Dell D600	Pyware
Central Florida (Greenwood)	Assistant Band Director.	4	Yes		Yes	Macintosh G4	Advantage Software
Central Michigan (Batcheller)	Band Director (Pre-game and Band Day). Professional Drill Designer (halftime).	5	Yes		Yes	Macintosh iMac	Advantage Software

Continued

Table 50: Part XV. Technology: Charting and Instruction (Charting)

	Who has show design Responsibility?	Number of different shows charted per year:	Are Drill Charts given to all members?	If No, who gets them?	Charting on Computer?	Computer/model.	Computer drill program.
Eastern Michigan (Boerma)	Band Director. Assistant Band Director. Professional drill designer.	4	Yes		Yes; (Two of our drill writers prefer writing by hand. Others prefer the computer.		
Kent State (Aho)	Band Director. Graduate Assistant(s). Student band members.	5	Yes		Yes	Macintosh G4, PC, Custom built by Director for Director's home	Drill Quest Pyware
Marshall (Barnett)	Band Director.	4	Yes		Yes	Dell	Pyware
Miami (Shaffer)	Graduate Assistant(s). Former Director.	2	Yes		Yes	Macintosh	Pyware
Northern Illinois (Stoffel)	Band Director. Assistant Band Director. Graduate Assistant(s.)	7	Yes		Yes	PC. Midwest Micro	Drill Quest
Ohio University (Suk)	Band Director.	5	No; The squad leaders.		Yes	IMac	Drill Quest
Toledo (Stumbo)	Professional drill designer.	5	Yes		Yes	Macintosh	Pyware
Western Michigan (Montgomery)	Band Director. Graduate Assistant(s).	4	Yes		Yes	Dell	Pyware

Table 50: Part XV. Technology: Charting and Instruction (Charting)

	Do you use other technologies?	Description:	Comment:
Akron (Karriker)	Yes	Reviewing video of performances during rehearsals. Projection of animated drill design.	VCR/TV Projector, Screen Projector, Overhead, Chalkboard, and Computer/LCD projector.
Ball State (Zembower)	No		
Bowling Green (Hayward)	Yes	Reviewing video of performances during rehearsals.	
Buffalo (Mauck)	Yes	Computerized projection of drill; Reviewing video of performances during rehearsals; Projection of animated drill design.	
Central Florida (Greenwood)	Yes	Computerized projection of drill. Reviewing video of performances during rehearsals; Projection of animated drill design.	
Central Michigan (Batcheller)	Yes	Reviewing video of performances during rehearsals.	Screen Projector
Eastern Michigan (Boerma)	Yes	Reviewing video of performances during rehearsals.	A DVD/VCR screen projector and a wall-sized screen are used to review performances.
Kent State (Aho)	Yes	Computerized Projection of Drill. Reviewing video of performances during rehearsals. Projection of animated drill design. Projection of animated with coordinated music.	The chalkboard is used daily, VCR/TV and Computer/LCD projector are used often in rehearsal especially when teaching and evaluating the “Festival Show”, our most elaborate of the season.

Continued

Table 51: Part XV. Technology: Charting and Instruction (Instruction)

	Do you use other technologies?	Description:	Comment:
Marshall (Barnett)	No	I would love to do some of this. We have no facilities available.	
Miami (Shaffer)	No	N/A	We do not have any video projection equipment.
Northern Illinois (Stoffel)	Yes	Overhead projector.	
Ohio University (Suk)	Yes	Reviewing video of performances during rehearsals.	
Toledo (Stumbo)	No		
Western Michigan (Montgomery)	No		

Table 51: Part XV. Technology: Charting and Instruction (Instruction)

	Do you use music notation software?	Which software do you use?	What is done using music notation software? Comments:	Produce recordings for:	Ensemble that Records.
Akron (Karriker)	Yes	Finale	Creation and extraction of score/parts of custom arrangements.	Flag Advisors. Percussion Advisors. Drum Major/Field Commander. Outdoor rehearsals.	Full Marching Band
Ball State (Zembower)	Yes	Finale	Making adjustments to custom arrangements.	Editing Arrangements (i.e. for cuts and/or improvements). Flag Advisors. Percussion Advisors.	Full Marching Band
Bowling Green (Hayward)	Yes	Finale Sibelius	Downloading sheet music from arrangers. Making adjustments to custom arrangements.	Drill Writing. Editing Arrangements (i.e. for cuts and/or improvements). Twirling Advisors. Percussion Advisors. Drum Major/Field Commander. Outdoor rehearsals.	
Buffalo (Mauck)	Yes	Finale	Making adjustments to custom arrangements.	Editing Arrangements (i.e. for cuts and/or improvements). Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander. Outdoor rehearsals. Indoor rehearsals. Pep Band rhythm section members.	Full Band

Continued

Table 52: Part XV. Technology: Music Notation/Recordings

	Do you use music notation software?	Which software do you use?	What is done using music notation software? Comments:	Produce recordings for:	Ensemble that Records.
Central Florida (Greenwood)	Yes	Finale Sibelius	Downloading sheet music from arrangers. Making adjustments to custom arrangements. Downloading synthesized music from arrangers.	Drill Writers. Editing Arrangements (i.e. for cuts and/or improvements). Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander. Outdoor rehearsals. Indoor rehearsals.	
Central Michigan (Batcheller)	Yes	Finale	Downloading sheet music from arrangers. Making adjustments to custom arrangements. Downloading synthesized music from arrangers. Sequencing synthesized audio with animated drill.	Drill Writers. Editing Arrangements (i.e. for cuts and/or improvements). Flag Advisors Percussion Advisors. Drum Major/Field Commander. Outdoor rehearsals.	What goes out to the drill designer is a MIDI recording. Then full band records after reading piece.
Eastern Michigan (Boerma)	Yes	Finale Sibelius		Only indoor performances.	We record the indoor live marching band performance of Bandorama. This recording includes the entire band and is the only recording of the marching band each year.

Continued

Table 52: Part XV. Technology: Music Notation/Recordings

	Do you use music notation software?	Which software do you use?	What is done using music notation software? Comments:	Produce recordings for:	Ensemble that Records.
Kent State (Aho)	Yes	Finale Sibelius	Downloading sheet music from arrangers. Making adjustments to custom arrangements. Downloading synthesized music from arrangers. Sequencing synthesized audio with animated drill. Another indispensable tool that saves incredible time and money especially when working with arrangers in other parts of the country.	Drill Writers. Editing Arrangements (i.e. for cuts and/or improvements). Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander. Outdoor rehearsals. Indoor rehearsals. Pre-season mailings to Marching Band members. Pep Band rhythm section members.	We use the full marching or pep band during the season (esp. football). Doing the recording has helped raise the level of sight reading and rehearsal intensity since time is a factor. Unfortunately summertime drill writing and animation must be done using synthesized music since few students or alumni are available to produce a respectable/usable recording.
Marshall (Barnett)	Yes	Finale	Arrange the music and print the parts.	Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander.	
Miami (Shaffer)	Yes	Finale Sibelius	Downloading sheet music from arrangers. Making adjustments to custom arrangements.	N/A	N/A
Northern Illinois (Stoffel)	Yes	Finale	Downloading sheet music from arrangers; Making adjustments to custom arrangements; Downloading synthesized music from arrangers.	Drill Writers. Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander.	Full Marching Band

Continued

Table 52: Part XV. Technology: Music Notation/Recordings

	Do you use music notation software?	Which software do you use?	What is done using music notation software? Comments:	Produce recordings for:	Ensemble that Records.
Ohio University (Suk)	Yes	Finale	Downloading sheet music from arrangers. Downloading synthesized music from arrangers.	Pre-season mailings to Marching Band members.	Full Marching Band
Toledo (Stumbo)	Yes	Finale	Downloading sheet music from arrangers. Making adjustments to custom arrangements.	Drill Writers. Editing Arrangements (i.e. for cuts and/or improvements). Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander.	First recording; section leaders. Subsequent recordings; full band.
Western Michigan (Montgomery)	Yes	Finale Sibelius	Downloading sheet music from arrangers. Making adjustments to custom arrangements.	Drill Writers. Flag Advisors. Twirling Advisors. Percussion Advisors. Drum Major/Field Commander.	Full band

Table 52: Part XV. Technology: Music Notation/Recordings

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs.:
Akron (Karriker)	High Mark Time Low Mark Time Dress Right/Left/Center Forward March Chair Step Glide Step Multigate Step (adjusted step) Lateral Slide Flanks/To the Rear Slow Turn(s) Obliques Backwards Marching Horns to Center Stage Horns to the Box Follow the Leader Arcs (curvilinear forms) Pinwheel Step Two's Squad maneuvers	Balanced between high step traditional techniques and corps style techniques.	Military style. Corps style.	
Ball State (Zembower)	Low Mark Time Dress Right/Left/Center Forward March Glide Step Multigate Step (adjusted step) Lateral Slide Backwards Marching Horns to the Box Arcs (curvilinear forms) Scatter drill	Corps style with limited use of high step traditional techniques.	Corps style.	

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs.:
Bowling Green (Hayward)	Low Mark Time Chair Step Glide Step Multigate Step (adjusted step) Lateral Slide Flanks/To the Rear Obliques Backwards Marching Horns to Center Stage Arcs (curvilinear forms)	Corps style with limited use of high step traditional techniques.	Combination of styles: Corps/show band/ Precision drill	
Buffalo (Mauck)	Low Mark Time Dress Right/Left/Center Glide Step Multigate Step (adjusted step) Lateral Slide Obliques Backwards Marching Horns to the Box Arcs (curvilinear forms) Step Two's Squad maneuvers	Corps style with limited use of high step traditional techniques.	Corps Style	Marching fundamentals; Development and implementation of supportive classroom instruction.

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs. :
Central Florida (Greenwood)	Low Mark Time Forward March Glide Step Multigate Step (adjusted step) Lateral Slide Slow Turn(s) Horns to Center Stage Horns to the Box Follow the Leader Arcs (curvilinear forms) Non-playing dance steps	Corps style with limited use of high step traditional techniques.	Combination of styles: Corps/show band Innovative arrangements of popular music with corps style marching.	
Central Michigan (Batcheller)	Low Mark Time Dress Right/Left/Center Ankle-knee step Forward March Glide Step Multigate Step (adjusted step) Lateral Slide Flanks/To the Rear Slow Turn(s) Backwards March Horns to Center Stage Horns to the Box Arcs (curvilinear forms) Dance Steps	Corps style with limited use of high step traditional techniques.	Combination of styles: Military/corps. We try to strike a balance of active participation and new innovations in the marching band and drum corps. And shows that are entertaining and accessible to our audience.	Marching Fundamentals- When we using glide step forward or backward, it is pronounced roll-step. Always timing with the heel, exaggerated toe-lift when moving forward, while moving backward, rolling from toe to heel leaving the toe down on the follow thru.

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs.:
Eastern Michigan (Boerma)	Low Mark Time Dress Right/Left/Center Glide Step Multigate Step (adjusted step) Lateral Slide Obliques Backwards Marching Horns to the Box Follow the Leader Arcs (curvilinear forms)	Corps style with limited use of high step traditional techniques.	Corps style	Marching fundamentals; Marching fundamentals transitioned from traditional high step (with a mix of corps) style to corps style approx. 5-6 years ago. Auxiliaries; The color guard has become much more rooted in movement and equipment technique over the past three years. A competitive winter guard was created 2 years ago for members to participate in during the winter semester.
Kent State (Aho)	Low Mark Time Forward March Glide Step Multigate Step (adjusted step) Lateral Slide Slow Turn(s) Backwards Marching Horns to Center Stage Follow the Leader Arcs (curvilinear forms)	Corps style with limited use of high step traditional techniques	Corps style halftime shows with military elements like 'chair style' knee lift and step kicks, when inspired by the music; some precision drill used to contrast with the predominant use of curvilinear form elements; sometimes picture and word formations are used.	Marching Fundamentals; The style of the band was changed to corps style exclusively in 1996. Military style and precision drill was reintroduced in 2000 to revive old KSU traditions while retaining corps style elements. >Musical Arrangements; Custom arrangements were reintroduced in 2000 to present a wider range of entertainment oriented halftime show themes. >Percussion Section; Utilized pit percussion for the first time in 2002. Tonal bass drums, and tenor drums added to battery in 1998. >Any subject or theme for a halftime show is considered in the process of planning a season of fresh and entertaining shows. If a subject or genre of music is deemed of interest to our audience it will be considered. The bottom line is always the appeal of the music to the

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs. :
Kent State (Aho), Cont.			Various spacing intervals used. Military Pre-game shows, exclusively precision drill with 8to5 and 6to5 marching; some glide step used at certain tempos or musical style; 2 and 4 step interval	audience. The Festival show music, and subsequent design is planned in much the same way. However, the marching and maneuvering is much more sophisticated than the other shows. The Festival show demands most of our attention during pre season rehearsals the week before the semester begins. The other shows are to be learned during the semester, many times in one week. The time constraints of the regular rehearsal schedule restrict the complexity of the non-festival shows. The same emphasis is placed on the music of these shows as the festival show however, the marching and maneuvering is much less ambitious.
Marshall (Barnett)	Low Mark Time Forward March Glide Step Lateral Slide Backwards Marching Arcs (curvilinear forms)	Corps style with limited use of high step traditional techniques.	Combination of styles: corps style, military style, show band.	Musical Arrangements; More exciting accessible music for the football fans, up tempo and exciting sounds.

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs. :
Miami (Shaffer)	High Mark Time Low Mark Time Forward March Chair Step Glide Step Multigate Step (adjusted step) Lateral Slide Flanks/To the Rear Slow Turns Obliques Backwards March Horns to Center Stage Horns to the Box Arcs (curvilinear forms) Step-two's Scatter Drill	Corps style with limited use of high step traditional techniques	Combination of styles: corps style/traditional.	No Response
Northern Illinois (Stoffel)	High Mark Time Low Mark Time Dress Right/Left/Center Forward March Chair Step Glide Step Flanks/To the Rear Backwards Marching Horns to the Box Scatter drill	Balanced between high step traditional techniques and corps style techniques.	Combination of styles: corps/show band.	Cut the dance team in half, from in the 40's to the 20's. Educate our students, entertain the crowd, serve the university

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs. :
Ohio University (Suk)	High Mark Time Forward March Chair Step Flanks/To the Rear Obliques Horns to the Box Pinwheel Step Two's Non-playing dance steps Squad maneuvers	Show band style with high step traditional techniques, dance moves, and limited use of corps style techniques.	Combination of styles: show band/precision drill.	Percussion Section; Was expanded from 16 to 20 players in 1999.
Toledo (Stumbo)	Low Mark Time Dress Right/Left/Center Forward March Glide Step Multigate Step (adjusted step) Lateral Slide Backwards Marching Horns to Center Stage Horns to the Box Arcs (curvilinear forms)	Corps style with limited use of high step traditional techniques.	Corps style	Marching Fundamentals; Incorporating traditional high-step styles into the pre-game show. Percussion Section; Eliminated pit percussion; introduced traditional grip. Auxiliaries; Incorporating dance and movement techniques into guard. Balance between audience entertainment and band members' enjoyment of performance.

Continued

Table 53: Part XVI. Marching Style: Historical Changes

	Top 10 marching styles:	Classification of band:	Image/philosophy:	Significant changes in past 5-10 yrs. :
Western Michigan (Montgomery)	Low Mark Time Dress Right/Left/Center Forward March Glide Step Lateral Slide Obliques Backwards Marching Horns to Center Stage Follow the Leader Arcs (curvilinear forms)	Corps style with limited use of high step traditional techniques.	Combination of styles: show band style with corps style movements	We perform shows primarily for audience entertainment. We are a high-energy high performance standard ensemble.

Table 53: Part XVI. Marching Style: Historical Changes

	Style change over 35 years?	Comment:
Akron (Karriker)	Yes	No longer utilize "swing-style" horn movements and drill design has become more corps oriented.
Ball State (Zembower)	Yes	As far as I know, it has changed from military style to corps style as obviously most other university marching bands have as fads and traditions change.
Bowling Green (Hayward)	Yes	Traditional high step style remains in pre-game show, which has been in use for over 30 years. Half-time shows employ contemporary styles.
Buffalo (Mauck)	Yes	Changed from scatter to corps.
Central Florida (Greenwood)	No	
Central Michigan (Batcheller)	Yes	Elements of our marching style change every year in some way.
Eastern Michigan (Boerma)	Yes	
Kent State (Aho)	Yes	From the pictures, drill charts, and music recordings I have seen and heard it would be best to say the style of the KSU band in the 1970's was basically Military style using the precision drill techniques of the day (X and O, step 2, pinwheel, circle drill, patterns in motion, etc. It seems however there was no real attachment to these styles and the directors over time employed whatever was new as it came along. Shows were theme and music genre oriented. The band evolved into the current corps style predomination just as high schools have. However, during the past 4 years this director reemphasized military marching and maneuvering fundamentals to improve precision, posture, and overall marching skills.
Marshall (Barnett)	Yes	Before I came to Marshall, the band was a strict corps style band that only performed one show a year and was not "audience friendly". We have changed that and have received tremendous response.

Continued

Table 54: Part XVI. Marching Style: Current

	Style change over 35 years?	Comment:
Miami (Shaffer)	No Response	
Northern Illinois (Stoffel)	Yes	There have been seven director changes in 35 years. The marching band, as well as the university, is desperately seeking an identity.
Ohio University (Suk)	No	
Toledo (Stumbo)	Yes	Early years were typical traditional styles; changed to exclusive corps style in early '90s. Now a balance of both: traditional styles in pre-game, corps style in halftime shows.
Western Michigan (Montgomery)	Yes	From very traditional and simple drill to more complex yet entertainment based productions. There have also been changes to and from a 1 show a year and multiple shows per year approaches.

Table 54: Part XVI. Marching Style: Current

	Days and time of rehearsals:	Rehearsal hrs. on game day:	Outdoor practice facilities:	Maintenance of outdoor practice facilities:
Akron (Karriker)	Tuesday, Thursday, Friday 4:25 - 6:15 p.m.	1:45-2	Band utilizes several on-campus facilities (outdoor field - grass/turf: used by the football team, indoor field house - grass/turf: used by the football team, and other fields on or adjacent to campus as needed with scheduling conflicts between band and football practice. All equipment for rehearsals must be carried to each field. Nothing is stored at the practice field location.	No response
Ball State (Zembower)	Monday, Wednesday, Friday 3-5pm	2	Field is across campus from music building; big instruments/percussion are stored in campus trucks at the field and locked; field condition is very good and painted by maintenance staff; tower is band owned and probably 25 feet high (portable)	University Maintenance does this.
Bowling Green (Hayward)	Monday-Friday 4-5:45pm	1.5	3 outdoor fields available (side by side), tower is adequate, storage facility at site.	University Grounds Dept.
Buffalo (Mauck)	Monday, Wednesday, Friday 6:30-8:30pm	3	Secondary stadium, New synthetic turf, storage facility, Press box.	University facilities
Central Florida (Greenwood)	Monday-Friday 4:30-5:50pm	1	location is a 15 minute walk from music department, stadium is a 30 minute drive, instrument storage is a trailer, practice field in good condition, good observation tower, good P.A. system	Athletic Dept.
Central Michigan (Batcheller)	Monday-Friday 4-5:30pm	2-2.5	Natural grass field adjacent to school of music parking lot, equipment storage is in school of music, travel to stadium requires use of vehicle, rehearsal tower temp. use of 30 scissor lift, pending construction of new 40ft. Rehearsal tower.	Facilities management

Continued

Table 55: Part XVII. Marching Band Rehearsal: Schedule and Outdoor Facilities

	Days and time of rehearsals:	Rehearsal hrs. on game day:	Outdoor practice facilities:	Maintenance of outdoor practice facilities:
Eastern Michigan (Boerma)	Monday, Wednesday, Friday 4-6pm	2	The Marching Band practice field is located about 1/4 mile away from the music building. It is approx. 1/4 away from the stadium in the opposite direction from the music building. Students are responsible for transporting their own equipment with the exception of large instruments (tubas/perc.). Large equipment is locked in a semi trailer that is located at the side of the field. The field itself starts out the season nice and grassy but becomes dusty/muddy once our Michigan weather rolls in. It is level in most places with the exception of a few dips here and there. We have a large scaffolding that is used by the directors and staff. The practice field is only used by the marching band so there is not an availability problem. Occasionally students use the field for pick up games etc.. but it never interferes with marching band rehearsals.	Our physical plant department is responsible for cutting and watering the grass. Our student band equipment staff is responsible for lining the field.
Kent State (Aho)	Monday, Wednesday, Friday 3:20-5:15PM	3	The practice field is located right outside the School of Music Building. The field is graded unevenly, is only 95 yds long, has a large oak tree on the 5 yd line approximately in the middle between side lines, the away sideline has shrubs, trees and signs within inches of the sideline paint the length of the field, the far corner of the field has a large "new" brick University gate on the field, the corresponding corner has a "new" campus map kiosk on the field. Sideline or endzone entrances are near impossible to rehearse due to the obstructions listed above and the streets that border two sides. Instrument storage inside the school of music is very limited and not secure, the observation scaffolding is adequate but	The University Grounds crew cuts the grass and empties the trash cans. The Athletic Dept. lines the field when asked.

Continued

Table 55: Part XVII. Marching Band Rehearsal: Schedule and Outdoor Facilities

	Days and time of rehearsals:	Rehearsal hrs. on game day:	Outdoor practice facilities:	Maintenance of outdoor practice facilities:
Kent State (Aho), Cont.			vandalized often. The stadium is off campus and very inconvenient. However, the stadium is a wonderful marching band venue that has hosted the OMEA State Marching Band Final Competition handsomely three of the last four years. The School of Music facilities are inadequate for the indoor ensembles. The Athletic bands have no real place to function indoor or outdoor. We have limited use of the Field house adjacent to the stadium. There is no instrument storage outside.	
Marshall (Barnett)	Monday, Wednesday, Friday 3:50-5:30pm	0 Normally do not rehearse	We use the infield of the track field located on the opposite end of campus as the Dept. of Music. We share the field with intramurals, track and other sports that use the facility....many times while we are rehearsing!	The Maintenance Dept. mows the field.
Miami (Shaffer)	Monday-Friday 4-5:30pm	2	beside the school of music. Grass field. 45ft. Tower with portable PA equipment	University Grounds Dept.
Northern Illinois (Stoffel)	Monday, Wednesday, Thursday, Friday MWF- 4-5:30pm Th. 6-8:40pm	1-1.5	MWF at Practice field: A "tinkertoy" tower is set upon a rusted flatbed trailer with flat tires, within sight of the music building, easy walk from the music building, on opposite side of campus as stadium, relatively flat, no major holes or divots, wide worn-in yard lines, portable PA/rehearsal equipment driven to field every day, it's open whenever we need it. Once in awhile athletics uses it for cross country meets, as the campus grows it is possible that the practice field could be wiped out.	University Grounds Dept.

Continued

Table 55: Part XVII. Marching Band Rehearsal: Schedule and Outdoor Facilities

	Days and time of rehearsals:	Rehearsal hrs. on game day:	Outdoor practice facilities:	Maintenance of outdoor practice facilities:
Ohio University (Suk)	Monday-Friday 4:45-6:15pm	1.5	The practice field is located directly across the street from Peden Stadium along the Hocking River. It is in marginal shape at best. Our athletic department provides us with a lift to use as a tower. The biggest concern is that it is used for game day parking, which really takes a toll on the grass. By mid-season, we are usually marching on dirt.	The Field Maintenance staff for the university.
Toledo (Stumbo)	Tues-Friday 3-5pm	2	The band rehearses on the field surrounded by the track. The field is located across the street from the stadium, yet across campus from the music building. Large instruments are kept/transported in a university truck operated by the band and driven by either GTAs or members of KKPsi. The tower is a scaffolding system rented by the band for the season. PA equipment is kept on the truck and set-up by student staff. Availability is not an issue. Friday afternoons and Saturday morning rehearsals are held in the stadium.	The initial lining of the field is by Athletic Dept. staff. Subsequent lining is done by student staff throughout the season.
Western Michigan (Montgomery)	Monday-Friday (Fri. only on game weeks) 4-5:40pm	2	The MB rehearsal space is on a closed parking lot connected to our ice hockey arena. We generally have no problems with cars being parked on our field. It is in close proximity (5 min. walk) to the School of Music which allows for easy transfer of electronic equipment. We rent storage pods for all other equipment including flags, percussion, tubas, yard markers and podiums. There is a double-deck tower that works very well.	University Facilities Dept. lines (paints) the field in the summer.

Table 55: Part XVII. Marching Band Rehearsal: Schedule and Outdoor Facilities

	Indoor rehearsal facilities:	Location:	Describe indoor practice facilities:	Additional comments:
Akron (Karriker)	Yes	Band Room Field House		
Ball State (Zembower)	Yes	Band Room	Band room is less than a year old and can seat all 225 members with marching percussion; auxiliaries cannot be included though.	
Bowling Green (Hayward)	Yes	Band Room	We share the rehearsal room with all other university bands and orchestra.	There is an indoor athletic facility (partial marked field) but we have very limited access to it.
Buffalo (Mauck)	Yes	Band Room		
Central Florida (Greenwood)	No			Most high schools have better facilities. Good indoor and outdoor facilities are necessary for efficiency of rehearsal, promote professionalism within ensemble etc.
Central Michigan (Batcheller)	Yes	Band Room Field House (game day only)	Band room is large enough to accommodate winds and percussion, auxiliary band room accommodates pit percussion, color guard has limited use of field house on game days.	Facilities though no indoor facility provides a authentic rehearsal experience for an ensemble this large.
Eastern Michigan (Boerma)	Yes	Band Room	The band room located in the music building is our only choice for an indoor rehearsal facility. Students are responsible for bringing their own instruments with the exception of the large instruments. For indoor rehearsals our tuba players will play on our brass performance sousaphones that are located in the music building. During outdoor rehearsals the tuba section uses fiberglass	

Continued

Table 56: Part XVII. Marching Band Rehearsal: Indoor Facilities

	Indoor rehearsal facilities:	Location:	Describe indoor practice facilities:	Additional comments:
Eastern Michigan (Boerma), Cont.			sousaphones until the day before a performance. Percussionists always bring equipment to the indoor rehearsal from the practice field. Normally percussionists are informed of an indoor rehearsal 1/2 before start time so that they have time to obtain their equipment.	
Kent State (Aho)	Yes	Band Room Field House	The School of Music has one medium sized rehearsal room that serves 8 ensembles and many academic classes. Indoor rehearsals with 100 students are very crowded. Indoor Instrument and equipment storage is very inadequate. During the season equipment lines the halls so the equipment and uniform managers can function in their storage/work rooms. After the season the storage rooms are packed tightly with barely room to close the door.	It is hard to explain the frustration caused by such a poor facility for the School of Music and the Athletic Bands. These conditions have certainly been a factor in our recruiting and retention efforts for decades.
Marshall (Barnett)	No			
Miami (Shaffer)	No			We need an astroturf field.

Continued

Table 56: Part XVII. Marching Band Rehearsal: Indoor Facilities

	Indoor rehearsal facilities:	Location:	Describe indoor practice facilities:	Additional comments:
Northern Illinois (Stoffel)	Yes	Band Room	We share one rehearsal room with every other large instrumental ensemble in the building. We have a small storage area that has been packed to the gills with drum line/sousaphones, so getting equipment out for rehearsals is time-consuming and crowded. Further, the class prior to marching band ends at 3:50 pm on paper, but the professor frequently holds over, and the marching band students get tired of being patient with and respectful of someone who is not respectful of their time. The rehearsal room itself is of a decent size, though crowded when the entire band is in for meetings.	
Ohio University (Suk)	Yes	Band Room	Fairly new facility, built in 1997. It is located in the School of Music, across campus from the stadium. Instrument storage is at the stadium.	
Toledo (Stumbo)	Yes	Band Room	The indoor facility is the band room, located in the music building. Instruments are taken from the truck just outside the room. Guard rehearses inside the basketball arena when available. Otherwise, they meet in the recital hall.	The band room is near capacity with nearly 90 winds and percussion. The band is positioned to grow in coming years and may soon outgrow the band room. This is a potential issue.
Western Michigan (Montgomery)	Yes	Band Room	We use the band room in the School of Music for large ensemble rehearsals and other various rooms for small sectionals. Cases are stored under their chair or in the hallway. This works well but is a bit of a hassle in terms of fitting everyone in the rehearsal room.	

Table 56: Part XVII. Marching Band Rehearsal: Indoor Facilities

	Preview performance:	Comment:	Transportation to stadium:	Comment:
Akron (Karriker)	No		Bus	City metro-busses are used to transport to and from the stadium and funding comes from the marching band EAF Budget.
Ball State (Zembower)	No		March	Route is about 2 miles from field to stadium.
Bowling Green (Hayward)	Yes	Field house Show no admission charge.	March	
Buffalo (Mauck)	Yes	Open pre-game warm-up and run thru in public in front of fine arts center.	March	
Central Florida (Greenwood)	No		Bus	Band uses six buses that travel about 30 minutes to stadium. They pick up at the stadium. Funding is part of marching band budget.
Central Michigan (Batcheller)	No		Car	
Eastern Michigan (Boerma)	Yes	The marching band occasionally plays tailgate performances. These performances take place in front of the football stadium for various audiences. The band will perform for the alumni and presidents activities; it depends on who is having an event before the game.	Car	Students are responsible for driving themselves to the football stadium either in their own cars or by carpooling with a friend. They are responsible for bringing all of their own equipment with them. Large instruments and podiums are transported in a U-Haul truck that is rented the day before each performance. The distance between the music building and stadium is only about 1/2 mile so rental costs are around \$25 for each performance.

Continued

Table 57: Part XVIII. Game Day: General

	Preview performance:	Comment:	Transportation to stadium:	Comment:
Kent State (Aho)	Yes	The band members around the stadium looking for tailgaters. They stop for pre-arranged festivities for alumni and university promotions.	Bus/car	This was a major problem for us. The stadium is over a mile off campus. Saturday morning rehearsals are at the stadium. Prior to 2000 the band traveled back and forth two times during a typical Saturday (down and back for rehearsal and down and back for the game). The University Bus System would charge the Athletic Band Budget \$250 per bus to transport the band. It was a real improvement to go to the stadium an hour later in the morning, stay at the stadium and cheaper to feed the band a substantial lunch, than running back and forth a second time. In 2003 we decided to drive cars to the stadium and save over \$8,000. Interestingly, the University Bus System managers then decided to review its policy on charging the Athletic Band Budget for a shuttle service that was already running from campus to the stadium on game days free of charge.
Marshall (Barnett)	Yes	We play a pep rally; it does not include previews of pre-game and halftime performances.	March	
Miami (Shaffer)	Yes	Just before pre-game on a field next to the stadium.		We meet at the stadium.

Continued

Table 57: Part XVIII. Game Day: General

	Preview performance:	Comment:	Transportation to stadium:	Comment:
Northern Illinois (Stoffel)	Yes	"Huskie Preview!" is held one hour fifteen minutes prior to kick-off in an area called Central Park West in the heart of the residence halls. This means if kick-off is 11:05 am, we are a rude wake up call for the residence hall students. It is not well attended, and tends to be band parents and friends only.	March	We march maybe the equivalent of two blocks, making stops along the way in the Tent-a-Gate area and tailgating to play short tunes to pep the crowd.
Ohio University (Suk)	No		March	
Toledo (Stumbo)	Yes	The band marches to the stadium where it performs at the alumni tent. Selections are standard school tunes. There is no charge.	March	The band marches from the music building to the stadium, through the tailgating area.
Western Michigan (Montgomery)	Yes	Field House Show is given just prior to the march to the stadium before games. Admission is free.	March	2/5 of a mile march to the stadium. Traffic is stopped by police.

Table 57: Part XVIII. Game Day: General

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Pre-game pageantry and performance.	Traditional pageantry.
Akron (Karriker)	Yes	11-12	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. Perform opposing school's fight song. Music not memorized.	Blue and Gold Fight Song, Win For Akron, Alma Mater, God Bless America, etc. Traditions have been in place for nearly 20 years. More for certain selections such as the fight song, and alma mater.
Ball State (Zembower)	Yes	12	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. Perform opposing school's fight song. Include special formation saluting opponent. All music memorized.	A patriotic number is always included right before the National Anthem
Bowling Green (Hayward)	Yes	W/Visiting Band 7 Without 10	Between each selection.	Standard entrance (every home game) Standard musical fanfare Traditional formation and/or maneuvers during school song Perform opposing school's fight song All music memorized	Percussion and tuba entrance, Opening formation fanfare and downfield drill to fight song. Traditional high step marching style.

Continued

Table 58: Part XVIII. Game Day: Pre-Game

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Pre-game pageantry and performance.	Traditional pageantry.
Buffalo (Mauck)	Yes	10	Before the entire performance.	Standard entrance (every home game). Standard musical fanfare. All music memorized. Vary pre-game performance for following reasons: homecoming ceremonies, special music, and formation.	Fight Song with tunnel for football team, National Anthem.
Central Florida (Greenwood)	Yes	12	Between each selection.	Standard entrance (every home game) Standard musical fanfare. Traditional formation and/or maneuvers during school song. All music memorized.	Fanfares, fight song, alma mater, cheerleader intro, spell out, tunnel. 10yrs.
Central Michigan (Batcheller)	Yes	9	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. All music memorized. Vary pre-game performance for following reasons: homecoming ceremonies, special music, and formation.	As of 2003, 42 years of playing the music beginning with the school chant, followed by a traditional double-time high-step entrance, to original fanfare, followed by the two school fight songs, march down field create block "C" maneuver block "C" to opposite end-zone and back to center field . Alma Mater in block "C" towards student section, traditional patriotic medley while moving into standard block formation for national anthem, then double-time high-step towards students. Basic show concepts including music been in place for 42 years.

Continued

Table 58: Part XVIII. Game Day: Pre-Game

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Pre-game pageantry and performance.	Traditional pageantry.
Eastern Michigan (Boerma)	Yes	8	Before the entire performance.	Standard entrance (every home game). Standard musical fanfare. All music memorized. Vary pre-game performance for following reasons: award ceremonies for Athletic Dept.	
Kent State (Aho)	Yes	12	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. Perform opposing school's fight song. Include special formation saluting opponent.. All music memorized. Vary pre-game performance for following reasons: University fundraising campaign Award ceremonies for Athletic Dept.	Opening Fanfare new in 2000, Floating "K" formation down field to the fight song has been done since the 1920's. Salute to all the U.S. Armed Forces with the performance of each service's song while marching precision drill maneuvers since 2002. Flag raising and alma mater since 1919. Salute to the opposing team with their fight song and special formation since 2000. Perform KSU Victory song with "V" formation since 1950's. Form a tunnel for the team to enter through since the 1970's.

Continued

Table 58: Part XVIII. Game Day: Pre-Game

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Pre-game pageantry and performance.	Traditional pageantry.
Marshall (Barnett)	Yes	11	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. Music not memorized. Vary pre-game performance for following reasons: award ceremonies Other: we do whatever is called for.	We play "Marshall" music intended to get the crowd "fired up" and ready for Herd football. This is new and we are trying to start a tradition. It has worked!
Miami (Shaffer)	Yes	9	Before the entire performance	Standard entrance (every home game) Standard musical fanfare Traditional formation and/or maneuvers during school song All music memorized	the entire pre-game is traditional including a block M, a script Miami, the state of Ohio and the block USA. Traditions were established 28 years ago
Northern Illinois (Stoffel)	Yes	6-13	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. Perform opposing school's fight song. All music memorized.	Drum line enters the field on taps, drum majors call band to attention, Speed Cadence is played 3 times as band runs on field, "NIU Fanfare" in place, "Hail to the Huskies" marches down the field into "NIU" formation, "Huskie Fight Song", visitor's school song, dance team/color guard tune in place, drum transition to "NI" logo, "Alma Mater", "Star Spangled Banner", "Hail to the Huskies" off the field, 'Shoot the tunnel' on Speed Cadence, team comes out, Band plays "Huskie Fight Song", exits field on street cadence.

Continued

Table 58: Part XVIII. Game Day: Pre-Game

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Pre-game pageantry and performance.	Traditional pageantry.
Ohio University (Suk)	Yes	10	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. All music memorized.	The traditionally forms a Diamond Ohio after the fight song (sorry Eric!). The Alma Mater is played in the formation as well.
Toledo (Stumbo)	Yes	10		Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. Perform opposing school's fight song. Music not memorized. Vary pre-game performance for following reasons: award ceremonies.	This is the first year that the band has performed a traditional, school-oriented pre-game show. The show features Toledo and UT traditions, along with patriotic tunes. Everything leads to the team running onto the field.
Western Michigan (Montgomery)	Yes	W/Visiting Band 7 Without 12.	Between each selection.	Standard entrance (every home game). Standard musical fanfare. Traditional formation and/or maneuvers during school song. All music memorized.	Traditional march on during Fanfare and traditional "Floating W" during fight song.

Table 58: Part XVIII. Game Day: Pre-Game

	Video Tape pre-game?	If yes, # of shows taped
Akron (Karriker)	Yes	All
Ball State (Zembower)	Yes	5
Bowling Green (Hayward)	Yes	All
Buffalo (Mauck)	Yes	No Response
Central Florida (Greenwood)	Yes	2
Central Michigan (Batcheller)	Yes	All
Eastern Michigan (Boerma)	Yes	6
Kent State (Aho)	Yes	6
Marshall (Barnett)	Yes	5
Miami (Shaffer)	Yes	All
Northern Illinois (Stoffel)	Yes	Almost all 7...some snafus...
Ohio University (Suk)	Yes	5
Toledo (Stumbo)	Yes	6
Western Michigan (Montgomery)	Yes	All

Continued

Table 59: Part XVIII. Game Day: Pre-Game (Pre-Game Video Recording)

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Describe halftime performance.	Comments:
Akron (Karriker)	Yes	W/Visiting Band: 6:30 Without: 6:30-12	Between each selection.	A different show for each home game including new music and new drill. Some music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation.	
Ball State (Zembower)	Yes	W/Visiting Band: 6 Without: 8	Between each selection.	A different show for each home game including new music and new drill. All music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation.	

Continued

Table 60: Part XVIII. Game Day: Halftime

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Describe halftime performance.	Comments:
Bowling Green (Hayward)	Yes	W/Visiting Band: 7 Without: 8	Varies	A different show for each home game including new music and new drill. (Most-last show is sometimes repeated). All music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). University fundraising campaign.	
Buffalo (Mauck)	Yes	W/Visiting Band: 4 Without: 8	Before the entire performance.	One show per season performed at all games. All music memorized. A “modulated” (generic) formation and drill design that is adjusted to rotating or inserted music selections giving the illusion of a new show. (i.e. new music selection(s)...old formations and drill.). Homecoming ceremonies, special music and formation. Award ceremonies.	

Continued

Table 60: Part XVIII. Game Day: Halftime

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Describe halftime performance.	Comments:
Central Florida (Greenwood)	Yes	W/Visiting Band: 6:30 Without: 8-12	Between each selection.	A different show for each home game including new music and new drill. Some music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation.	
Central Michigan (Batcheller)	Yes	W/Visiting Band: 6 Without: 7-10	Between each selection.	A little of both: Modulated and Theme. Homecoming ceremonies, special music and formation. Award Ceremonies.	
Eastern Michigan (Boerma)	Yes	W/Visiting Band: 8 Without: 10	Before the entire performance.	A different show for each home game including new music and new drill. Some music memorized.	For the 2005 season we will only be performing 2 shows. In past years we have performed a different show for each game.

Continued

Table 60: Part XVIII. Game Day: Halftime

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Describe halftime performance.	Comments:
Kent State (Aho)	Yes	8.5 minutes, halftime is extended to accommodate visiting bands.	Between each selection.	<p>A different show for each home game including new music and new drill.</p> <p>All music memorized.</p> <p>Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.).</p> <p>Homecoming ceremonies, special music and formation.</p> <p>University fundraising campaign</p> <p>Award ceremonies.</p> <p>Any theme is worthy of discussion if it is deemed entertaining and interesting.</p>	<p>Since 2000 we have standardized the formation of a "crown" for the homecoming ceremony that takes place at the beginning of halftime. While the court is escorted on the field the band plays the alma mater quietly for announcements to be heard. After the crowning of the King and Queen the band proceeds with their halftime show. Since 2000 the Homecoming halftime show has focused on the theme chosen by the Homecoming Committee. Fortunately, shows have been easy to plan since the themes chosen have been creative and fun. This has been well-received and fostered great relations. This is also the date for Alumni reunions around campus, including the marching band. Halftime is extended to fit all the festivities.</p> <p>>Since 2000 custom formations and appropriate music's have been provided if we are asked and given enough time to chart and rehearse.</p>

Continued

Table 60: Part XVIII. Game Day: Halftime

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Describe halftime performance.	Comments:
Marshall (Barnett)	Yes	W/Visiting Band: 7 Without: 7-10	Between each selection.	Some music memorized. Homecoming ceremonies, special music and formation.	We do 2 or 3 completely different halftime shows per season, depending on the football schedule.
Miami (Shaffer)	Yes	W/Visiting Band: 8 Without: Depends on presentation	Between each selection.	All music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation. Awards Ceremonies.	We have awards presented at each game.
Northern Illinois (Stoffel_	Yes	W/Visiting Band: 6-8 Without: 17-14	Between each selection.	A different show for each home game including new music and new drill. No music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation.	

Continued

Table 60: Part XVIII. Game Day: Halftime

	Perform at all home football games?	Length of show (in minutes).	Announcement of selections.	Describe halftime performance.	Comments:
Ohio University (Suk)	Yes	W/Visiting Band: 7 Without: 14	Between each selection.	A different show for each home game including new music and new drill. All music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.).	About one themed show a year. The rest are grab bags.
Toledo (Stumbo)	Yes	W/Visiting Band: 7.5 Without: 9	Between each selection.	A different show for each home game including new music and new drill. No music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation.	
Western Michigan (Montgomery)	Yes	W/Visiting Band: 6 Without: 9	Between each selection.	A different show for each home game including new music and new drill. All music memorized. Theme oriented shows (i.e. spotlighting music of a particular artist, group, genre, generations, patriotic, etc.). Homecoming ceremonies, special music and formation.	Homecoming show incorporates alumni band; Band Day show incorporates high school students.

Table 60: Part XVIII. Game Day: Halftime

	Do you perform a “festival” show used for off-campus performances?	Comment:	Videotape halftime?	If Yes, # of shows taped:
Akron (Karriker)	Yes		Yes	5
Ball State (Zembower)	No		Yes	
Bowling Green (Hayward)	No		Yes	
Buffalo (Mauck)	Yes		Yes	
Central Florida (Greenwood)	Yes		Yes	1
Central Michigan (Batcheller)	Yes		Yes	All
Eastern Michigan (Boerma)	Yes	It typically is the show that the band is working on at the time of the “festival” performance.	Yes	6
Kent State (Aho)	Yes	Since 2001 we have done an aggressive Corps Style show to perform at high school Festivals, home and away games, and any possible bowl game.	Yes	6
Marshall (Barnett)	Yes	We use the same shows for exhibition performances as we do for home football games.	Yes	5
Miami (Shaffer)	No		Yes	All

Continued

Table 61: XVIII. Game Day: Halftime (Festival Show and Halftime video recording)

	Do you perform a “festival” show used for off-campus performances?	Comment:	Videotape halftime?	If Yes, # of shows taped:
Northern Illinois (Stoffel_	Yes		Yes	Almost all 7...some snafus...
Ohio University (Suk)	Yes		Yes	5
Toledo (Stumbo)	No		Yes	
Western Michigan (Montgomery)	Yes	We performed the show we were learning at the time.	Yes	5

Table 61: XVIII. Game Day: Halftime (Festival Show and Halftime video recording)

	Post-game On field?	If yes, how long do you play?	Post-game in stands?	Time:	Music:	Full marching band perform?	Standard/traditional post-game entrance and show?
Akron (Karriker)	No		Yes	30 min.	Halftime highlights and various other stand favorites and school songs.	Yes	
Ball State (Zembower)	Yes	20min.	Yes	10min.	Stands and halftime music.	Yes	No
Bowling Green (Hayward)	No		Yes	10min.	Traditional school songs.	Yes	No
Buffalo (Mauck)	Yes	15-25 min.	No			Yes	No
Central Florida (Greenwood)	No		Yes	10min.	Show music, fight song, alma mater.	Yes	No
Central Michigan (Batcheller)	No		No			Yes	No
Eastern Michigan (Boerma)	Yes	We play a stand still performance of the halftime show that was performed that day. Approx. 8-10 minutes depending on the show. It is always performed on the track.	No			Yes	No; Post-game always consists of a stand still performance of the half time show that was performed that day. The school fight song is played at the immediate

Continued

Table 62: Part XVIII. Game Day: Post-Game

	Post-game On field?	If yes, how long do you play?	Post-game in stands?	Time:	Music:	Full marching band perform?	Standard/traditional post-game entrance and show?
Kent State (Aho)	Yes	15min.	Yes	15min.	School songs and band member favorites/requests.	Yes	No; We have gradually decided to do our post-game performances in the stands. The Athletic Dept. has changed our seating in the stadium 5 times in 4 years. Our current location makes it very hard to get to the field in a timely fashion. It has been easier and better to perform from our current location. Everyone seems happy with this.
Marshall (Barnett)	No		Yes	5 min. until the crowd clears out.	Fight song and usually one show tune.	Yes	No
Miami (Shaffer)	Yes	We do a stand and play. Approximately 2 tunes.	No			Yes	No
Northern Illinois (Stoffel)	Yes	As long as we want...the field is ours.	No			Yes	No
Ohio University (Suk)	Yes 15mins		No			Yes	Yes

Continued

Table 62: Part XVIII. Game Day: Post-Game

	Post-game On field?	If yes, how long do you play?	Post-game in stands?	Time:	Music:	Full marching band perform?	Standard/traditional post-game entrance and show?
Toledo (Stumbo)	No		Yes	15min.	Traditional songs, show music.	Yes	No
Western Michigan (Montgomery)	Yes	But does not involve marching, stand still show only. 10mins.	No			Yes	No; Band scrambles around 20 yard line for alma mater with football team then performs music from the current show and season.

Table 62: Part XVIII. Game Day: Post-Game

	Do you insert any special music and/or drill/ formations into post-game during the season?	Rituals and traditions.	Do you review the Pre-game/ halftime video?	Comment:
Akron (Karriker)	N/A	N/A	Yes	Usually at the next rehearsal if weather and/or amount of time before next show permits. One week shows usually result in delay of presenting the videotape to the band.
Ball State (Zembower)	N/A	N/A	Yes	Usually Monday after the game.
Bowling Green (Hayward)	N/A	Team comes to band for Alma mater and "Aye Ziggy Zoomba," all athletic events end with "Beer Barrel Polka," arr. by Lou Marini.	Yes	Rehearsal the following week
Buffalo (Mauck)	N/A	Alma Mater with the football team.	Yes	
Central Florida (Greenwood)	N/A	Fight song, alma mater.	Yes	At the student's leisure.

Continued

Table 63: Part XVIII. Game Day: Post-Game (Cont.)

	Do you insert any special music and/or drill/ formations into post-game during the season?	Rituals and traditions.	Do you review the Pre-game/ halftime video?	Comment:
Central Michigan (Batcheller)	No	Following the game, we march from the field past the locker room, out of the stadium circle a monument that was placed in front of the field house in 1964, and come to a halt. In the case of a CMU victory, we do traditional cheers on the march, stopping to play the fight songs at the locker room continuing on to the monument where the band charges in towards center in a victory salute, followed by playing and singing of fight song on the occasion of a CMU loss the band marches in silence to a single snare tap, stops after circling the monument, sing the alma mater. On all occasions the band offers thanks to gathered fans, and alumni that follow from the stadium after which the band is dismissed.	Yes	Tapes made available in the music resource center in the school of music for individual and group review.
Eastern Michigan (Boerma)	N/A		Yes	At chosen indoor rehearsals.
Kent State (Aho)	N/A	We perform the other schools fight song, our school songs, do the alma mater with the football team, and then play band member favorites/requests until we are ready to go home.	Yes	Near the beginning of the rehearsal following the game or performance.

Continued

Table 63: Part XVIII. Game Day: Post-Game (Cont.)

	Do you insert any special music and/or drill/ formations into post-game during the season?	Rituals and traditions.	Do you review the Pre-game/ halftime video?	Comment:
Marshall (Barnett)	N/A		No	We have no facilities to do so.
Miami (Shaffer)	No Response	Form on the field and play the fight song for the football team.	Yes	When time is available.
Northern Illinois (Stoffel)	N/A	Walk onto field (win: hat backwards, cape unsnapped), push-ups done for number of points while crowd/band counts, "Huskie Fight Song", directors/grad assistant/drum majors take turns conducting concert selections, band closes in for announcements, director conducts "Alma Mater" play-sing, head drum major takes the ladder to direct "Huskie Fight Song" play-sing-play, drum major dismissal.	Yes	Whenever we get the tapes from Media Services: anywhere from 1 week to 5 weeks later.
Ohio University (Suk)	N/A	We perform the fight song, then our four standards: "Light Up," "Ain't Been Good," "Cheer," and "Long Train Runnin'."	Yes	At an indoor rehearsal.
Toledo (Stumbo)	N/A		Yes	In the band room immediately after the game.
Western Michigan (Montgomery)	N/A	Alma mater with team then music from the current show and season.	Yes	Monday following the performance.

Table 63: Part XVIII. Game Day: Post-Game (Cont.)

	Do you host a marching band "band day?"	How many years has "band day" existed?	Comment:	Average number of bands in attendance:	Size of the HS band(s) in attendance:	If No; Comment: Was there ever a "band day?" Why was it cancelled?
Akron (Karriker)	Yes	10		7 – 9		
Ball State (Zembower)	No	No				No
Bowling Green (Hayward)	No	No				No
Buffalo (Mauck)	Yes	2		4	1; 30-80 3; 80-120	
Central Florida (Greenwood)	No					High School Bands have other interests. We have events like trumpet day.
Central Michigan (Batcheller)	Yes	50		36	10; 30-80 2; 80-120	No Response

Continued

Table 64: Part XIX. Band Day

	Do you host a marching band "band day?"	How many years has "band day" existed?	Comment:	Average number of bands in attendance:	Size of the HS band(s) in attendance:	If No; Comment: Was there ever a "band day?" Why was it cancelled?
Eastern Michigan (Boerma)	Yes		We have many bands attend our event yearly. There are many really small bands (approx 30) and many who are larger (80-120). We don't have a lot of in between numbers. That is the cause for the attendance fluctuation. The bands come for the day and rehearse with the EMU marching band. All bands parade around the stadium track before the pre-game performance of the marching band. The band is allowed to play once through their fight song and a percussion cadence. They all watch the EMU marching band pre-game performance from the stands. All bands perform a stand still show with the EMU marching band during halftime.		12-15 30-80 80-120	
Kent State (Aho)	Yes	1	We did an "Invitational" in 2003 to restart this tradition.	1	80-120	Band Days at KSU have had a checkered past. Canceling the band twice also took any momentum or consistency out of hosting or attending.

Continued

Table 64: Part XIX. Band Day

	Do you host a marching band "band day?"	How many years has "band day" existed?	Comment:	Average number of bands in attendance:	Size of the HS band(s) in attendance:	If No; Comment: Was there ever a "band day?" Why was it cancelled?
Marshall (Barnett)	Yes	Not Sure		15	12; 30-80 3; 80-120	
Miami (Shaffer)	Yes	50		15	5; 30-80 7; 80-120 3; 120-200	
Northern Illinois (Stoffel)	Yes	I don't know.		14	4; 30-80 5; 80-120 4; 120-200 1; 200+	
Ohio University (Suk)	Yes	3		15	7; 30-80 7; 80-120 1; 120-200	
Toledo (Stumbo)	Yes	10				
Western Michigan (Montgomery)	Yes	Unknown	We do not host full bands instead individual students are encouraged to attend from all high schools.	400		

Table 64: Part XIX. Band Day

	What is the approx. distance of travel for the high school bands, attending “Band Day”?	Is this an annual event?	If yes; Comment on cost and budget items:	If no; How often?	How are band day expenses funded?
Akron (Karriker)	Shortest Average Furthest	Yes		N/A	
Ball State (Zembower)	No	No	No	No	No
Bowling Green (Hayward)	No	No	No	No	No
Buffalo (Mauck)	Shortest 30 miles Average Furthest 100 miles	No	N/A		Athletics
Central Florida (Greenwood)	No Response	No	No	No	No
Central Michigan (Batcheller)	Shortest 4 miles Average 45 miles Furthest 195 miles	Yes	N/A	N/A	N/A
Eastern Michigan (Boerma)	Shortest 2 miles Average 35 miles Furthest 100 miles	Yes	The only cost associated is in printing, copying and mailing expenses for sending out announcements of the band night date to Michigan Band programs.	N/A	Marching Band Budget

Continued

Table 65: Part XIX. Band Day (Cont.)

	What is the approx. distance of travel for the high school bands, attending “Band Day”?	Is this an annual event?	If yes; Comment on cost and budget items:	If no; How often?	How are band day expenses funded?
Kent State (Aho)	Shortest 45 miles	No		It is hoped to be.	The Athletic Band Budget provided lunch, snacks, and drinks for the high school band. The Athletic Dept. provided complimentary and discount tickets for the high school dignitaries and families.
Marshall (Barnett)	Shortest 10 miles Average 50 miles Furthest 4 hours	Yes	None		There are no expenses.
Miami (Shaffer)	Shortest Local High School Average 35 miles Furthest 200 miles	Yes	Paid for by the athletic department.	N/A	Athletic Dept. foots the bill.
Northern Illinois (Stoffel)	Shortest 1 miles Average 35 miles Furthest 65 miles	Yes	Huskie Bands budget pays for postage, Athletics covers tickets for all performers/chaperones, plaques for each school.		
Ohio University (Suk)	Shortest 5 miles Furthest 160 miles	Yes	No budget.		The visiting bands are responsible for their own expenses.

Continued

Table 65: Part XIX. Band Day (Cont.)

	What is the approx. distance of travel for the high school bands, attending “Band Day”?	Is this an annual event?	If yes; Comment on cost and budget items:	If no; How often?	How are band day expenses funded?
Toledo (Stumbo)	Shortest 5 miles Average 30 miles Furthest 120 miles	Yes	Advertising, music copies, mailings = \$400.		Band Budget
Western Michigan (Montgomery)	Shortest 2 miles Average 20 miles Furthest 100 miles	Yes	Students pay \$5 registration which covers the day and lunch.		Student registration fees and band budget.

Table 65: Part XIX. Band Day (Cont.)

	How are bands rewarded for attendance?	Describe your band day itinerary/event.	Are there benefits and goals to hosting a band day?	Comment:
Akron (Karriker)	Free food for all participants and staff. Reception for the participating Band Directors. Free DVD of performance to each band at the conclusion of the season.	2:00 pm University Band Rehearsal (H.S. Bands Arrive). 3:00 pm Massed Band Rehearsal. 4:00 p.m. Announcements - Feed Bands. Director's Reception 5:45pm Pre-Game 6:00pm. Game Time 7:45pm. Mass band halftime performance.	Yes	It is an outstanding recruiting event for the University and Band Program. Continues to foster goodwill relationships with area high school band directors and students/parents of participating high schools.
Ball State (Zembower)	No	No	No	
Bowling Green (Hayward)	No	No	No	
Buffalo (Mauck)	Performance with national artist.	Rehearsal and performance with national artist.	Yes	Positive promotion of the university and marching band.
Central Florida (Greenwood)	No	No	No	

Continued

Table 66: Part XIX. Band Day (Cont.)

	How are bands rewarded for attendance?	Describe your band day itinerary/event.	Are there benefits and goals to hosting a band day?	Comment:
Central Michigan (Batcheller)	Program recognition, letters of appreciation.	Visiting bands arrive at 7:30am directors meet with drum majors and graduate assistants for field placement, in place for music rehearsal at 8am. Maneuvers on and off the field are taught after music is rehearsed, whole show is run straight through, rehearsal concludes at 10:00am. Bands placed in seats and then are free to go eat, must be back in place prior to CMU pre-game.	Yes	Directors report that students benefit from playing in a large ensemble. For many of these students it is the first time. For some it is their only experience playing in an ensemble with full instrumentation. CMU benefits by linking this positive experience to our university. As such band day is a powerful recruiting tool.
Eastern Michigan (Boerma)	Thank you letter One band each year is selected to perform post game for the EMU marching band and football crowd.	2:00 p.m. Massed Band Field Rehearsal, Color Guard Competition. 4:45pm Pre-game Pass-in-Review. 5:45 p.m. EMU Marching Band Pre-game Show. 6:00 p.m. EMU football. 7:15 p.m. (approx.) Massed Band Performance. 8:30 p.m. (approx.) Post-game.	Yes	Exposing as many students to the great things about EMU. Hopefully they will come out of the day considering EMU as choice for their college career.

Continued

Table 66: Part XIX. Band Day (Cont.)

	How are bands rewarded for attendance?	Describe your band day itinerary/event.	Are there benefits and goals to hosting a band day?	Comment:
Kent State (Aho)	Trophy/Plaque	Combined rehearsal 3 hours prior to the game, Lunch, pre-game as normal (include high school band in National Anthem, and tunnel for the team), Combined bands perform in stands, Halftime with combined bands, post-game with combined bands, goodbyes and home.	Yes	We really enjoyed the camaraderie generated as the bands were combined by sections. They rehearsed, ate and performed together throughout the day. I am tempted to invite one band a year instead of a multi band event next year. 2 high school bands per year would work too. The personal college/high school student interaction, and the "total game involvement", made the event valuable musically, socially, and certainly built bridges to the collegiate marching band experience. The Directors of the high school band reported that their students and parents gave glowing reports of the event for weeks following.
Marshall (Barnett)	Trophy/Plaque	Mass rehearsal. Mass band performs halftime.	Yes	Most of the bands that participate in Band Day do not participate in our marching contest. This reaches a new set of students and parent. Great recruiting tool.
Miami (Shaffer)	Trophy/Plaque	Morning rehearsal, noon parade through town, combined performance at halftime.	No Response	at best it is a minor recruiting tool. At best it brings approximately 3500 people into the stadium.

Continued

Table 66: Part XIX. Band Day (Cont.)

	How are bands rewarded for attendance?	Describe your band day itinerary/event.	Are there benefits and goals to hosting a band day?	Comment:
Northern Illinois (Stoffel)	Trophy/Plaque	<p>If kick-off is 1:05 pm: Huskie Band rehearsal begins at 8:30 am while HS bands arrive (Kappa Kappa Psi is the welcoming committee), Massed Bands rehearsal is from 9:00 - 10:00, bands go their separate ways,</p> <p>11:45 "Huskie Preview!" concert in Central Park West which high schools come to watch, Huskie Band marches to stadium while HS Bands go to their seats in the stadium where they take turns trading tunes, Huskie Band performs pre-game, during game Huskie Band handles all playing (HS Bands do not play at all), at halftime Huskie Band performs opening drill while HS Bands form up on sidelines,</p> <p>Massed Bands perform 2 - 3 concert tunes in place, ending with the "Huskie Fight Song" at a slower-than-usual tempo to accommodate 1300 players, Massed Bands exit field, Huskie Band continues rest of game as per usual, HS Bands either stay or go,</p> <p>At post-game HS Bands that stay are invited on the field to perform the day's tunes but they do not participate in announcements/"Alma Mater"/"Huskie Fight Song" play-sing-play.</p>	Yes	Food and Beverage folks make a LOT of money on the HS students.

Continued

Table 66: Part XIX. Band Day (Cont.)

	How are bands rewarded for attendance?	Describe your band day itinerary/event.	Are there benefits and goals to hosting a band day?	Comment:
Ohio University (Suk)		A morning rehearsal, then break for the bands to eat uptown. Then a parade to the stadium. After the traditional pre-game, the massed bands perform a patriotic selection, then the Star Spangled Banner. After a shortened halftime show by the OU Band, the massed bands take the field and perform a contemporary selection that was mailed to them in the summer.	Yes;	Feel good for some communities. It also gets kids on campus and people in the stands.
Toledo (Stumbo)		12:00 - Mass Band Rehearsal in stadium; 2:00 - Bands perform their shows for other bands in attendance; UT Band performs for all HS bands; Break for dinner; Game at 7:00pm.	Yes	Getting band students on campus, in our stadium, performing before 35,000 fans, interacting with our students, is a strong recruiting tool.
Western Michigan (Montgomery)		Morning rehearsal; master classes; game.	Yes	Gets kids on our campus and involves them with our program and provides an educational and entertaining day of music and fun.

Table 66: Part XIX. Band Day (Cont.)

	Alumni marching band.	Rehearse regularly.	Official alumni band organization? If Yes; Comment:	Who supervises organization of alumni marching band? Comment:	Alumni Marching Band Director.
Akron (Karriker)	Yes		No	Athletic Band Director	Band Administrator distributes information regarding the homecoming game and the day's festivities. Responses are sent by alumni regarding participation and instrument rental need. The graduate assistants are responsible for distributing and collecting instruments to alumni. Band Directors organize the alumni into a block band and lead them through an hour long rehearsal with the EMU marching band before pre-game.
Ball State (Zembower)	Yes	Once right before Homecoming.	Yes; Homecoming event only.		Director of Bands
Bowling Green (Hayward)			Yes; all	Band Alumni Committee	they don't have one.
Buffalo (Mauck)	No		No	Director of Bands	
Central Florida (Greenwood)	Yes	No	Yes; Is registered with Alumni Association, functions as a band at homecoming.	Athletic Band Director. Assistant Band Director. Band Alumni Committee.	Alumni Band Member

Continued

Table 67: Part XX. Alumni Marching Band

	Alumni marching band.	Rehearse regularly.	Official alumni band organization? If Yes; Comment:	Who supervises organization of alumni marching band? Comment:	Alumni Marching Band Director.
Central Michigan (Batcheller)	Yes	They meet annually.	No	Athletic Band Director. Graduate Assistant Alumni Association Employee.	Athletic Band Director
Eastern Michigan (Boerma)	No		No	Athletic Band Director. Assistant Band Director. Graduate Assistant. Band Administrator. Band Administrator distributes information regarding the homecoming game and the day's festivities. Responses are sent by alumni regarding participation and instrument rental need. The graduate assistants are responsible for distributing and collecting instruments to alumni. Band Directors organize the alumni into a block band and lead them through an hour long rehearsal with the EMU marching band before pre-game.	Current EMU Director of Bands

Continued

Table 67: Part XX. Alumni Marching Band

	Alumni marching band.	Rehearse regularly.	Official alumni band organization? If Yes; Comment:	Who supervises organization of alumni marching band? Comment:	Alumni Marching Band Director.
Kent State (Aho)	No		Yes; There is a marching band alumni group registered with the Alumni Assoc. The Alumni Assoc. maintains a mailing list of all who have registered for and earned credit for marching band. This mailing list is done in cooperation with the University Registrar. Over the years there has been a committee of alumni who have tried to stay active in planning the band's homecoming alumni reunions. Their success has been very inconsistent.	Athletic Band Director. Band Alumni Committee. Marching Band Field. Commanders. In 2001 the Field Commanders were given the responsibility of communicating with the Alumni Committee, organizing homecoming festivities, and inviting the Alumni to participate through the Alumni Assoc. mailing list.	Athletic Band Director
Marshall (Barnett)	Yes	No	No	Athletic Band Director	Athletic Band Director
Miami (Shaffer)	Yes	No	Yes; Handled completely through the alumni department.	Alumni Association Employee	Alumni Band Member
Northern Illinois (Stoffel)	No		No	Athletic Band Director. Assistant Band Director.	Athletic Band Director

Continued

Table 67: Part XX. Alumni Marching Band

	Alumni marching band.	Rehearse regularly.	Official alumni band organization? If Yes; Comment:	Who supervises organization of alumni marching band? Comment:	Alumni Marching Band Director.
Ohio University (Suk)	Yes	no	Yes It is known as the Ohio University Marching Band Society of Alumni and Friends. The elected board meets three times per year.	Athletic Band Director. Alumni Association Employee. Band Alumni Committee	Athletic Band Director
Toledo (Stumbo)	No		No		
Western Michigan (Montgomery)	Yes		No	Athletic Band Director. Alumni Band President.	Athletic Band Director. Alumni Band President.

Table 67: Part XX. Alumni Marching Band

	Annual organized reunion?	Comment:	Number of performances:	Nature of performance.	Number of participants:
Akron (Karriker)	Yes		1	Band performs the fight songs across the field during halftime of the homecoming game each fall. The alumni band then joins forces with the university marching band to perform an average of two selections and the fight song at the conclusion of the halftime ceremonies.	Less Than 100
Ball State (Zembower)	Yes		1	Homecoming at pre-game	Less Than 100
Bowling Green (Hayward)	Yes	Homecoming, participation in pre-game.	1	Homecoming at pre-game	101-250
Buffalo (Mauck)	No Response		No Response	No Response	No Response
Central Florida (Greenwood)	Yes		1	Joins the present band at halftime for homecoming events.	Less Than 100
Central Michigan (Batcheller)	Yes	Coffee hour associated with homecoming.	1	March to the stadium with us, play with us in the stands, join us at halftime for 2 stand still numbers.	Less Than 100

Continued

Table 68: Part XX. Alumni Marching Band (Cont.)

	Annual organized reunion?	Comment:	Number of performances:	Nature of performance.	Number of participants:
Eastern Michigan (Boerma)	Yes	The alumni marching band at homecoming as described above. Each April there is an alumni band concert where alumni group together, rehearse for a few hours with the Director and Associate Director of bands and then play a concert with the current EMU concert ensembles in the evening. There is also an alumni golf outing each July.	2		Less Than 100
Kent State (Aho)	Yes		2; the Football Homecoming game, and Basketball pep band reunion game.	Our goal is to help the alumni participate in the Homecoming Parade and Football show as much as possible and participate fully in a basketball band reunion (as their endurance allows).	Less Than 100
Marshall (Barnett)	Yes	We just started it last year.	1; Homecoming	Perform in the parade and at pre-game with the Marshall Band.	Less Than 100
Miami (Shaffer)	Yes	Homecoming	3		101-250
Northern Illinois (Stoffel)	No		1; Homecoming during pre-game.	In the middle of pre-game, the Senior Band enters the field on the "Huskie Fight Song", performs a concert number in place (pending numbers, Junior Band might play along as well), then exits the field while Junior Band transitions for "Alma Mater".	Less Than 100

Continued

Table 68: Part XX. Alumni Marching Band (Cont.)

	Annual organized reunion?	Comment:	Number of performances:	Nature of performance.	Number of participants:
Ohio University (Suk)	Yes		1; Homecoming	They perform a parade in the morning, then join the band at halftime.	101-250
Toledo (Stumbo)	No Response		No Response	No Response	No Response
Western Michigan (Montgomery)	No		1; Homecoming Halftime only	In conjunction with the regular marching band during halftime.	Less Than 100

Table 68: Part XX. Alumni Marching Band (Cont.)

	Alumni band expenses:	How funded?	Comment:	Alumni uniform:
Akron (Karriker)	Uniform items (t-shirts, ball caps, etc.). Reception/Meal. Music. Photocopying. Postage for mailings.	General athletic bands budget.		Tan slacks and tennis shoes with a long-sleeved blue t-shirt. Shirt has the Akron Zips Alumni Band logo on the front left side of the shirt.
Ball State (Zembower)	Uniform items (t-shirts, ball caps, etc.). Music. Photocopying. Postage for mailings.			As stated above, ball caps and shirt.
Bowling Green (Hayward)	Uniform items (t-shirts, ball caps, etc.). Reception/Meal.	Alumni participant fees.		Alumni band jacket.
Buffalo (Mauck)				
Central Florida (Greenwood)	Uniform items (t-shirts, ball caps, etc.). Reception/Meal. Music. Photocopying. Postage for mailings.	General athletic bands budget. Alumni participant fees.		Shorts and t-shirt.

Continued

Table 69: Part XX. Alumni Marching Band (Cont.)

	Alumni band expenses:	How funded?	Comment:	Alumni uniform:
Central Michigan (Batcheller)	Reception/Meal. Music. Photocopying. Postage for mailings.	General athletic bands budget. Alumni Association Budget.		Dress for weather, marching band jacket if it still fits.
Eastern Michigan (Boerma)	Reception/Meal. Music. Postage for mailings.	Marching Band budget takes care of music/copying. TBS/KKY takes care of receptions.		For homecoming the alumni sport EMU green and white clothing of their choice. For the April concert the alumni wear dark concert performance clothing of their choice.
Kent State (Aho)	Uniform items (t-shirts, ball caps, etc.). Reception/Meal. Music. Photocopying. Postage for mailings.	General athletic bands budget. Alumni participant fees.	The fees for participation that the alumni pay reimburse the monies spent from the Athletic Band budget. They fees do not cover expenses due to the relatively small number of Alumni participants. Since 2001 the Alumni Committee has taken steps top be more organized, self sufficient, and takes the financial responsibility off the Athletic Band budget. This has enabled the Field Commanders to become the main contact with the alumni (with advice from the Athletic Band Director).	T-Shirts and ball caps have been the tradition. In 2002 a goal was set to upgrade the image and plan for a new uniform that would take into account the unpredictable weather of late October, the traditional time for Homecoming.
Marshall (Barnett)	Uniform items (t-shirts, ball caps, etc.). Music. Alumni participant fees.	General athletic bands budget. Alumni participant fees.		Alumni Band T-shirt that is similar to the regular band T-shirt worn by the band members.

Continued

Table 69: Part XX. Alumni Marching Band (Cont.)

	Alumni band expenses:	How funded?	Comment:	Alumni uniform:
Miami (Shaffer)	Music.	No Response	No Response	Shirt and khakis.
Northern Illinois (Stoffel)	Uniform items (t-shirts, ball caps, etc.). Reception/Meal. Music. Photocopying. Postage for mailings.	General athletic bands budget, Alumni Association budget- sometimes helps with mailings.		One-time purchase of a red sweatshirt with the "Castle" logo.
Ohio University (Suk)	Uniform items (t-shirts, ball caps, etc.). Reception/Meal. Music. Photocopying. Postage for mailings.	Alumni Association budget.		Jeans, black band T-shirt and/or green band jacket - depending on the weather.
Toledo (Stumbo)	No response			
Western Michigan (Montgomery)	Music. Photocopying. Postage for mailings.	General athletic bands budget..		Students receive an alumni band jacket as the 4th year member award at the band banquet which they wear upon return as a member of the alumni band.

Table 69: Part XX. Alumni Marching Band (Cont.)

	Describe bowl game experience:	Final decision:	Who financed?	Performances other than game?
Akron (Karriker)	N/A	N/A	N/A	N/A
Ball State (Zembower)	N/A	N/A	N/A	N/A
Bowling Green (Hayward)	Motor City Bowl-2003; difficult to plan and schedule since it is on Dec. 26. GMAC Bowl-2004.	Joint decision	University Central Administration	Yes; Parade
Buffalo (Mauck)	N/A	N/A	N/A	N/A
Central Florida (Greenwood)	N/A	N/A	N/A	N/A
Central Michigan (Batcheller)	N/A	N/A	N/A	N/A
Eastern Michigan (Boerma)	N/A	N/A	N/A	N/A
Kent State (Aho)	N/A	N/A	N/A	N/A
Marshall (Barnett)	I was not the director when the bowl game was attended by Marshall. I have no records of the trip.	University Central Administration	Athletic Department	Yes; A pep rally for the bowl; a pre-game pep rally for alumni.

Continued

Table 70: XXI. Bowl Game: General Information

	Describe bowl game experience:	Final decision:	Who financed?	Performances other than game?
Miami (Shaffer)	GMAC in 2003. Facilities were poor. Hotel was old and less than clean. Practice facilities were alright and we had enough time for our rehearsals. Seating in the stadium was in a bad location. There was a brief pep rally, which was sparsely attended. Best event of the trip was the parade through town (mardi gras) the evening before the game. Nothing to do in town in the evenings for the students.	Joint decision between athletics, music and upper administration.	University Central Administration. Athletic Department.	No
Northern Illinois (Stoffel)	N/A	N/A	N/A	N/A
Ohio University (Suk)	N/A	N/A	N/A	N/A
Toledo (Stumbo)	The band participated in the 2004 Motor City Bowl. The experience was good. The only concerns regarded: Not being able to perform at halftime. Instead, both bands were asked to take the field and "dance and have fun" to music being lip-synched by a motown cover band; and being asked to avoid the freshly painted logos on the field during our rehearsal!!!!	Joint decision between Music, Athletics, and Administration.	University Central Administration.	Yes; Alumni Rallies.
Western Michigan (Montgomery)	N/A	N/A	N/A	N/A

Table 70: XXI. Bowl Game: General Information

	Type of show performed:	Attend conference playoff game in 2003?	Date of playoff game:	Attend a bowl game in 2003?	Date of bowl game:	Rehearsal schedule:	Preparation for event:
Akron (Karriker)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Ball State (Zembower)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Bowling Green (Hayward)	Previous Show	Yes	Dec. 4	Yes	Dec. 26	Limited- due to exams and Christmas break.	Home practice field in ice and snow.
Buffalo (Mauck)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Central Florida (Greenwood)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Central Michigan (Batcheller)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Eastern Michigan (Boerma)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Kent State (Aho)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Marshall (Barnett)	Previous Show	No	Dec. 4	Yes	Late December	No rehearsal- pep band only.	Not applicable since we only took a pep band.
Miami (Shaffer)	Previous Show	No	Dec. 4	Yes	During Finals Week!	1 rehearsal the day before the game and on the day of the game.	On our home field.

Continued

Table 71: Part XXI. Bowl Game: Show Performed, Dates, Rehearsals

	Type of show performed:	Attend conference playoff game in 2003?	Date of playoff game:	Attend a bowl game in 2003?	Date of bowl game:	Rehearsal schedule:	Preparation for event:
Northern Illinois (Stoffel)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Ohio University (Suk)	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Toledo (Stumbo)	Previous Show	Yes	Dec. 4.	Yes	Late December		Music rehearsal indoors, marching rehearsal at site.
Western Michigan (Montgomery)	N/A	N/A	N/A	N/A	N/A	N/A	N/A

Table 71: Part XXI. Bowl Game: Show Performed, Dates, Rehearsals

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Akron (Karriker)	University Pep Rallies.	2		No		Yes	Basketball Women. Basketball Men.
	High School Marching Band Festivals.	1					
	Indoor Concerts.	1					
	Professional Athletic Events (Baseball, Football Soccer, etc.) .	6 (soccer)					
Ball State (Zembower)	Homecoming Parade.	1	Indoor concert is on Family Weekend; Marching band ends the whole concert with about 4 selections.	No		No	
	Indoor Concerts.	1					

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Bowling Green (Hayward)	High school marching band festivals.	1		No		Yes	Basketball Women. Basketball Men. Hockey.
	Indoor concerts.	1					
	Professional Athletic Events (Baseball, Football Soccer, etc.).	1 pro football					
Buffalo (Mauck)	University Pep Rallies.	2		Yes	Basketball Women. Basketball Men.		
	High School Marching Band Festivals.	2					

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Central Florida (Greenwood)	University Pep Rallies. Homecoming Parade. Other Parades. High school marching band festivals. Professional athletic events. (Baseball, Football Soccer, etc.).	8 1 1 2 1	Bands of America. Florida Bandmasters Association. Jacksonville Jaguars.	Yes	Basketball Women. Basketball Men.		

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Central Michigan (Batcheller)	University Pep Rallies.. Homecoming Parade. Other Parades. High school marching band festivals. Band and football team meet in closed session performance/cheer session. End of band camp performance. Open to Public Performance in Downtown Mt. Pleasant Business Celebration.	2 1 2 1 1 1 1 1		No		Yes	Basketball Women. Basketball Men.

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Eastern Michigan (Boerma)	University Pep Rallies. Indoor Concerts.	1-2 1	The EMU MB makes appearances at high school competitions as an exhibition band. The circuits we have performed for include BOA (Bands of America) and MCBA (Michigan Competitive Bands Association). There is one indoor performance each year at our Bandorama concert. At this concert all of our concert ensembles perform and the marching band does a reflection of the season shows (it is held at the end of Nov).			No	

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Kent State (Aho)	University Pep Rallies.	2	We performed our Festival show and one other Halftime show at each high school festival. We performed our Festival show for a Cleveland Browns Football game during their pre-game festivities. One of our season highlights is the indoor concert given just before the last home game. The indoor concert features all the music from the season and spotlights all sections and auxiliaries of the band.	No		No	
	High school marching band festivals.	2					
	Indoor concerts.	1					
	Professional athletic events (baseball, football soccer, etc.).	1					

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Marshall (Barnett)	University Pep Rallies	2		No		Yes	Basketball Women. Basketball Men.
	High school marching band festivals.	3					
Miami (Shaffer)	Homecoming parade.	1		No		Yes	Basketball Women. Basketball Men. Hockey.
	Indoor concerts.	1					
	Band day parade.	1					

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Northern Illinois (Stoffel)	University pep rallies. Homecoming parade. Other parades. Indoor concerts. High school marching band festivals.	5+/- 1 1 1 4	We do our own indoor concert on campus. We toured to four different high schools in a variety of performances, depending upon the needs of the school: indoor park-'n-blow concert for general school population, outdoor performance for general school population, pre-game performance at football game, halftime performance at football game then stayed until the end to cheer on the high school.	No		Yes; There is some crossover between students enrolled in both marching band and fall pep band.	Basketball Women. Basketball Men. Volleyball.

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Ohio University (Suk)	University pep rallies.	1	We typically perform two indoor concerts at the end of the year; one on campus, the other in Columbus. We occasionally do an NFL game. This season we performed at the New York Giants season opener.	No		No	
	Homecoming parade.	1					
	High school marching band festivals.	2					
	Indoor concerts.	2					
	Professional athletic events (Baseball, football soccer, etc.).	1					
Toledo (Stumbo)	University pep rallies.	7		Yes	Basketball Women Basketball Men	Yes	Volleyball
	Indoor concerts.	1					

Continued

Table 72: Part XXII. Other Marching Band Performances

	Other performances:	# Attended	Comment:	Does your marching band serve other university team sports?	If Yes; Indicate:	Do select marching band members serve for pep bands for other university team sports during fall semester/quarter?	If Yes; Which ones?
Western Michigan (Montgomery)	University pep rallies.	1		No		Yes; But only rarely (once or twice at big games).	Volleyball
	Indoor concerts.	1					
	HS exhibition.	1					
	Performance at a Friday night football game.	1					

Table 72: Part XXII. Other Marching Band Performances

	Have you been asked to provide a pep band for university or community functions during the past 4 years?	Do you list all mandatory performances in the course syllabus?	Do you have a policy statement in your syllabus concerning participation in extra performance requests?
Akron (Karriker)	Yes; Typically requests come from either athletics (external relations), alumni association or via other college representatives on campus for various spirit related events during the fall. Importance is placed first and foremost on not abusing the time and efforts of the students. Any additional performances are based on student availability and willingness to participate. It is also advised that food or monetary incentive makes the task of finding volunteers more effective. The primary concern for the directors is also to make sure that the group we send out in public best represents the university bands.	Yes	No
Ball State (Zembower)	No	Yes; Unless dictated by the President, we normally tell the person requesting that it wasn't in our schedule from the start and with as many members as we have, we cannot ask something else of them without proper notice.	No
Bowling Green (Hayward)	Yes; Athletic director, Dean of College of Musical Arts, university groups.	Yes; Volunteers.	No
Buffalo (Mauck)	Yes	Yes	Yes

Continued

Table 73: Part XXIII. Extra Marching Band Performances

	Have you been asked to provide a pep band for university or community functions during the past 4 years?	Do you list all mandatory performances in the course syllabus?	Do you have a policy statement in your syllabus concerning participation in extra performance requests?
Central Florida (Greenwood)	Yes; Request from athletic marketing viewed as important. Requests from university constituent relations viewed as important. Request from area advertising agents not viewed as important.	Yes; Explain our policy regarding student time and syllabus. However, if the president called, or someone else as influential, we would do our best to honor the request.	Yes; Sometimes our service goes beyond the syllabus. These request of students and directors are minimal.
Central Michigan (Batcheller)	Yes; We perform each year at a picnic on the main university mall, it is part of the office of minority student services welcome celebration. We also send a band to the CCFA Alumni tent on the morning of homecoming.	Yes; Each is considered on its own merits, we try to accommodate as many university requests without conflicting student's schedules or rehearsals. We are able to perform at far fewer community events than university events.	Yes
Eastern Michigan (Boerma)	Yes; The marching band often has requests for outside community events. These events range from nursing home small performances and Ypsilanti community events to Michigan Humane Society fundraisers. We are always happy to provide music to outside sources but availability is based upon student schedules and who is able to participate.	Yes; Our students are aware at the beginning of the season that extra performances may be added to the season schedule. Extra events are added based upon availability of students.	No

Continued

Table 73: Part XXIII. Extra Marching Band Performances

	Have you been asked to provide a pep band for university or community functions during the past 4 years?	Do you list all mandatory performances in the course syllabus?	Do you have a policy statement in your syllabus concerning participation in extra performance requests?
Kent State (Aho)	Yes; The Game management and Marketing office of the Athletic Dept. is the usual pep band requesting agent. They ask for pep bands to perform at receptions and meetings before games. The Alumni Assoc. will request a pep band occasionally. A couple of their requests have been for good natured campus pranks. There have been requests by individuals in the Athletic Dept. who have requested pep bands for their community festivals and parades. Campus oriented requests are always pressured. If there is any way a pep band can be provided we make it a priority to honor these requests. Off campus requests are not given priority unless the event is very high profile for the University.	Yes; Requests are made well before the season so it can be included in the syllabus it will become a required performance (if the request is reasonable). If the request is received after publication of the syllabus and the request is reasonable, the band is approached for volunteers. If enough volunteers are available then the pep band request can be honored. If a respectable pep band cannot be recruited then the request is declined. Pep band requests are deemed unreasonable due to timing, distance, conflicts, etc.	Yes; The syllabus clearly states which performances are mandatory. It also states that there is no penalty if a pep band request is presented and not enough volunteers are available to provide a respectable performance for the event.
Marshall (Barnett)	Yes; Pre Season Dinner in Charleston, several alumni gatherings.	Yes; They cannot be required.	Yes; The students can not be required to attend if not on the performance schedule in the syllabus. I take volunteers for these performances.
Miami (Shaffer)	Yes; We send a small pep band to an athletic function the week before school. Other than that, due to our budget, we will not perform for any function unless it is completely funded by the requesting party.	Yes; No new performances can be scheduled after the dates have been set for the band.	No

Continued

Table 73: Part XXIII. Extra Marching Band Performances

	Have you been asked to provide a pep band for university or community functions during the past 4 years?	Do you list all mandatory performances in the course syllabus?	Do you have a policy statement in your syllabus concerning participation in extra performance requests?
Northern Illinois (Stoffel)	Yes; Development office asks us to perform for their Donor Dinner off campus, and the students get paid cash, directors do not. We get random phone calls for things like: parades, university announcements, weddings, Best Buy opening, you name it.	Yes; They are on a volunteer basis for extra money/free stuff.	No; The only thing that is vague is the requirements for post-season activity because we wouldn't know the details unless we were in it.
Ohio University (Suk)	Yes; We seem to get asked a lot. 90% or more of the requests are denied because the students have to have time for their academic studies. With a busy fall and winter schedule, it's hard to ask students to attend additional unscheduled activities.	Yes; I ask for volunteers.	No
Toledo (Stumbo)	Yes; Most requests are from the Alumni Association for alumni rallies before athletic events. Other occasional requests come from representatives of summer festivals or parades. These other requests are respectfully denied due to the absence of students.	Yes; The Blue & Gold Band is an auditioned ensemble, assembled just for the purpose of playing high-profile rallies and events. This pep band is auditioned and members receive a stipend for participation. It is viewed as an honor to be selected.	No; If not covered by the B&G Band, volunteers are requested to perform. If we can't put a group together, request is respectfully denied.
Western Michigan (Montgomery)	Yes; We've provided pep band for community events such as the Big Brother/Big Sister Rally.	Yes; We only agree to requests for which we can provide a solid instrumentation pep band. This is decided based on volunteer status.	No; It gives me flexibility in my scheduling and to handle situations individually to not have a written policy. Since extra pep bands are put together on a volunteer basis they are not part of the semester grade and therefore no need to be on the syllabus.

Table 73: Part XXIII. Extra Marching Band Performances

	Away Games?	Destination:	Criteria:	Method of travel:	Who makes decision?	Special performances:
Akron (Karriker)	No	N/A	N/A	Bus	Director of Bands and Athletic Band Director coordinate the decision with student input during section and squad leader meetings during the spring semester.	Cleveland or Buffalo. Both teams handle the cost of charter busses, box lunch for the students and staff, etc. These trips do not cost our band any additional funds.
Ball State (Zembower)	Yes	Western Michigan	Distance and availability in regards to the university calendar.	Bus	Director of Bands gives the permission after I ask him about it.	No Response
Bowling Green (Hayward)	Yes	BGSU vs. Ohio State	Scheduling, distance.	Bus	Director of Bands, Director of Athletic Bands.	NFL games in Cleveland and Cincinnati.
Buffalo (Mauck)	Yes	No Response	No Response	Bus	Band and Athletic Staff.	
Central Florida (Greenwood)	Yes	Miami of Ohio	Time of year, proximity, importance of game to football team.	Bus	Band Director.	NFL Game.
Central Michigan (Batcheller)	Yes	University of Michigan	Greatest visibility to fans and alumni, athletic directors and band directors preference.	Bus	Director of Athletic Bands.	Yes, Detroit Thanksgiving Parade, \$17,000, bus.

Continued

Table 74: Part XXIV. Travel (Marching Band)

	Away Games?	Destination:	Criteria:	Method of travel:	Who makes decision?	Special performances:
Eastern Michigan (Boerma)	Yes	Navy	Budget is always considered first when choosing away trips. The marching band will take a larger trip every few years depending on money availability. The band will usually travel to 1-2 schools closer in proximity to EMU on years that a big trip is not being taken.	Bus	Director of Bands, Associate Director of Bands.	The marching band has performed at several NFL games over the past years. In the 1990's the band performed at the Detroit Lions Thanksgiving Day Games for several years. Buses were used to transport students and it was paid for by the marching band budget. A performance at a Buffalo Bills game occurred in the 90's as well, while the band was on a trip to New York for the EMU vs. Syracuse game. Budget information cannot be provided for this event.
Kent State (Aho)	Yes	Akron University	The band always travels to the Akron University game. They are our cross town rival. Other away games are chosen with input of the Athletic Dept., Head Football Coach, and/or the preference of the Director of Athletic Bands.	Bus	The Director of Athletic Bands and the Athletic Director.	Cleveland Browns Football Game. November 21. \$3500 budget, Bus transportation.

Continued

Table 74: Part XXIV. Travel (Marching Band)

	Away Games?	Destination:	Criteria:	Method of travel:	Who makes decision?	Special performances:
Marshall (Barnett)	Yes	Ohio University	No Response	Bus	The Director of the Athletic Bands, Chair of Dept. of Music and Athletic Director.	No Response
Miami (Shaffer)	Yes	Did not take a trip that year due to our participation in the Macy's parade.	No Response	No Response	Marching band director	Macy's parade -- charter bus. GMAC Bowl trip – airplane.
Northern Illinois (Stoffel)	Yes	Toledo	Educational value, cost, schedule, school availability/willingness to host.	Bus	Director usually has control over this, but seeks input from Director of School of Music, Athletics, and football coach. This season, somebody in marketing said to the President "Wouldn't it be great if the band went to the Toledo and the Bowling Green games?" which lead to a huge nightmare for us as the people with the money mandated that the band would be going to at least one of these games. Since the games were not on our syllabus, the students were paid per diem.	No Response

Continued

Table 74: Part XXIV. Travel (Marching Band)

	Away Games?	Destination:	Criteria:	Method of travel:	Who makes decision?	Special performances:
Ohio University (Suk)	Yes	Northern Illinois	No Response	Bus	Marching band director	Macy's Parade 2000 - bus; NFL game - bus.
Toledo (Stumbo)	Yes	Ball State	MAC game televised. Dept. of Music performance schedule. Cost. Performance opportunities Is the opponent having band day, homecoming?	Bus	Director of Bands	BOA and high school exhibitions, Toledo Speedway appearance.
Western Michigan (Montgomery)	Yes	Bowling Green	Funding, distance, scheduling.	Bus	Me! Director of Athletic Bands	No Response

Table 74: Part XXIV. Travel (Marching Band)

	Stadium seating location:	Visiting band stadium seating location:	Pep band seating location:	Do you play the visiting team school song?
Akron (Karriker)	Home side; Around 10-15 yard line.	Away side; Around 10-15 yard line.	Baseline	Yes; During Pre-game and occasionally during the game (but not often).
Ball State (Zembower)	Away side; 50 yard line 5 rows up We are right behind the away team.	Away side; 20 yard line 5 rows up from field.	Baseline; We sit/play behind the away team hoop.	Yes; We play it during Pre-game facing the away stands.
Bowling Green (Hayward)	End zone	Away side	Baseline; Football--north end zone basketball---baseline, opposite side from visiting team.	Yes; Pre-game.
Buffalo (Mauck)	Home side; 1 row up.	Away side	Baseline; Visiting Side.	No
Central Florida (Greenwood)	End zone; 26 rows up.	Away side; Field level up as many rows as needed; 50 yds from visiting team bench	Sideline; Across the floor from teams.	No
Central Michigan (Batcheller)	Away side; 50 yard line 1-24 rows up.	Home side; 10 yard line 1-24 rows (as many rows necessary).	Baseline; End of visiting teams bench.	No

Continued

Table 75: Part XXV. Sportsmanship: Stadium and Arena Seating

	Stadium seating location:	Visiting band stadium seating location:	Pep band seating location:	Do you play the visiting team school song?
Eastern Michigan (Boerma)	Away side; The marching band is seated on the away side of the stadium off to the side of the away team's bench (around the 40-45) yard line. Our seating begins in the first row of the seating but there is a 10 foot wall from the turf up to the first row of seats, so we are quite a distance off the field.	Away side; Visiting bands are seated several sections away from the EMU marching band and on the other side of the visiting teams bench. (40-45) yard line.	Baseline; The basketball band sits off the side of the basket at the end of the visiting teams bench.	No
Kent State (Aho)	Away side; 5 rows up. The band's seating has been moved 5 times in 4 years. Currently the band is seated behind the right shoulder of the visiting team, approx. between the 30 yd. line and the goal line.	End zone; 10 rows up. The visiting band is seated in the end zone, at the right hand of the home side and in the corner nearest the home side.	Baseline; The band is seated in the corner of the baseline right at the end of the visiting bench.	Yes; During the pre-game show, immediately following the National Anthem and the KSU alma mater, we form an appropriate formation depicting the visiting school and perform their fight song twice through while facing the away side.
Marshall (Barnett)	End zone	Away side; Not a certain place.	Baseline	No
Miami (Shaffer)	Away Side; Rows start at field level.	Endzone	Baseline	No

Continued

Table 75: Part XXV. Sportsmanship: Stadium and Arena Seating

	Stadium seating location:	Visiting band stadium seating location:	Pep band seating location:	Do you play the visiting team school song?
Northern Illinois (Stoffel)	Away side 40 yard line; We are in the front row, but the stands are 10 feet up, and there is handicapped seating in front of our section, then our section is another five feet up.	Away side many, many rows up; At the top of the corner section on the home side, the farthest away possible from NIU fans and team. It was very rude to our guests for them to have to haul their equipment so high when the stadium was not full, as anticipated by Athletics ticketing.	Baseline; We are next to the visiting bench.	No
Ohio University (Suk)	End zone; 1-7 rows up.	Away side; 20-40 rows up.	Baseline	No
Toledo (Stumbo)	End zone; 30 up rows from field.	Away side; Second level up. Athletics places visiting bands as far away from the field as they can, which makes it extremely difficult for field entry and exit.	Baseline; Near visiting team.	Yes; During Pre-game
Western Michigan (Montgomery)	Home side; 50 yard line 12 rows up from field.	Away side; goal line. At end of bleachers but not in end zone seating.	Baseline; In end zone closest to visiting team's bench.	No

Table 75: Part XXV. Sportsmanship: Stadium and Arena Seating

	Any rival incidents?	Provisions for visiting band:	Accommodations for visiting band:	Does Athletic Dept. encourage visiting bands?
Akron (Karriker)	No	Our band fraternity and sorority assist in the distribution of water and apples to visiting bands after half- time. The water is provided by the Department of Athletics and the apples are usually provided by either the Alumni Association, or the Band Service Organizations.	Visiting Bands have access to the same rehearsal space that we utilize if they so desire. Their bus parking is coordinated by our athletic facilities and operations office.	Yes; They have no problem or prejudice against visiting bands at the Rubber Bowl for home football games. The only exceptions would be on game-days that have a large marketing event - Bands in the Bowl, Homecoming, etc.
Ball State (Zembower)	No	We give them either a bottle of water or can of soda.	If the band wants to rehearse, they use our rehearsal field earlier in the day before us; parking is made by the Athletic dept.	Yes
Bowling Green (Hayward)	No	Water, apples.	Visiting bands are permitted to use our practice area following our morning rehearsal. They are also invited to participate in our indoor performance before each home game.	No
Buffalo (Mauck)	No	No Response	No Response	Yes
Central Florida (Greenwood)	No	Water	All parking, rehearsals and facilities are provided as the UCF band.	No; Either way is fine.

Continued

Table 76: Part XXV. Sportsmanship: Rival Incidents and Visiting Band General Information

	Any rival incidents?	Provisions for visiting band:	Accommodations for visiting band:	Does Athletic Dept. encourage visiting bands?
Central Michigan (Batcheller)	Yes; There are 2 schools in the conference in which we have not traveled to in many years, having sharp heavy objects thrown at band by home fans.	Water, apples.	Visiting band parks in visitors lot adjacent to stadium. CMU band begins rehearsal early to give visiting band 2 hrs. of rehearsal time. Visiting band receive equal time on field.	Don't discourage or encourage.
Eastern Michigan (Boerma)	No	Visiting bands are always offered rehearsal time on the stadium turf. KKY and TBS take apples and water to the visiting group at the conclusion to the halftime performance. Post-game performances are always shared by the EMU marching band with the visiting band.	The EMU stadium has a great deal of parking, visiting bands can drop students off close to the stadium and then park in a very close proximity to the stadium in the parking lot. They are offered approx. an hour of rehearsal time on the main turf of the stadium. If more time is desired there is a practice field located right outside the stadium. Visiting bands are asked to leave cases and other items not needed for the game inside the bus. There is no homeroom or staging facility for the EMU band or the visiting band.	Yes; Our athletic department is always open to visiting bands and asks us often to invite others.

Continued

Table 76: Part XXV. Sportsmanship: Rival Incidents and Visiting Band General Information

	Any rival incidents?	Provisions for visiting band:	Accommodations for visiting band:	Does Athletic Dept. encourage visiting bands?
Kent State (Aho)	<p>Yes; During the team warm-ups the BGSU football team stayed on the field much longer than the MAC protocol allows. The KSU Athletic Dept. strictly adheres to the timings mandated by the conference and at our assigned time the band, signaled by the field commanders, started their traditional pre-game entrance. Once the band reached midfield the BGSU kickers turned their attention from the field goal and kicked 3-4 punts into the band. After the last kick the entire BGSU team ran into the middle of the band at midfield. The band was making their right flank to come toward the home sideline while the team did their 'jumping thing' on the fifty yard line. The band surprisingly held their composure and marched their routine. No instruments or punches were thrown, no footballs hit band members, and nobody got knocked off their feet. However the boos from the KSU crowd were loud and long. Several letters were written back and forth by both Administrations and a warning to BGSU to adhere to MAC protocol was issued.</p> <p>In 2003, at Akron, the Akron Athletic Dept. staged a promotion with motorcycles on the field at the beginning of halftime. We were assured by the Akron Band Director, who was assured by his Asst. Athletic Director, that there would be plenty of time for both bands to do their halftime shows since he had secured the agreeable 2 minute extension. Unfortunately, the motorcycle ceremony went way over time. As I watched the clock tick down I realized that we needed to cut half of our show. Our band, bewildered, came off the field. The Akron band began their show. They were able to complete their show.</p>	<p>Alumni: early morning continental breakfast, lunch, water, apple, and candy bar during game. Visiting bands and high school bands: lunch, water, apple, and candy bar during the game.</p>	<p>Parking is ample at the stadium for buses and equipment trucks; Pre-game rehearsal time can be for up to 1.5 hours in the stadium. The same facilities are available for visiting bands as the KSU band. (If lightning, the same lack of facilities as discussed earlier).</p>	<p>Yes; Our Athletic Dept. is looking for any possible way to boost football attendance. There is significant pressure on NCAA Division I schools to maintain an average of 15,000 in attendance or lose Division I status as granted by the NCAA.</p>

Continued

Table 76: Part XXV. Sportsmanship: Rival Incidents and Visiting Band General Information

	Any rival incidents?	Provisions for visiting band:	Accommodations for visiting band:	Does Athletic Dept. encourage visiting bands?
Kent State (Aho), Cont.	<p>They did so even as the Akron team came out three minutes early and occupied one end of the field up to approx. the 35 yd line ruining the halftime performance. Additionally, the Akron Athletic Dept. assured the Akron band director that water would be provided for the KSU band. We were told not to bring our own water. None was provided causing us to scramble to find or buy water. The KSU Football managers were gracious to give one cup per band member, Our Asst. Athletic Director found about 48 bottles of water. Students were released in periodically to go to the concessions area for drinks. Apples were also to be provided, as a goodwill snack after halftime. None arrived. This was the first game of the season a hot and humid evening. This treatment was especially disappointing when juxtaposed with the way we treat our visiting bands (including our Akron rival) with a substantial lunch during a pre-game social mixer and water, apples, and a candy bar at halftime. The Akron Band Director and I were humiliated by the treatment of both bands. It was expressed, after the halftime debacle, that we might not bring the KSU to the next Akron game, at Akron, if their Athletic Dept. did not get their hospitality issues solved. The Akron Band Director encouraged me to write a strong letter, to be disseminated widely at his institution and ours. He made it clear to me that his treatment, by the Akron Athletic Dept., had deteriorated and these and similar issues, needed to be discussed.</p>			

Continued

Table 76: Part XXV. Sportsmanship: Rival Incidents and Visiting Band General Information

	Any rival incidents?	Provisions for visiting band:	Accommodations for visiting band:	Does Athletic Dept. encourage visiting bands?
Marshall (Barnett)	No	We provide drinks to visiting bands.	There are no rehearsal facilities available for the Marshall Band or the visiting bands.	They do not do either.
Miami (Shaffer)	Yes; We have had rules in place since I took over the band.	A soda and an apple at half time.	parking at the stadium. No rehearsal time is available	No; To many presentations at halftime.
Northern Illinois (Stoffel)	Yes; Sort of... [As I have heard...] For the 1997 season, Athletic Bands control was taken from Athletics and move over to School of Music, and the position was made into a tenure-track position in an apparent effort to clean house. There were many bad relationships that needed mending, so it took some time before band trust was regained around campus. Mistrust may not necessarily have been directed specifically towards students, but perhaps the entity as a whole.	Alumni: they pay a small fee that includes game day ticket, breakfast, and trinket. Visiting bands: water at least, sometimes a snack.	No visiting band has asked for rehearsal time/space. Their buses are parked within four blocks from the stadium. They generally change at their buses or at the Field house (when it was not under construction).	No; I think it is indifference: if someone wants to come they are agreeable, but they do not campaign for it because they are anticipating more and more sell-out games and are cautious about giving up tickets.
Ohio University (Suk)	No	Usually, the visiting band will make requests. We try to accommodate every need.	Actually, parking for visiting bands is great. It is directly down the street from the stadium next to the tennis center. Visiting bands also have the option to parade down the street on the way to the stadium.	No; They haven't encouraged it, but neither have they discouraged it.

Continued

Table 76: Part XXV. Sportsmanship: Rival Incidents and Visiting Band General Information

	Any rival incidents?	Provisions for visiting band:	Accommodations for visiting band:	Does Athletic Dept. encourage visiting bands?
Toledo (Stumbo)	Yes; UT defeated Pittsburgh; all seats - including band stadium seating - were sold to public. Band placed in portable bleachers in end zone. Students rushed field, caused major incident. Band no longer sits on field.	The band provides fruit - usually apples.	Parking is away from the stadium, yet convenient for entering/exiting campus. If visiting bands wish to rehearse, we make every possible effort to accommodate.	No; Visiting bands takes time away from marketing and promotions. They also help the visiting team. The only time the AD encourages visiting bands is for the annual Band Day.
Western Michigan (Montgomery)	No	We provide a rehearsal space and unloading/lunch space as well as water and apples during the game. Pre-game and half-time performance times are split when possible between both bands.	Parking is near the School of Music (15 minute walk to stadium), rehearsals are in the stadium when possible otherwise on our practice field. Visiting bands have access to the School of Music for changing facilities etc.	No; They neither advocate nor oppose visiting bands.

Table 76: Part XXV. Sportsmanship: Rival Incidents and Visiting Band General Information

	Is there a game management system organized by athletics? Comment:	Does Game Management provide the band director with a scripted protocol?	Is there a Athletic Department Game Management representative at each game in communication with the band director?
Akron (Karriker)	Yes; Athletic Department External Relations Office coordinates marketing activities and spirit groups' performances during pre-game, half-time, and post game activities.	Football: No Basketball: Yes	Football: Yes Basketball: Yes
Ball State (Zembower)	Yes; Athletic staff assistants are in charge of timing, schedule, etc.	Football: Yes; Athletic always demands performance times of our selections at Pre-game and Halftime; I really don't get a script at football games, but we do for basketball Basketball: Yes	Football: Yes; One of the assistant athletic directors. Basketball: Yes; Usually a graduate student in athletics.
Bowling Green (Hayward)	Yes	Football: Yes; Not always easy to use with game flow. Basketball: Yes; Accurate, easy to use.	Football: Yes Basketball: Yes
Buffalo (Mauck)	Yes; Game time operations are run by director of promotions.	Football: Yes Basketball: Yes	Football: Yes Basketball: Yes
Central Florida (Greenwood)	Yes; One person is responsible for timing.	Football: No Basketball: Yes: Who performs when at which timeout.	Football: No Basketball: No

Continued

Table 77: Part XXVI. Game Management: General Policy

	Is there a game management system organized by athletics? Comment:	Does Game Management provide the band director with a scripted protocol?	Is there a Athletic Department Game Management representative at each game in communication with the band director?
Central Michigan (Batcheller)	Yes; We are given a basic timeline, but it is not a managed system. Band enters stadium "Canned" music is stopped. If a specific marketing presentation is to be made, it is brief so band has time to play.	Football: No Basketball: No	Football: No Basketball: No
Eastern Michigan (Boerma)	Yes; For the football season, weekly meetings are held with all groups involved in the upcoming football event. At this meeting the schedule of the day and particular group's needs are outline. Basically this is just an overview of each football game so that everyone is aware of which groups will be in the stadium, what extra events will be taking place, and where athletic personnel will be located in case of emergency. A meeting similar to the above described is held for the basketball season. There is only one at the beginning of the season (b-ball schedules don't change) as opposed to one per week for football.	Football: No Basketball: Yes; A schedule for announcements during time outs etc. are always presented before the basketball game begins.	Football: Yes; There is always an athletic representative at football games. Meetings held before the games take care of management issues before the event takes place. We would only be in contact with that person if there was a problem occurring. The games are very organized so there is usually no need for contact. Basketball: Yes; The pre-game packet of announcement takes care of most communication needed. Again, only if there was a problem would communication need to take place. All games are very organized and every group involved is informed of the expected operations.

Continued

Table 77: Part XXVI. Game Management: General Policy

	Is there a game management system organized by athletics? Comment:	Does Game Management provide the band director with a scripted protocol?	Is there a Athletic Department Game Management representative at each game in communication with the band director?
Kent State (Aho)	Yes; Basketball games are highly scripted with a detailed protocol published for each game. Football games are scripted as well. However, the number of items is fewer on the football protocol due to the nature of the game. Besides the time between plays, football does not allow or provide the number of stops as basketball.	<p><u>Football:</u> Yes; The football protocol is not very sophisticated or complex, ample warning is given of any presentations etc. at weekly Game Management meetings.</p> <p><u>Basketball:</u> Yes; Protocols are distributed at each basketball game. There are no weekly Game Management meetings for basketball games. The protocol is extensive and a bit complex, however great communications between the Game Managers, Announcer, PA operators, and the Dance Team, Cheerleaders, and Band have allowed the events to flow nicely.</p>	<p><u>Football:</u> No; The football protocol is easy to adhere to. Problems are few. Occasionally a presentation or halftime show runs long or short or the football team comes out late, but nothing is ruined or in danger of causing a penalty by a game official.</p> <p><u>Basketball:</u> Yes; There is always a game management person assigned to oversee each basketball game. They are always professional and a pleasure to work with. Unfortunately there is one individual who oversteps their authority and in general annoys all involved. We are all at a loss as to how to get that person's supervisor to effectively redirect this person's effort to "help".</p>
Marshall (Barnett)	Yes; Sports marketing provides a script for the game events and promotions.	<p><u>Football:</u> Yes; There may be 120 promotions/announcements during a game.....it's ridiculous.</p> <p><u>Basketball:</u> Yes</p>	<p>Football: No; We are just given the script to go by.</p> <p>Basketball: Yes; Given a radio.</p>

Continued

Table 77: Part XXVI. Game Management: General Policy

	Is there a game management system organized by athletics? Comment:	Does Game Management provide the band director with a scripted protocol?	Is there a Athletic Department Game Management representative at each game in communication with the band director?
Miami (Shaffer)	Yes; Timing is set by the marketing dept.	<u>Football</u> : Yes; Standard timeout/end of quarter/halftime and pre-game timing sheets. <u>Basketball</u> : Yes; Same as football.	<u>Football</u> : Yes; Associate athletic director. <u>Basketball</u> : Yes; Same as football.
Northern Illinois (Stoffel)	Yes; Games management committee consists of at least: 2-3 Athletics administrators, facilities coordinator for athletics/stadium, marketing, donor relations, Grounds, University Police, Transportation, Sports Information, Huskie Club, Convocation Center concessions, Student Housing and Dining concessions, band, directors of basketball/football operations, and others.	<u>Football</u> : Yes; It is not strictly followed <u>Basketball</u> : Yes; It is stated that it will be strictly followed, but it is not strictly followed.	<u>Football</u> : Yes <u>Basketball</u> : Yes
Ohio University (Suk)	Yes; The games are scripted.	<u>Football</u> : Yes <u>Basketball</u> : Yes	<u>Football</u> : Yes; We also have a T.A. from the athletic department with a headset that relays information. <u>Basketball</u> : Yes; We also have a T.A. from the athletic department with a headset that relays information.

Continued

Table 77: Part XXVI. Game Management: General Policy

	Is there a game management system organized by athletics? Comment:	Does Game Management provide the band director with a scripted protocol?	Is there a Athletic Department Game Management representative at each game in communication with the band director?
Toledo (Stumbo)	Yes; We receive a script for every game.		Football: Yes; I meet with him regularly throughout the week to confirm times. Basketball: Yes; Direct communication with Marketing Director.
Western Michigan (Montgomery)	Yes; They provide a script for each game	Football: No Basketball: Yes	Football: Yes; Although no headsets are used, athletic personnel are very available and we speak before each game. Basketball: Yes; Same as above.

Table 77: Part XXVI. Game Management: General Policy

	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Akron (Karriker)	Football: Yes Basketball: No	1-2 0	Football: Soloist performs a capella.	Yes; School choir groups, university vocalists, community vocalists, etc.	Athletic Department's External Relations Office.	Athletic Department's External Relations Office.	
Ball State (Zembower)	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	3-4 5-8 5-8	Football: Soloist performs a capella. Basketball: Soloist performs a capella.	Yes; University Show Choir, men's chorus, etc.	Athletic department.	The Performer.	
Bowling Green (Hayward)	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	? 9-12 9-12	Basketball: Soloist performs a capella. Soloist does not rehearse with band.	No	Athletic Marketing Dept.-- Basketball And Hockey Only	I don't know. Some soloists are recommended by the College of Musical Arts, but not all.	

Continued

Table 78: Part XXVI. Game Management: Performance of National Anthem

	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Buffalo (Mauck)	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	1-2 5-8 1-4	Football: Soloist performs a capella. Basketball: Soloist performs a capella.	Yes; Student Choirs	Athletics	Athletics	
Central Florida (Greenwood)	Football: No Men's Basketball: Yes Women's Basketball: Yes	0 5-8 5-8	Basketball: Soloist performs a capella.	No	Marketing	Marketing	Unknown
Central Michigan (Batcheller)	Football: No Basketball: No	N/A	N/A	N/A	N/A	N/A	N/A

Continued

Table 78: Part XXVI. Game Management: Performance of National Anthem

	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Eastern Michigan (Boerma)	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	Rarely, if ever. Rarely if ever. Rarely if ever.	Football: soloist rehearses with band Basketball: Soloist performs a capella Soloist does not rehearse with band Soloists for the Star Spangled Banner are very rare. One every few years or so. The marching band always accompanies a football soloist with one run through in the pre-game warm up.	No	Athletics	Athletics	

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Table 78: Part XXVI. Game Management: Performance of National Anthem

	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Kent State (Aho)	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	Rarely if ever 13+ Rarely if ever	Football: Soloist performs a capella. Basketball: Soloist performs a capella. The band only plays the National Anthem at Men's basketball games if the vocalist(s) do not show up. Since 9/11/01 the National Anthem has not been performed at the Women's basketball games. Instead the team requested the Whitney Houston recording of "God Bless America" to be played over the PA system.	Yes; Duets, trios, and barbershop quartets.	The Assistant Athletic Dir.	The Assistant Athletic Dir.	Yes; I have come to understand that any new vocal act must audition for the Asst. Athletic Dir.

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Table 78: Part XXVI. Game Management: Performance of National Anthem

	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Marshall (Barnett)	Football: No Men's Basketball: Yes Women's Basketball: Yes	0 1-4 1-4	Basketball: Soloist performs a capella.	Yes; School choirs for selected basketball games	Sports Marketing	No	No; I am not sure anyone knows the quality of the group.
Miami (Shaffer)	Football: No Basketball: No	N/A	N/A	N/A	N/A	N/A	N/A

Continued

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	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Northern Illinois (Stoffel)	Football: Yes (sometimes)	Rarely if ever	Football: Soloist performs a capella	Yes; Choirs, musical saw.	Ultimately, athletics marketing.	No	No; In theory, the Director of Huskie has say as to who is selected. In reality, marketing selects who they would like (or who they are told by administration).
	Men's Basketball: Yes	5-8	Soloist performs with band accompaniment				
	Women's Basketball: Yes	5-8	Soloist rehearses with band. It is not easy to do because of the delay on the field mic.				
Ohio University (Suk)			Basketball: Soloist performs a capella.	Yes; The Singing Men of Ohio traditionally perform the anthem at one of the home games each season.	Athletics	Athletics	Yes, The marching band director is usually consulted.
	Football: Yes	1-2	Football: Soloist performs with band accompaniment.				
	Men's Basketball: Yes	1-4					
	Women's Basketball: Yes	1-4	Basketball: Soloist performs a capella.				

Continued

Table 78: Part XXVI. Game Management: Performance of National Anthem

	Do vocalists perform the Star Spangled Banner?	Number of games:	Comments:	Other groups or ensembles that perform the National Anthem for football and/or basketball games?	Who is responsible for booking soloists or ensembles?	Responsible party for the quality of the performer?	Policy in place for ensuring quality performance?
Toledo (Stumbo)	Football: No Men's Basketball: Yes Women's Basketball: Yes	0 Rarely if ever Rarely if ever	Soloist performs a capella.	No	Athletics Marketing	Athletics Marketing	Yes; Auditions.
Western Michigan (Montgomery)	Football: No Men's Basketball: Yes Women's Basketball: Yes	0 9-12 9-12	Soloist performs with band accompaniment	No	Athletics Marketing Team	Athletics Marketing Team	Yes; Auditions.

Table 78: Part XXVI. Game Management: Performance of National Anthem

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Akron (Karriker)	No	Yes; Marching band: On-field timeouts. In stands during game. Between quarters. Basketball band:	Yes	Yes; But it is not always a standard number of events.	Football: Yes Men's Basketball: Women's Basketball:	Football: P.A. announced. During game. Between Quarter. Basketball:
Ball State (Zembower)	No	Yes; Marching band: On-field timeouts. In stands during game. Basketball band: Pre-game. Timeouts. Halftime.	Performance times are now way shorter than they used to be and were required to be. I never used to have to provide detailed times of each selection and what they were before marketing happened so widely.	Yes	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	Football: P.A. announced: 2-3x During pre game. During halftime. Basketball: P.A. announced: 4-5x During pre-game. During halftime.

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Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Bowling Green (Hayward)	Yes	Yes; Marching band: On-field timeouts. In stands during game. Between quarters. Basketball band: Halftime.	The videotron is new, so we are still developing procedures for its use and coordination with the band.	Yes; Scripted.	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	Football: Videotron P.A. announced. During game. During halftime. Between Quarters.
Buffalo (Mauck)	No	Yes; Marching band: On-field timeouts. In stands during game. Between quarters. Basketball band: Timeouts. Halftime..	Yes	Yes	Football: Yes Men's Basketball: yes Women's Basketball: No	Football: P.A. announced. Recorded announced. During pre-game. During halftime. Between Quarters. Basketball: P.A. announced. Recorded announced . During pre-game. During halftime.

Continued

Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Central Florida (Greenwood)	Yes	No	Only Slightly.	Yes; All goes through marketing.	Football: Yes Men's Basketball: Women's Basketball:	Football: The marching band has not been distracted by these marketing presentations to date.
Central Michigan (Batcheller)	No	Yes; Marching band: On field timeouts. Between quarters Basketball band: Pre-game. Timeouts. Halftime. Post-game.	They haven't.	Yes	Football: yes Men's Basketball: yes Women's Basketball: yes	Football: We play over all marketing presentations unless scripted Basketball: If there is a timeout announcer waits for band. If band finishes within enough time. then presentation is made.

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Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Eastern Michigan (Boerma)	Yes; It is not very large and is mostly used for EMU school announcements.	No	Presentations and announcements are scheduled around the marching bands performances. The bands have no problems or concerns to report.	Yes	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	
Kent State (Aho)	No	Yes; Marching band: On field timeouts. In stands during game. Between quarters. Basketball band: Pregame. Timeouts. Halftime.	Game Management and Marketing efforts have escalated dramatically since 2000. As mentioned above, it seems that the band has benefited from good communication between all involved as KSU has begun to aggressively develop this area. The Athletic Dept. has	Yes; All presentations are prepared in advance for protocol inclusion. There have been a few last second opportunities	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	Football: Videotron : 10x P.A. announced: 33x # during Pre-game: 5x # during halftime: 5x # during game: 10x # during post-game: 3x Between Quarters: 10x The message board at the

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Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Kent State (Aho), Cont.			been relatively open minded about inclusion and the band has not seen its performance time reduced too much. Maybe it's the realization that good ideas can come from the other student groups involved. It will be interesting to see how the demeanor of the Athletic Dept. changes if "success" deafens their ears to our suggestions. The MAC basketball tournament is another matter. The amount of participation by all the student groups has diminished dramatically by audio/video presentations. It has become an unpleasant experience with little performance opportunity.	but none that have made anyone uncomfortable or not given a professional presentation.		<p>stadium (not video capable) provides opportunity for silent promotions through static visuals and text during the game.</p> <p>Basketball: Videotron: 20x # during Pre-game: 15x # during halftime: 5x # during game: 15x # during post-game: 1x</p> <p>The message board at the basketball arena (not video capable) provides opportunity for silent promotions through static visuals and text during the game.</p>

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Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Miami (Shaffer)	Yes	Yes; Marching band: On field timeouts. In stands during game. Between quarters. Basketball band: Timeouts. Halftime.	Yes; But we have worked with them to remedy the situation	No	Yes	<u>Football:</u> Videotron. P.A. announced. Recorded announced. Between Quarters. <u>Basketball:</u> P.A. announced. Recorded announced. During Pre-game. During halftime. During game.

Continued

Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Northern Illinois (Stoffel)	Yes; Football and basketball both have the jumbotron.	Yes; Marching band: On-field timeouts. In stands during game Between quarters. Basketball band: Pre-game. Timeouts. Halftime. Post-game.	Post game has not been affected. Pre-game and halftime can easily be encroached upon on a whim. We have been asked right before pre-game "Can the band throw in a minute of silence? Here's the script." The worst thing is the negative affect it is having on our band students, who are feeling unvalued and used.	Yes; What is in the script and what happens in the game are usually pretty similar.	Football: Yes Men's Basketball: Yes Women's Basketball: Yes	<u>Football:</u> Videotron P.A. announced. Recorded announced. During Pre-game. During halftime. During game. Between Quarters. <u>Basketball:</u> Videotron. P.A. announced. Recorded announced. During Pre-game. During halftime. During game.

Continued

Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Ohio University (Suk)	Yes	Yes; Marching band: On-field timeouts. In stands during game Between quarters. Basketball band:	Halftime is two minutes shorter than it was five years ago. We had a tradition of performing "Long Train Runnin" after the first quarter. Now, that is a two minute video commercial. We've been requested to perform a "shorter version" of the fight song after scores so they could run a "Papa John's" promotion after every score. (That request was denied by me).	Yes	Football: Yes Men's Basketball: Yes Women's Basketball:	Football: Videotron. P.A. announced. During game. Between Quarters. Basketball: Videotron. P.A. announced. Recorded announced. During Pre-game. During halftime. During game.
Toledo (Stumbo)	Yes Only conflicts w/ band's perf. during pre-game.	No	I can only speak to last year, when there were no serious concerns about marketing, the band, and timing.	No	Football: No Men's Basketball: No Women's Basketball: No	Football: There are a limited number of presentations throughout the game. Most are spread out through the game, allowing the band to perform regularly.

Continued

Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	Type & quantity of marketing presentations:
Toledo (Stumbo), Cont.	Marketing insists on playing a video before the team runs out.					Basketball: There are a limited number of presentations throughout the game. Most are spread out through the game, allowing the band to perform regularly.
Western Michigan (Montgomery)	Yes; used in football only	Yes; Marching band: On field timeouts. Between quarters. Basketball Band:	I can only speak for the 2004 season. We have good cooperation from marketing. Out plan is to split halftime evenly with visiting bands (6 min each). Any time there is an extra promo I'm notice in advance and can plan for that. These things always take longer than planned but I know to plan for that too.	Yes; These are all scripted.	Football: No Men's Basketball: No Women's Basketball: No	Football: Videotron: 13-15x P.A. announced: 40-50x Recorded announced: 10-20x During Pre-game: 20-30x During halftime: 5-10x During game: 10-20x During post-game: 5-10x Between Quarters: 5x

Continued

Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Is there a videotron at your stadium?	Do marketing presentations affect performance time? If yes, in what areas?	During the past four years how have performance opportunities of regular games (both with and without visiting bands, including alumni band) been affected by game management/marketing presentations?	Is there a pre-planned amount of marketing presentations made during games?	Does the number of presentations change per game?	<u>Type & quantity of marketing presentations:</u>
Western Michigan (Montgomery), Cont.						<p>Although we coordinate these fairly well, these announcements disrupt the flow and energy of the game and reduce the band's ability to perform and engage the crowd.</p> <p>Basketball: P.A. announced: 40-50x Recorded announced: 5-10x During Pre-game: 20-30x During halftime: 10-20x During game: 5-10x During post-game: 10-20x</p> <p>Announcements generally flow well and don't interfere much with band activities.</p>

Table 79: Part XXVI. Game Management: Marketing Presentations-General

	Does the marching band perform during any marketing presentations?	Concerns regarding the Proximity of marching band's seating to the video/audio public address system, and the volume of announcements?	Does the basketball band perform during any marketing presentations?	Concerns regarding the proximity of basketball pep band's seating to the video/audio public address system, and the volume of announcements.	Other concerns regarding the public address system, video systems, volume or frequency of marketing presentations as they may affect you and your band?
Akron (Karriker)	No		No	Basketball Games are the most obvious concern for volume of P.A. etc. The horn speaker is located right above the band seating area and it is quite loud during basketball games.	
Ball State (Zembower)	No		No		Yes; We are losing the battle to marketing and technology. Sooner or later we won't even really be needed for anything other than the Fight Song and National Anthem (from time to time).
Bowling Green (Hayward)	No	No	No	No	No
Buffalo (Mauck)	No	No	Yes; On court contests.	No	Yes

Continued

Table 80: Part XXVI. Game Management & Marketing: Assistance by Band Performance

	Does the marching band perform during any marketing presentations?	Concerns regarding the Proximity of marching band's seating to the video/audio public address system, and the volume of announcements?	Does the basketball band perform during any marketing presentations?	Concerns regarding the proximity of basketball pep band's seating to the video/audio public address system, and the volume of announcements.	Other concerns regarding the public address system, video systems, volume or frequency of marketing presentations as they may affect you and your band?
Central Florida (Greenwood)	No	No	No	No	As long as marketing allows the band to perform when it should, based on the needs of the game, there will not be a problem.
Central Michigan (Batcheller)	Yes; T-shirt toss. On field contests.	No	Yes; T-shirt toss. Halftime-contest. (Chicken Launch).	No	No
Eastern Michigan (Boerma)	No	No; The stadium is very large so there is never a problem.	Yes; T-Shirt Toss	No; Announcements are made before the band plays.	No

Table 80: Part XXVI. Game Management & Marketing: Assistance by Band Performance

	Does the marching band perform during any marketing presentations?	Concerns regarding the Proximity of marching band's seating to the video/audio public address system, and the volume of announcements?	Does the basketball band perform during any marketing presentations?	Concerns regarding the proximity of basketball pep band's seating to the video/audio public address system, and the volume of announcements.	Other concerns regarding the public address system, video systems, volume or frequency of marketing presentations as they may affect you and your band?
Kent State (Aho)	Yes; On field contests, awards ceremonies, donations to the University recognized. I usually have the band prepared to play after a presentation if there is time left and/or there is a need for the Fight Song or Alma Mater.	No	Yes; T-Shirt Toss. On court contests. See system described above.	No	No

Continued

Table 80: Part XXVI. Game Management & Marketing: Assistance by Band Performance

	Does the marching band perform during any marketing presentations?	Concerns regarding the Proximity of marching band's seating to the video/audio public address system, and the volume of announcements?	Does the basketball band perform during any marketing presentations?	Concerns regarding the proximity of basketball pep band's seating to the video/audio public address system, and the volume of announcements.	Other concerns regarding the public address system, video systems, volume or frequency of marketing presentations as they may affect you and your band?
Marshall (Barnett)	No	We are located underneath the video board at football games. The students are constantly turning around away from the director to look at it. The PA speakers are also there and are very loud, making it hard to communicate with the band in the stands.	No; Not that I am aware of.		No; We have much less time to play at timeouts and quarters. We do not get to play at any timeout or quarter until the last few seconds, if then. Many times we are just waiting and waiting and then do not get to play. It is very frustrating for the students and directors. The fans don't understand and blame the band for not playing.
Miami (Shaffer)	No	No	No	No	No; We work well with our marketing dept so that the band does not get slighted during game day performances.

Continued

Table 80: Part XXVI. Game Management & Marketing: Assistance by Band Performance

	Does the marching band perform during any marketing presentations?	Concerns regarding the Proximity of marching band's seating to the video/audio public address system, and the volume of announcements?	Does the basketball band perform during any marketing presentations?	Concerns regarding the proximity of basketball pep band's seating to the video/audio public address system, and the volume of announcements.	Other concerns regarding the public address system, video systems, volume or frequency of marketing presentations as they may affect you and your band?
Northern Illinois (Stoffel)	Yes; T-Shirt Toss.	Yes; There is talk of moving the band into the endzone under the jumbotron.	Yes; T-Shirt Toss. On court contests.	Yes; It is very loud anywhere in the arena.	Yes; Band time is reduced, audiences have become passive and wait to be entertained, fans only stand for the "Huskie Fight Song" and even then it is unenthusiastically, students in band are losing heart and asking "Why are we here?", volumes are excessive.
Ohio University (Suk)	No	No; It's at the other end of the stadium.	Yes; T-Shirt Toss.		Yes; Every year, they tend to get more numerous
Toledo (Stumbo)	No	The band sits in the south endzone - the video board is in the north endzone.	Yes; T-Shirt Toss.	Not a concern.	No
Western Michigan (Montgomery)	Yes; On field contests. If I feel the crowd needs us we'll play over an announcement.	No	Yes; T-Shirt Toss. Various other events such as three-legged races and other games between scheduled media breaks.	No	Yes; At times they interfere with the atmosphere of home football games.

Table 80: Part XXVI. Game Management & Marketing: Assistance by Band Performance

	Does your marching or basketball band perform specific music for the dance team or cheerleaders? Comment:	Does the dance team and/or cheerleaders perform universal/generic routines to varied selections which the band performs? Comment:	Describe how dance team routines, cheerleader presentations, and band selections are coordinated during football and basketball games.
Akron (Karriker)	Yes; Fight Songs/Cheers and other selected stand tunes for the dance team.	Yes	Coaches for the dance and cheerleader squads coordinate with the band director.
Ball State (Zembower)	No	Yes	They really aren't; we all just do our thing.
Bowling Green (Hayward)	No	Yes-	Vocal commands.
Buffalo (Mauck)	No	Yes	Allotted Performance Time Separate from Bands.
Central Florida (Greenwood)	Yes; Cheers for cheerleaders	Yes; Dancers perform with band	
Central Michigan (Batcheller)	Yes; There are some stand tunes that have been around a number of years that the dance team and cheerleaders have choreography moves.	Yes	During football are leading cheers with the students . We participate vocally and instrumentally in all cheers with the cheerleaders between downs and timeouts coordinated through drum major.
Eastern Michigan (Boerma)	No	Yes; The dance team and cheerleaders have adapted routines to tunes that the bands perform in the stands every year.	If the dance team or cheerleaders are on our side of the stadium (they rotate throughout the games) then the drum major will show that particular group a sign that says what tune is coming up next to be performed. If the dance team or cheerleaders need to use the field for a larger performance that is coordinated by the athletic department during time outs.

Continued

Table 81: Part XXVI. Game Management: Dance Team & Cheerleader Music

	Does your marching or basketball band perform specific music for the dance team or cheerleaders? Comment:	Does the dance team and/or cheerleaders perform universal/generic routines to varied selections which the band performs? Comment:	Describe how dance team routines, cheerleader presentations, and band selections are coordinated during football and basketball games.
Kent State (Aho)	Yes; We have a large book of stands music, developed since 2000, that contains many selections that fit 8 to 16 count dance steps.	Yes; The Dance team and Cheerleading advisors and students have done an outstanding job choreographing generic dance steps to fit any style music the band plays.	A great relationship has developed between the dance team, cheerleaders, and band. In 2000 the Dance team and cheerleading advisors and I set a goal to devise a system that would enable an instant performance by all three groups simultaneously. This came about after a disastrous pep rally on the Green when the Pep Rally Coordinators looked to all three of us to provide unplanned entertainment while waiting for a very late football team. The system developed has served us so well that we now can provide a very diverse set of performances at any game or function! The system has also helped increase the performance opportunities of the band during games. Prior to each game, football or basketball, we agree on a list of tunes as requested by the student leaders of all three groups. We are able to adapt with the emotional flow of games by using hand signals across the field/court to adjust the performance according to the game situations.
Marshall (Barnett)	Yes; We coordinate the short tunes and cheers with both groups.	Yes	Band provides a tape of music.
Miami (Shaffer)	Yes; Traditional school songs	No	Signs displayed from the bands seating position.

Continued

Table 81: Part XXVI. Game Management: Dance Team & Cheerleader Music

	Does your marching or basketball band perform specific music for the dance team or cheerleaders? Comment:	Does the dance team and/or cheerleaders perform universal/generic routines to varied selections which the band performs? Comment:	Describe how dance team routines, cheerleader presentations, and band selections are coordinated during football and basketball games.
Northern Illinois (Stoffel)	Yes; Silverettes (dance team) is part of the marching band, so they perform with the band all the time.	Yes; Silverettes (dance team) performs on the sidelines at every football game and a good number of basketball games, dancing along to every the band plays.	Marching Band: Silverettes (dance team) are part of the marching band show. Cheer performs random times throughout the game. Pep Band: Silverettes (dance team) has to negotiate with Athletics marketing as to how many games they get to perform at halftime or during a full time out. Cheer will do a routine on the court to the fight song or short cheer perhaps 1 - 2 times during the game.
Ohio University (Suk)		Yes; The dance team performs to our charts only when we are in the stands. They do not perform at halftime or pre-game.	
Toledo (Stumbo)	No; Dance team prepare routines to recorded music.	Yes; Various school songs and cheers.	Football: The cheerleaders/dancers perform to whatever the band plays. Basketball - the band coordinates specific tunes with the cheerleaders for certain time-outs. The dance team only performs at half.
Western Michigan (Montgomery)	Yes; We provide accompaniment of school songs for these squads and/or they request pep tunes from our standard book.	Yes; Only with school songs.	During football, rehearsals are coordinated between visual coordinator and dance team coach while the dance team rehearses with the marching band. During basketball, all requests are made immediately prior to the game with no rehearsal.

Table 81: Part XXVI. Game Management: Dance Team & Cheerleader Music

	Has marching band ever produced an audio recording for public sale?	Qty.	Comments:	Check the method(s) you use to sell your marching band's recordings.	Do you produce a recording for non-public use?	If Yes, are non-public recording projects budgeted?	What is the purpose of these recordings?
Akron (Karriker)	Yes	2	The University of Akron Marching Band 1998.	Marching band office.		Yes; At no cost to students.	
Ball State (Zembower)	No				Yes	Yes	recruiting
Bowling Green (Hayward)	Yes	1	One more being prepared for release in 2005-2006. "Pride" 2001.	Campus bookstores. Marching band office. Campus marching band concert. Off-campus marching band concerts.	Yes; Students buy, \$15 approx. cost per student.		student evaluation of performance
Buffalo (Mauck)	No				Yes	Yes	
Central Florida (Greenwood)	No					No	

Continued

Table 82: Part XXVII. Commercial Recordings: Audio

	Has marching band ever produced an audio recording for public sale?	Qty.	Comments:	Check the method(s) you use to sell your marching band's recordings.	Do you produce a recording for non-public use?	If Yes, are non-public recording projects budgeted?	What is the purpose of these recordings?
Central Michigan (Batcheller)	Yes	1	"Fire up Chips" (2002)	Campus bookstores. Marching band office. Off-campus marching band concerts. School of Music Website. Bookstore Website. Athletic Dept. Website. "Centralight" Alumni Magazine. School of Music Alumni Newsletter.	No	N/A	N/A
Eastern Michigan (Boerma)	No				Yes; Students buy, \$20 approx. cost per student.	Yes; All of our concert events are recorded and are for sale to our EMU students. Concert recordings are budgeted. The marching band rarely makes recordings (100th anniversary etc..) and is used to catalog the history and changes in our schools songs.	Recordings are made of concerts for student review and to catalog the EMU history of performance.

Continued

Table 82: Part XXVII. Commercial Recordings: Audio

	Has marching band ever produced an audio recording for public sale?	Qty.	Comments:	Check the method(s) you use to sell your marching band's recordings.	Do you produce a recording for non-public use?	If Yes, are non-public recording projects budgeted?	What is the purpose of these recordings?
Kent State (Aho)	Yes	2	These recordings were done in the 1970's. No commercial recordings have been made since.	There is no record or knowledge as to how recordings were sold in the past.	Yes; Students buy \$10 Approx. cost per student.	Yes and No; It is hoped that the number of recordings sold to students will cover the cost of production.	Documentation and student keepsake.
Marshall (Barnett)	Yes			Campus bookstores.		No	
Miami (Shaffer)	Yes	5	Saturday afternoon at Yager Stadium 2003	Campus bookstores. Campus marching band concerts.	No	N/A	
Northern Illinois (Stoffel)	Yes	10	"Funk 'n Junk", (2002)	Campus bookstores. Marching band office. Campus marching band concerts. Off-campus marching band concerts.		No	

Continued

Table 82: Part XXVII. Commercial Recordings: Audio

	Has marching band ever produced an audio recording for public sale?	Qty.	Comments:	Check the method(s) you use to sell your marching band's recordings.	Do you produce a recording for non-public use?	If Yes, are non-public recording projects budgeted?	What is the purpose of these recordings?
Ohio University (Suk)	No				No		
Toledo (Stumbo)	Yes	4	The University of Toledo Rocket Marching Band 2003	Campus bookstores. Marching band office. Campus marching band concerts.	Students are given a copy, paid for by band budget.	Yes; In the Athletic Band budget.	Momentos for students.
Western Michigan (Montgomery)	Yes	5	"2003 Season in Review" copyright 2004, recorded 2003	Campus bookstores. Marching band office. Campus marching band concerts. All other recruiting events we attend either on campus or otherwise.	Yes	No	Document the season for the students and archive as well as recruitment.

Table 82: Part XXVII. Commercial Recordings: Audio

	Has marching band ever produced a video for public sale?	Qty.	When Produced?	Marketing Methods for Distribution.	Do you produce a video for non-public use?	If Yes, Are non-public video projects budgeted?	Do you offer a keepsake video for your student members?	What is the purpose of these videos?
Akron (Karriker)	No						Yes; Students receive a free copy of video / DVD of the season as budget allows. If budget is not adequate to produce a "free" copy then students are asked to simply pay enough to cover the cost of production.	
Ball State (Zembower)	No				Yes; Students buy, \$5.00 approx. cost per student.	No	Yes	As keepsakes.
Bowling Green (Hayward)	No				Yes; Students buy, \$12.00 approx. cost per student.	No Response	Yes	No Response
Buffalo (Mauck)	No				Yes	Yes	No	Performance evaluation, and recruiting.

Continued

Table 83: Part XXVII. Commercial Recordings: Video

	Has marching band ever produced a video for public sale?	Qty.	When Produced?	Marketing Methods for Distribution.	Do you produce a video for non-public use?	If Yes, Are non-public video projects budgeted?	Do you offer a keepsake video for your student members?	What is the purpose of these videos?
Central Florida (Greenwood)	No				Yes		Yes	Shown at banquet and used for recruiting.
Central Michigan (Batcheller)	No				Yes; Students buy \$15 approx. cost per student.	No	No	Season video for archive purposes.
Eastern Michigan (Boerma)	No				Yes; Students buy \$30 approx. cost per student.	Each performance is budgeted into the marching band account at the beginning of each year.	Yes; The marching band has a season video year book of all the performances throughout the season.	For student review and to catalog the history of the EMU marching band performances.
Kent State (Aho)	No				No		No; Interest in this sort of project is building.	
Marshall (Barnett)	No						Yes	For keepsake.

Continued

Table 83: Part XXVII. Commercial Recordings: Video

	Has marching band ever produced a video for public sale?	Qty.	When Produced?	Marketing Methods for Distribution.	Do you produce a video for non-public use?	If Yes, Are non-public video projects budgeted?	Do you offer a keepsake video for your student members?	What is the purpose of these videos?
Miami (Shaffer)	No			N/A	Yes; Students buy \$25 approx. cost per student.	Yes	Yes	Yearly video yearbook.
Northern Illinois (Stoffel)	No				Yes; Students buy \$10 approx. cost per student.	The student's cost pays for taping and producing.	No	Memento
Ohio University (Suk)	No				No		No	
Toledo (Stumbo)	No				Yes	Yes	No	Mementos for students.
Western Michigan (Montgomery)	Yes	4	2003	Marching band office. Campus marching band concerts Same as CD sales events.	No		No	Document the season for the students and archive as well as recruitment.

Table 83: Part XXVII. Commercial Recordings: Video

	Does a documented history of your university's marching band exist?	Title/Author:	Source:	Do you distribute a copy of the history of the marching band program to the band members free of charge?
Akron (Karriker)	No			
Ball State (Zembower)	Yes	There is documented history, but it isn't published.		Yes
Bowling Green (Hayward)	No			
Buffalo (Mauck)	Yes	John Zaepfel		Yes
Central Florida (Greenwood)	No			
Central Michigan (Batcheller)	No			
Eastern Michigan (Boerma)	No			
Kent State (Aho)	No			
Marshall (Barnett)	No			
Miami (Shaffer)	No			

Continued

Table 84: Part XXVIII. Band History

	Does a documented history of your university's marching band exist?	Title/Author:	Source:	Do you distribute a copy of the history of the marching band program to the band members free of charge?
Northern Illinois (Stoffel)	No			
Ohio University (Suk)	Yes	"Diamond Ohio: A History of the Ohio University Bands" George Brozak	It can be ordered off of our web site at: www.ohio.edu/marching110	No response
Toledo (Stumbo)	No			
Western Michigan (Montgomery)	No			

Table 84: Part XXVIII. Band History

	Is the professional staffing of the basketball pep band different than marching band?	Who conducts the ensemble?	Does the conductor receive a load credit or stipend? If Yes; comment/amount:	How Many Students Participate In Your Basketball Pep Band?
Akron (Karriker)	No	Men's: Athletic Band Director Women's: Graduate Assistants	Yes; Load Credit similar to any other conducted ensemble. Salary	Men's: 25 Women's: 13-14
Ball State (Zembower)	Yes	Men's: Graduate Asst Women's: Graduate Assistants	No	Men's: 39 Women's: 20
Bowling Green (Hayward)	No	Men's: Director of Athletic Bands, plus graduate assistants on a rotating basis. Women's: Director of Athletic Bands, plus graduate assistants on a rotating basis.	Yes 2 credits	Men's: app. 100-125 students, rotating between men and women's basketball and hockey.
Buffalo (Mauck)	No	Men's: Director of Athletic Bands. Women's: Director of Athletic Bands.	Yes	Men's: 56 Women's; 56

Continued

Table 85: Part XXIX. Basketball Pep Band: General Information

	Is the professional staffing of the basketball pep band different than marching band?	Who conducts the ensemble?	Does the conductor receive a load credit or stipend? If Yes; comment/amount:	How Many Students Participate In Your Basketball Pep Band?
Central Florida (Greenwood)	No	Men's: Assistant Director Women's: Assistant Director	No	Men's: 30-50 Women's: 30-50
Central Michigan (Batcheller)	Yes	Men's: Student Women's: Student	Director receives load credit, students receive stipend of \$30 per game.	Men's: 25 Women's: 25
Eastern Michigan (Boerma)	Yes; Our graduate assistants direct the Basketball Band.	Men's: Graduate Assistant Women's: Graduate Assistant	Yes	Men's: 50-60 Women's: 50-60
Kent State (Aho)	No	Men's: The Director of Athletic Bands and Graduate Assistant Director (if there is one), and occasionally a student leader. Women's: Same as above.	Yes; Both Men's and Women's pep bands are a part of the load credit. 3 credits total. The Graduate Assistant position has responsibilities with the concert band program, conducting classes, and administrative duties. However, the position has historically been vacant often as has the percussion studio TA position (who has duties assigned to the athletic bands).	Men's: 40 Women's: 40

Continued

Table 85: Part XXIX. Basketball Pep Band: General Information

	Is the professional staffing of the basketball pep band different than marching band?	Who conducts the ensemble?	Does the conductor receive a load credit or stipend? If Yes; comment/amount:	How Many Students Participate In Your Basketball Pep Band?
Marshall (Barnett)	Yes	Men's Pep Band Director and a Graduate Assistant. Women's: same as above.	load credit	Men's: 40 Women's: 40
Miami (Shaffer)	Yes	Men's: Graduate assistant, Assistant Director. Women's: Graduate assistant, Assistant Director.	Yes; Part of Graduate Assistantship.	Men's: 50 Women's: 50
Northern Illinois (Stoffel)	No; Fall Pep Band - Graduate assistant; Spring Pep Band - Assistant Director.	Men's: Graduate assistant, Assistant Director Women's: Graduate assistant, Assistant Director	No	Men's: 45-ish Women's: 45-ish

Continued

Table 85: Part XXIX. Basketball Pep Band: General Information

	Is the professional staffing of the basketball pep band different than marching band?	Who conducts the ensemble?	Does the conductor receive a load credit or stipend? If Yes; comment/amount:	How Many Students Participate In Your Basketball Pep Band?
Ohio University (Suk)	No	Men's Director: GTA's. Women's Director: GTA's.	No	Men's: 120 Women's: 120 The 120 people are split into two bands: a Green Band and a White Band. They are assigned an equal number of men's and women's games.
Toledo (Stumbo)	Yes; Assistant Director and Graduate Assistant.	Men's: Assistant Director. Women's: Graduate Assistant.	Yes; load credit.	Men's: 35-40 Women's: 35-40
Western Michigan (Montgomery)	No	Men's: Director and GTA's. Women's: Same as above.	Yes; Administrative time is accounted for as part of load.	Men's: 50 Women's: 50 100 divided into two bands play at all home games; each band plays at both men's and women's games.

Table 85: Part XXIX. Basketball Pep Band: General Information

	Do you perform for all home games? If no; comment:	Does your basketball pep band perform during winter break/Christmas holiday?	If No; Are other groups brought in to perform during the break?	If yes, are the students' travel, room, and board needs met by the athletic department budget? If No; Describe/Comment:	Do you have any basketball pep band alumni functions and support opportunities?
Akron (Karriker)	Men's: No Women's: No We only play for games during the fall and/or spring semester. We do NOT play for exhibition games.	Men's: No Women's: No	Yes	Men's: No Women's: No Athletics provides a voucher for a discount on concession food sales for participating groups. The cost of travel etc. is the responsibility of the visiting group.	No
Ball State (Zembower)	Men's: Yes Women's: No; We play at 7 games for women.	Men's: No Women's: No	Yes	Men's: Yes Women's: Yes	No
Bowling Green (Hayward)	Men's: No Women's: No The Athletic band provides music for 27 events, divided among men and women's basketball and hockey.	Men's: No Women's: No	Yes	No Response	Yes; Alumni usually do one basketball game on their own, play with student groups at a couple of others.

Continued

Table 86: Part XXIX. Basketball Pep Band: Performance

	Do you perform for all home games? If no; comment:	Does your basketball pep band perform during winter break/Christmas holiday?	If No; Are other groups brought in to perform during the break?	If yes, are the students' travel, room, and board needs met by the athletic department budget? If No; Describe/Comment:	Do you have any basketball pep band alumni functions and support opportunities?
Buffalo (Mauck)	Men's: Yes Women's: Yes	Men's: No Women's: No	Yes		Yes; Alumni May Sit In During Any Performance.
Central Florida (Greenwood)	Men's: Yes Women's: Yes	Men's: No Women's: No	No		No
Central Michigan (Batcheller)	No; We perform only when university is in session. We do not perform on nights on home games run against band/orchestra concerts. We do not perform on Friday night games when there is a football game on Sat.	No	Yes; (sometimes)	No Response	Yes; At tournaments only.
Eastern Michigan (Boerma)	Men's: Yes Women's: Yes	Men's: No Women's: No	Yes		No

Continued

Table 86: Part XXIX. Basketball Pep Band: Performance

	Do you perform for all home games? If no; comment:	Does your basketball pep band perform during winter break/Christmas holiday?	If No; Are other groups brought in to perform during the break?	If yes, are the students' travel, room, and board needs met by the athletic department budget? If No; Describe/Comment:	Do you have any basketball pep band alumni functions and support opportunities?
Kent State (Aho)	Men's: Yes Women's: Yes Our band performs at all games except some during Christmas break.	Men's: Yes Women's: Yes	No	Men's: No Women's: No We try to do several games during Christmas break since the band's interest is high for both basketball teams and they have a strong desire to perform as often as possible. However, it is impossible to perform at all the games during the break. Although there is pressure from the Athletic Dept. to have a band at all the games during the break there is no provision for room and board. Most of our members use university housing etc. The interesting note; the band would love to stay in Kent over break and perform. This refreshing attitude has been conveyed to the Athletic Dept. in hopes that they would house and feed the students (as they do the teams). If they did they would have a strong band for every game.	Yes; A policy encouraging Alumni to attend and perform at any game was adopted in 2001. Interest was strong so we held Alumni reunions in 2002 and '03 as well as maintaining the standing performance invitation.
Marshall (Barnett)	Men's: Yes Women's: No; all but 2 or 3 games	Men's: No Women's: No			No

Continued

Table 86: Part XXIX. Basketball Pep Band: Performance

	Do you perform for all home games? If no; comment:	Does your basketball pep band perform during winter break/Christmas holiday?	If No; Are other groups brought in to perform during the break?	If yes, are the students' travel, room, and board needs met by the athletic department budget? If No; Describe/Comment:	Do you have any basketball pep band alumni functions and support opportunities?
Miami (Shaffer)	Men's: Yes Women's: Yes	Men's: No Women's: No	Yes	N/A	No
Northern Illinois (Stoffel)	Men's: Yes Women's: Yes	Men's: Yes Women's: Yes		Men's: Yes Women's: Yes	No
Ohio University (Suk)	Men's Yes Women's: Yes	Men's: No Women's: No	Yes	Men's: No Women's: No The band members cover their own expenses.	No
Toledo (Stumbo)	Men's: Yes Women's; Yes	Men's; Yes Women's: Yes		Men's: No Women's: No Members of the band who live locally play these games. However, we only play the games immediately following finals and preceding the winter semester. For example, if a game is played on December 26, the band won't be there. Since most students live in reasonable driving distance, they cover their own expenses. Athletics will usually provide pizza and soft drinks as a token thank you.	Yes; Occasional functions before home rivalry games held at the arena. And before tournament games at site.
Western Michigan (Montgomery)	Men's: No Women's: No Only after marching band is over and only when classes are in session...no holidays	Men's: No Women's: No	No		Yes; Only at the conference tournament.

Table 86: Part XXIX. Basketball Pep Band: Performance

	Do students receive scholarships/stipends for performing in this ensemble? If Yes; Describe/comment: (i.e. amount, etc.)	If stipends/scholarships are provided, who funds them?	Do you receive funding of any kind from athletics?	If Yes; What can this money be used for? Comment:
Akron (Karriker)	Men's: Yes Women's: Yes \$200 per band for the entire season.	Funds come from a band department scholarship fund.	No	
Ball State (Zembower)	Men's: No Women's: Yes They receive \$5.50/hour	Athletic Dept. funds the stipend for the women's games for the band.	Yes	Women's Games
Bowling Green (Hayward)	\$150 for 12 games	Band budget and scholarships.	Yes (minimal)	1/2 of one graduate assistant stipend and 1/2 of pep band shirts.
Buffalo (Mauck)	Men's: No Women's: No		Yes	Graduate Assistant
Central Florida (Greenwood)	Men's: No Women's: No			
Central Michigan (Batcheller)	Men's: Yes Women's: Yes \$15 per game	Athletic Department	Yes	Student stipends, uniforms, any and all travel funded by athletics.

Continued

Table 87: Part XXIX. Basketball Pep Band: Scholarships/Stipends and Funding

	Do students receive scholarships/stipends for performing in this ensemble? If Yes; Describe/comment: (i.e. amount, etc.)	If stipends/scholarships are provided, who funds them?	Do you receive funding of any kind from athletics?	If Yes; What can this money be used for? Comment:
Eastern Michigan (Boerma)	Men's: Yes Women's: Yes Depending on the yearly budget, students are awarded \$11-\$15 per service.	Marching Band budget.	No	
Kent State (Aho)	Men's: Yes Women's: Yes Students receive a \$175 stipend for their participation. This award does not increase each year nor do student staff members receive additional award as for marching band.	The Student Scholarship and Aid Department.	Yes	Funds for the basketball band are a part of the general Athletic Band Budget that includes the Marching Band. They are used for uniform, equipment, and music purchases. If there is any tournament travel or special event travel, the Athletic Dept. provides the necessary budget for transportation, room, and board.
Marshall (Barnett)	Men's: No Women's: No		No (occasionally)	
Miami (Shaffer)	Men's: No Women's: No	N/A	No	N/A

Continued

Table 87: Part XXIX. Basketball Pep Band: Scholarships/Stipends and Funding

	Do students receive scholarships/stipends for performing in this ensemble? If Yes; Describe/comment: (i.e. amount, etc.)	If stipends/scholarships are provided, who funds them?	Do you receive funding of any kind from athletics?	If Yes; What can this money be used for? Comment:
Northern Illinois (Stoffel)	Men's: No Women's: No		Yes	Athletics "finds" the funding to pay per diem for Holiday Band, the group that plays the games that occur when the university is closed or classes are not in session. It is approximately \$3500. Further, if we go to basketball tournament, Athletics pays anywhere from half to all of the travel/lodging/per diem expenses.
Ohio University (Suk)	Men's: No Women's: No		No	Funds for the basketball band are a part of the general Athletic Band Budget that includes the Marching Band. They are used for uniform, equipment, and music purchases. If there is any tournament travel or special event travel, the Athletic Dept. provides the necessary budget for transportation, room, and board.

Continued

Table 87: Part XXIX. Basketball Pep Band: Scholarships/Stipends and Funding

	Do students receive scholarships/stipends for performing in this ensemble? If Yes; Describe/comment: (i.e. amount, etc.)	If stipends/scholarships are provided, who funds them?	Do you receive funding of any kind from athletics?	If Yes; What can this money be used for? Comment:
Toledo (Stumbo)	Men's: Yes; Women's: Yes Those who make the 30 tournament spots receive \$500 and are expected to play at all men's and women's home games, including post-season. All other students can receive \$250 - attendance at x games, class enrollment, and participation in another band (wind ensemble, symphonic band), \$150 - attendance at games, class enrollment, and participation in another band.	Band budget, which comes entirely from student fees.	No	
Western Michigan (Montgomery)	Men's: Yes Women's: Yes \$20 per game	Pep Band budget	No	

Table 87: Part XXIX. Basketball Pep Band: Scholarships/Stipends and Funding

	Is the basketball band a regular course that students enroll in for a credit?	If Yes; Describe/comment: (i.e. # of credits, and type of grade).	If No; How do you staff this ensemble?
Akron (Karriker)	Men's: Yes Women's: Yes	Blue and Gold Brass (Men's and Women's' Band) are both a one-hour credit course. Attendance is the main factor in grading and students do receive a letter grade that is counted towards the GPA.	
Ball State (Zembower)	Men's: Yes Women's: Yes	1 credit hour; grades A through F.	
Bowling Green (Hayward)	Men's: Yes Women's: Yes	Students receive 1 credit for performing at 12 events, assigned from the home hockey and basketball schedules.	
Buffalo (Mauck)	Men's: Yes Women's: Yes	Letter Grade 2 Credits.	
Central Florida (Greenwood)	Men's: No Women's: No	N/A	Volunteers
Central Michigan (Batcheller)	Men's: No Women's: No	N/A	Audition
Eastern Michigan (Boerma)	Men's: Yes Women's: Yes	Students may register for basketball band but it is not required. If they choose to do so the class is worth 1 credit and is a pass/fail.	

Continued

Table 88: Part XXIX. Basketball Pep Band: Student credits and grades

	Is the basketball band a regular course that students enroll in for a credit?	If Yes; Describe/comment: (i.e. # of credits, and type of grade).	If No; How do you staff this ensemble?
Kent State (Aho)	Men's: Yes Women's: Yes	Students get one credit and letter grade for participating in one band that services both basketball teams. They are enrolled for this credit during the spring semester.	
Marshall (Barnett)	Men's: Yes Women's: Yes	They are the same course. We have one pep band that performs at both for 1 hour credit.	
Miami (Shaffer)	Men's: Yes Women's: Yes	1 hour of credit.	
Northern Illinois (Stoffel)	Men's: Yes Women's: Yes	1 credit each for Fall Pep Band and Spring Pep Band.	
Ohio University (Suk)	Men's: Yes Women's: Yes	The course is called Varsity Band and it receives one credit.	
Toledo (Stumbo)	Men's: Yes Women's: Yes	Students can take the course for either 1 or 2 credits at their discretion. Grading is A-F.	
Western Michigan (Montgomery)	Men's: No Women's: No		Members are paid \$20 per game

Table 88: Part XXIX. Basketball Pep Band: Student credits and grades

	Describe how your basketball pep band uniforms are budgeted.	Are uniforms issued to the students to then be returned at the end of the season, purchased by the students, or given to the students?	Describe your basketball band uniform.
Akron (Karriker)	Students pay for the shirts.	Students must purchase the Band Polo at the beginning of the season or use one previously purchased for marching band.	Khaki Dress Slacks / Brown Dress Shoes / Band Polo Shirt.
Ball State (Zembower)	Band Dept.	Pants are provided by the students. Shirts are given free to the kids.	Izod collared shirt and khaki pants.
Bowling Green (Hayward)	Athletic Dept. pays 1/2 of shirt, students cover the rest themselves.	Mostly purchased by students.	Orange polo shirt, tan slacks.
Buffalo (Mauck)	Part Of Annual Band budget.	Issued and returned.	Blue polo shirts with black slacks and shoes.
Central Florida (Greenwood)	In the Band budget.	Given to students.	Band t-shirt.
Central Michigan (Batcheller)	Athletic Department.	Given to Students.	Khaki pants or shorts, striped long sleeve polo (maroon and gold).
Eastern Michigan (Boerma)	Polo shirts are purchased up front by the marching band budget and then reimbursed by participating students.	Students are expected to pay for the polo shirt and they must provide their own khaki pants.	Khaki pants and a green polo shirt.
Kent State (Aho)	Athletic Bands Budget.	Yes; Students are allowed to purchase their jersey if they wish. Many do. The monies generated are used to buy additional jerseys to replace worn out jerseys.	It is a custom designed hockey jersey adopted in 2000. The group rotates wearing tan khaki pants, blue jeans, or navy blue nylon warm-up pants.
Marshall (Barnett)	Athletic Bands Budget.	Given to the students.	Band T –shirt.

Continued

Table 89: Part XXIX. Basketball Pep Band: Uniforms

	Describe how your basketball pep band uniforms are budgeted.	Are uniforms issued to the students to then be returned at the end of the season, purchased by the students, or given to the students?	Describe your basketball band uniform.
Miami (Shaffer)	No Response	Purchased by athletics and given to the students.	T-shirt and jeans.
Northern Illinois (Stoffel)	Athletic Bands budget.	Issued and returned.	Hockey jersey, black pants (of any kind), gym shoes.
Ohio University (Suk)		Students have to purchase their own mock-Ts. They cost \$20.	Khaki pants and dark green mock turtleneck.
Toledo (Stumbo)	Band budget.	Issued and returned.	At this time, blue and yellow golf shirts.
Western Michigan (Montgomery)	Students purchase these.	No	Marching Band secondary uniform; gray Big Mustang Band shirt and black wind suit pants.

Table 89: Part XXIX. Basketball Pep Band: Uniforms

	Do you have an audition/ selection process for your basketball band?	Do you have a set number of students in the basketball pep band each year?	How many students were in your basketball pep band during the 2003-04 season?	1 st Year Members	2nd Year Members	3rd Year Members	4th Year Members	5th Year or More Members
Akron (Karriker)	Yes	Yes	29					
Ball State (Zembower)	Yes	Yes	Men's: 35; Women's: 20					
Bowling Green (Hayward)	Yes	No	104					
Buffalo (Mauck)	No	No	56	14	20	12	5	5
Central Florida (Greenwood)	No	Yes; Only for tournaments.	30-50	2	15	10	5	
Central Michigan (Batcheller)	Yes	Yes	25	3	7	7	6	2

Table 90: Part XXX. Basketball Pep Band Style: Student Demographics

	Do you have an audition/selection process for your basketball band?	Do you have a set number of students in the basketball pep band each year?	How many students were in your basketball pep band during the 2003-04 season?	1st Year Members	2nd Year Members	3rd Year Members	4th Year Members	5th Year or More Members
Eastern Michigan (Boerma)	No; Students audition for the graduate assistants on all brass instruments, saxophone, drum set and auxiliary percussion. Students are asked to prepare a selection are asked to sight read or play certain drum beat (samba etc..)	No; Number depends on interested students.	55	20	15	10	8	2
Kent State (Aho)	Yes; Basketball pep band auditions are held in early October. Organizational meetings are held right after audition results are posted. Rehearsals start during marching band rehearsal time that are unused between the end of the football season and the end of the semester. If possible the band performs for the basketball games that are held before the end on Fall semester.	No; There is a set number in the rhythm section. 2 drum set players, 1 rhythm guitar, 1 lead guitar, one bass guitar, 1 synthesizer.	38	10	10	10	6	2

Continued

Table 90: Part XXX. Basketball Pep Band Style: Student Demographics

	Do you have an audition/ selection process for your basketball band?	Do you have a set number of students in the basketball pep band each year?	How many students were in your basketball pep band during the 2003-04 season?	1st Year Members	2nd Year Members	3rd Year Members	4th Year Members	5th Year or More Members
Marshall (Barnett)	No	No	40	Unknown	Unknown	Unknown	Unknown	Unknown
Miami (Shaffer)	No	No	50	No Response	No Response	No Response	No Response	No Response
Northern Illinois (Stoffel)	Yes; Rhythm section (bass/drum set) must audition to earn a spot, winds audition for part placement	No; We will take every last body we can get.	45-ish					
Ohio University (Suk)	Yes; If they are in the marching band, they may play in the basketball (Varsity) band.	No	122	39	26	28	20	9

Continued

Table 90: Part XXX. Basketball Pep Band Style: Student Demographics

	Do you have an audition/ selection process for your basketball band?	Do you have a set number of students in the basketball pep band each year?	How many students were in your basketball pep band during the 2003-04 season?	1st Year Members	2nd Year Members	3rd Year Members	4th Year Members	5th Year or More Members
Toledo (Stumbo)	Yes; Students audition on marching band music for 29 spots, equal to the number for tournament season. These students will receive a stipend to attend x games and the tournaments. However, anyone else can register and perform at games. There is no limit in size	No; Students audition on marching band music for 29 spots, equal to the number for tournament season. These students will receive a stipend to attend x games and the tournaments. However, anyone else can register and perform at games. There is no limit in size.	35-40	20	10	6	4	2
Western Michigan (Montgomery)	Ye; Auditions include prepared music and sight reading	Yes; 100 students (50 in each band)	100	unknown	unknown	unknown	unknown	unknown

Table 90: Part XXX. Basketball Pep Band Style: Student Demographics

	Do you have a set instrumentation for your basketball pep band?	Do you use electronic/ amplified instruments during regular home games?	Does the inclusion or exclusion of electric bass, and other electronically amplified instruments, affect the performance of your band at the MAC basketball tournament?	Describe/comment on the music performed by your basketball pep band?
Akron (Karriker)		Yes	Yes; The use of an electric bass adds to the overall sound of the band by boosting the bass sonority within the ensemble.	50-50% Marching Band/Basketball music.
Ball State (Zembower)		No	No	50-50% Marching Band/Basketball music This band tends to play more pop tunes than the marching band does just because of the venue.
Bowling Green (Hayward)	No	Yes; Electric bass	Yes; We prefer to use the electric bass.	50-50% Marching Band/Basketball music.
Buffalo (Mauck)		Yes	No	90-100% Basketball Band music only Jazz, Funk, And R&B.
Central Florida (Greenwood)		No	No	90-100% Basketball Band music only.
Central Michigan (Batcheller)	Yes; Big Band with tubas, baritones, f-horns.	Yes; Electric Bass	Yes; The exclusion of the electric bass has made it difficult to have a player during home games. This is an instance when a conference has made a decision on behalf of the academic member institutions without their input and without regard for any subsequent impact on individual school programs/traditions.	90-100% Basketball Band music only.

Continued

Table 91: Part XXX. Basketball Pep Band Style: Instrumentation

	Do you have a set instrumentation for your basketball pep band?	Do you use electronic/ amplified instruments during regular home games?	Does the inclusion or exclusion of electric bass, and other electronically amplified instruments, affect the performance of your band at the MAC basketball tournament?	Describe/comment on the music performed by your basketball pep band?
Eastern Michigan (Boerma)	Trumpet, horn, euphonium, tuba, alto sax, tenor sax, bass guitar, drum set, auxiliary percussion.	Yes; Electric Bass Guitar.	No; We always have an adequate number of low brass members in the basketball band. It is great to be able to use the bass (we always have) but the group would be able to adapt without the instrument.	90-100% Basketball Band music only There is very little sharing but some (school song etc.) between the two groups. We like to maintain unique qualities to each band since many of the participating students are in both ensembles. The basketball band tends to play a little more in the jazz/big band style due to instrumentation.
Kent State (Aho)	In addition to a rhythm section we use only saxophones, trumpets, F horns, trombones, baritones, and tubas.	Yes; Rhythm section and soloists.	Yes; Unfortunately, the exclusion of our rhythm section changes our sound and distinct style as limited instrumentation means we can't perform many of our standard and favorite pieces. The tournament provides the basketball teams with an opportunity to extend their season through exemplary play. It also can be seen as a spotlight for the cheerleaders, dance teams, and bands as they are featured during the scripted event. The tournament allows these student organizations to see and hear what other MAC schools are doing as they bring their best cheers, routines and tunes to the event. I know that the officials are concerned about amplified sounds being used to distract the	90-100% Basketball Band music only. Our basketball band has developed a very distinct style. It became a glorified blues band since 2000 when we combined the expanded rhythm section with the set instrumentation tradition, described earlier, in place since the early 1970's. There is little music shared with the marching band outside fight songs and a few band cheers. Much of the music selected for the band featured improvised solos and section features.

Continued

Table 91: Part XXX. Basketball Pep Band Style: Instrumentation

	Do you have a set instrumentation for your basketball pep band?	Do you use electronic/ amplified instruments during regular home games?	Does the inclusion or exclusion of electric bass, and other electronically amplified instruments, affect the performance of your band at the MAC basketball tournament?	Describe/comment on the music performed by your basketball pep band?
Kent State (Aho), Cont.	In addition to a rhythm section we use only saxophones, trumpets, F horns, trombones, baritones, and tubas.	Yes; Rhythm section and soloists.	players. However, during the seasons when our bands were allowed to bring full rhythm sections, what was heard was appropriate musical balance. The size of the bands was also reduced from 40 to 30 total people, including Director. I feel the MAC tournament would be a better event if the bands were able to represent themselves as they did through the 2002 season before these policies were put in place. All organizations would then be performing at their best improving the total event.	Music from swing to hip hop makes up the pep band book. Custom, stock, and student arrangements are used.
Marshall (Barnett)		Yes; bass guitar	Yes	50-50% Marching Band/Basketball music.
Miami (Shaffer)	No	No	N/A	50-50% Marching Band/Basketball music. just a simple pep band for the spring athletic functions.
Northern Illinois (Stoffel)		Yes	Yes; Since we are now limited to only 30 players for tournament, rather than having bass parts covered by one person, now I need 2-4 wind players on sousaphone.	50-50% Marching Band/Basketball music.
Ohio University (Suk)		No	No	90-100% Marching Band stands music; It's pretty much the same as the marching band.

Continued

Table 91: Part XXX. Basketball Pep Band Style: Instrumentation

	Do you have a set instrumentation for your basketball pep band?	Do you use electronic/ amplified instruments during regular home games?	Does the inclusion or exclusion of electric bass, and other electronically amplified instruments, affect the performance of your band at the MAC basketball tournament?	Describe/comment on the music performed by your basketball pep band?
Toledo (Stumbo)	See above.	No	No; See above.	50-50% Marching Band/Basketball music. We play a variety of music. No distinct style that differs from the marching band.
Western Michigan (Montgomery)	Instrumentation is brass heavy and includes drum set and electric bass.	Yes; electric bass	Yes; We prefer to have electric bass because some of our charts feature bass solos.	90-100% Basketball Band music only

Table 91: Part XXX. Basketball Pep Band Style: Instrumentation

	Do you have winter indoor auxiliaries?	Do the auxiliaries have the opportunity to perform?	Do you produce and distribute a media for press box dignitaries and press personnel?	Describe/Comment:
Akron (Karriker)	No		No	
Ball State (Zembower)	No		No	
Bowling Green (Hayward)	No		No	
Buffalo (Mauck)	Indoor Drum line	Yes	No	
Central Florida (Greenwood)	No		No	
Central Michigan (Batcheller)	Winter Guard	Yes; Winter color guard competes in the collegiate class of the Michigan color guard circuit and have several opportunities to perform locally each year.	No	
Eastern Michigan (Boerma)	Winter Guard	Yes; The winter guard is a competitive member of the collegiate class of the Michigan Competitive Color Guard Circuit.	No	

Continued

Table 92: Part XXXI. Miscellaneous

	Do you have winter indoor auxiliaries?	Do the auxiliaries have the opportunity to perform?	Do you produce and distribute a media for press box dignitaries and press personnel?	Describe/Comment:
Kent State (Aho)	No		Yes	During the 2001 football season we began to publish a two page "Program" that is distributed in the Press Box and throughout the stadium. It includes the sequence of pre-game festivities, traditions, and the words to the Alma Mater. The halftime show is featured with more detailed information about the theme, music and drill design than can be said by the announcer. A schedule of performances by all the University bands is included.
Marshall (Barnett)	No		No	
Miami (Shaffer)	No		No	
Northern Illinois (Stoffel)	No		No	
Ohio University (Suk)	No		No	
Toledo (Stumbo)	No		Yes	The athletic department's media guide provides a page for the band that includes pre-game/halftime selections as well as information on the band.
Western Michigan (Montgomery)	No		No	

Table 92: Part XXXI. Miscellaneous

	Do you have documented athletic bands policy statements?	Are football and basketball band policies different in any way?	Who generated the athletic bands policy and when was this policy adopted?	Have both the athletic department and athletic band department agreed on the policies?
Akron (Karriker)	<p>Student guidelines. Student handbook. Course syllabus. Student attendance and grading policy.</p> <p>All of the above checked boxes are included in our University Bands Handbook. We don't separate the handbooks into concert/athletic bands. There is one that takes care of all our ensemble policies and guidelines. Course syllabuses are passed out on a separate sheet of paper in individual classes.</p>		Policies are generated by the Director of Bands and Athletic Band Director with the approval and support of the Director of the School of Music and the Dean of the College of Fine and Applied Arts.	No; We are not funded or guided by the Department of Athletics and therefore they do not control or influence policies or guidelines for the bands.
Ball State (Zembower)	<p>Student guidelines. Student handbook. Course syllabus. Student attendance and grading policy. Collection of fees policy.</p>	Yes; Slightly.		No
Bowling Green (Hayward)	<p>Course syllabus. Student attendance and grading policy.</p>	No	Director of Athletic Bands--2003	Yes

Continued

Table 93: Part XXXII. Athletic Bands Policy: General

	Do you have documented athletic bands policy statements?	Are football and basketball band policies different in any way?	Who generated the athletic bands policy and when was this policy adopted?	Have both the athletic department and athletic band department agreed on the policies?
Buffalo (Mauck)	Mission statement. Philosophy. Student guidelines. Course syllabus. Student attendance and grading policy. Collection of fees policy.	Attendance policies are changed to suite performance schedule.	Director of Athletic Bands	Yes
Central Florida (Greenwood)	Mission statement. Student handbook. Course syllabus. Student attendance and grading policy.	Tournament band is selected by seniority and attendance.	Director of Bands	No
Central Michigan (Batcheller)	Student guidelines. Student handbook. Course syllabus. Student attendance and grading policy. Collection of fees policy.	Yes; The basketball band carries no student fees, there is no grading policy because it is not a class. Attendance policy for basketball band is paid not academic deals not with a grade but continued participation of group.	I did, adopted in 2000, has been modified annually as needed.	Yes; To the extent that the athletic dept. prerogative to oversee certain policies. Specific policies involving delivery of instruction in MB as a credit course is the soul preview of the professor of record.

Continued

Table 93: Part XXXII. Athletic Bands Policy: General

	Do you have documented athletic bands policy statements?	Are football and basketball band policies different in any way?	Who generated the athletic bands policy and when was this policy adopted?	Have both the athletic department and athletic band department agreed on the policies?
Eastern Michigan (Boerma)	Mission statement. Philosophy. Student guidelines. Student handbook. School of Music Athletic Bands handbook. Student attendance and grading policy. Collection of fees policy.	No; The same policies exist for all of our students regardless of what ensemble they are participating in. The only things that may differ are fees associated with the different ensembles.	The band handbook has been in existence for many years. An exact year is not available. It was developed by the current Director of Bands. Each year policies are updated as needed by the current Director of Bands.	No; Policies are specific to our band students are usually do not cross into athletic policies.
Kent State (Aho)	Student guidelines. Student handbook. Course syllabus. Student attendance and grading policy. Collection of fees policy. All of the above checked boxes are included in our University Bands Handbook. We don't separate the handbooks into concert/athletic bands. There is one that takes care of all our ensemble policies and guidelines. Course syllabi are passed out on a separate sheet of paper in individual classes.	Overall the football and basketball policies are alike. The only real difference comes with attendance requirements at basketball games. Since there are so many more basketball games and inevitable conflicts students are not required to be at every game. Instead there is a reasonable and fair policy that allows each member to miss basketball games or arrive late due to class and exam conflicts. If	The Director of Athletic Bands generated the Policies above. The Football policies were developed over the years before 2000. They were changed significantly after 2000. The Basketball policies were developed in 2000 and all policies were brought under the title of "Athletic Bands Handbook". The current Handbook, including syllabi, were rewritten since 2000 to respond to dramatically increasing performance demands of both bands, especially the winter semester basketball band and requests for pep bands.	Yes; The Athletic Department would like to see even more performances during the period between Fall and Spring Semesters. Some of the band policies concerning pep band requests and basketball games during that time period are the reason policy has been rewritten. The demand on student time seems to be escalating. The Athletic Band Handbook is in continual refinement to handle new performance pressures and to protect all involved from

Continued

Table 93: Part XXXII. Athletic Bands Policy: General

	Do you have documented athletic bands policy statements?	Are football and basketball band policies different in any way?	Who generated the athletic bands policy and when was this policy adopted?	Have both the athletic department and athletic band department agreed on the policies?
Kent State (Aho), Cont.		personal conflicts needed to be covered a student can have a substitute (same instrument and part) cover their attendance. Each performance missed lowers a grade one full letter.		unreasonable or untimely requests.
Marshall (Barnett)	Mission statement. Philosophy. Student guidelines. Student handbook. Course syllabus. Student attendance and grading policy. Collection of fees policy.	A slightly different attendance policy, pep band members are expected to get substitutes when they cannot perform.	Director of Athletic Bands	No; The athletic bands and their policies come under the Department of Music.
Miami (Shaffer)	No Response	No Response	No Response	No Response
Northern Illinois (Stoffel)	Mission statement. Philosophy. Student guidelines. Student handbook. School of Music Athletic Bands handbook. Course syllabus. Student attendance and grading policy.	Pep band is a lot less rigid.	Director of Athletic Bands	

Continued

Table 93: Part XXXII. Athletic Bands Policy: General

	Do you have documented athletic bands policy statements?	Are football and basketball band policies different in any way?	Who generated the athletic bands policy and when was this policy adopted?	Have both the athletic department and athletic band department agreed on the policies?
Ohio University (Suk)	Mission statement. Philosophy. Student guidelines. Student handbook. School of Music Athletic Bands handbook. Course syllabus. Student attendance and grading policy. Collection of fees policy.	For basketball attendance, a student can get a sub to play for an assigned game.	Marching Band Director	No; The athletic department has never seen the band handbook.
Toledo (Stumbo)	Student guidelines. Student handbook. Course syllabus. Student attendance and grading policy.	Differences in attendance policies.	Director of Bands - adopted 11 yrs ago, revised regularly.	No; Athletic Dept. has no direct input
Western Michigan (Montgomery)	Mission statement. Philosophy. Student guidelines. Student handbook. School of Music Athletic Bands handbook. Course syllabus. Student attendance and grading policy. Uniform and instrument contracts, scheduling, staff information, class conflict procedure. Policies are very thorough and work well so far.	Yes; Because basketball is paid and not graded there is less information to account for although we do have attendance and conduct regulations for b-ball band.	Director of Bands in the early 1990's.	Yes

Table 93: Part XXXII. Athletic Bands Policy: General

	Are student members provided with an athletic bands handbook?	Is a syllabus provided?	Do you have a policy on attendance at band camp?	Do you have a policy/procedure for charging and collecting student fees?
Akron (Karriker)	Yes; Grading policy. Attendance policy. Mission Statements. Philosophy. Athletic Bands fees and playing procedure. Challenge and alternate member's policy. Uniform inspections. Haircut/Facial hair policy. Behavior/sportsmanship policy. Description of marching fundamentals and commands. Hazing policy.	Yes	Yes; Students are expected to be in attendance at band camp.	Yes; We send an informational letter to all marching band members in the summer with several forms that must be completed and returned (with payment) to the band office.
Ball State (Zembower)	Yes; Grading policy. Attendance policy. Uniform inspections. Behavior/sportsmanship policy. Description of marching fundamentals and commands.	Yes	Yes	Yes
Bowling Green (Hayward)	No	Yes Not part of handbook	Yes; Attendance is required. The first 4 days are auditions, so all must be there to be considered for membership.	Yes; These are all handled through the Bursar's office.

Continued

Table 94: Part XXXII. Athletic Bands Policy: Student Policies

	Are student members provided with an athletic bands handbook?	Is a syllabus provided?	Do you have a policy on attendance at band camp?	Do you have a policy/procedure for charging and collecting student fees?
Buffalo (Mauck)	No Response	Yes	Yes; Mandatory.	Yes; Students must purchase shoes and gloves
Central Florida (Greenwood)	Yes; Grading policy. Attendance policy. Music Checks. Mission Statements. Uniform inspections. Haircut/Facial hair policy. Behavior/sportsmanship policy.	Yes	Yes; Attend all or lose pre-game spot.	Yes; University policy.
Central Michigan (Batcheller)	Yes Grading policy. Attendance policy. Music Checks. Mission Statements. Philosophy. Athletic Bands fees and playing procedure. Challenge and alternate member's policy. Uniform inspections. Haircut/Facial hair policy. Behavior/sportsmanship policy. Description of marching fundamentals & commands. Hazing policy. Traditional songs to be memorized, other traditions specific to the Chippewa marching band.	Yes	Yes	Yes; Fees are charged directly to student accounts.

Continued

Table 94: Part XXXII. Athletic Bands Policy: Student Policies

	Are student members provided with an athletic bands handbook?	Is a syllabus provided?	Do you have a policy on attendance at band camp?	Do you have a policy/procedure for charging and collecting student fees?
Eastern Michigan (Boerma)	Yes; Grading policy. Attendance policy. Music Checks. Mission Statements. Philosophy. Athletic Bands fees and playing procedure. Uniform inspections. Behavior/sportsmanship policy.	Yes	Yes; Students must be at the preseason band camp to be eligible for an end of the year stipend. Status in marching band performances may be affected if a student does not participate in band camp.	Yes; The handbook outlines all fees for each ensemble. They are collected before a uniform is issued or before a student participates in the ensemble. There is a very specific dry cleaning policy involved.
Kent State (Aho)	Yes; Grading policy. Attendance policy. Music Checks. Athletic Bands fees and playing procedure. Uniform inspections. Haircut/Facial hair policy. Behavior/sportsmanship policy. Description of marching fundamentals and commands. Hazing policy.	Yes	Yes; Members must attend band camp unless there are very extenuating circumstances.	Yes; In 2002 the Director of Athletic Bands designed a cashless accounting and fee collection system. The system was patterned after the Football Equipment Manager's system for dealing with equipment issued to football players and the office of Traffic and Parking. Instead of keeping the money flow in house as the Athletic Dept. must do, the University Bursar agreed to serve as the collection agent. Students are billed through their Bursar account for any item they are issued or desire to purchase. The University then assumes the responsibility to collect fees on behalf of the Athletic Bands. The monies to be collected were transferred directly to the Athletic Band Account so bills could be paid through the Athletic Bands office.

Continued

Table 94: Part XXXII. Athletic Bands Policy: Student Policies

	Are student members provided with an athletic bands handbook?	Is a syllabus provided?	Do you have a policy on attendance at band camp?	Do you have a policy/procedure for charging and collecting student fees?
Kent State (Aho), Cont.				The success of this system was astounding. The Bursar simply held any grades, stipend, scholarship, records, graduation, or enrollment privileges until the students paid their equipment fees. I experienced a 100% payment rate without handling a dime or making a collection call.
Marshall (Barnett)	Yes; Grading policy. Attendance policy. Mission Statements. Philosophy. Behavior/sportsmanship policy.	Yes	Yes; Must attend unless approved by director.	Yes; A band camp fee that covers housing and food.
Miami (Shaffer)	No Response	No Response	No Response	No Response
Northern Illinois (Stoffel)	Yes; Grading policy. Attendance policy. Mission Statements. Philosophy. Challenge and alternate member's policy. Uniform inspections. Haircut/Facial hair policy.	Yes	Yes	Yes

Continued

Table 94: Part XXXII. Athletic Bands Policy: Student Policies

	Are student members provided with an athletic bands handbook?	Is a syllabus provided?	Do you have a policy on attendance at band camp?	Do you have a policy/procedure for charging and collecting student fees?
Northern Illinois (Stoffel), Cont.	Behavior/sportsmanship policy. Description of marching fundamentals & commands. School songs. How to mark music with drill instructions/ History of Band Program.	Yes	Yes	Yes
Ohio University (Suk)	Yes; Grading policy. Attendance policy. Music Checks. Mission Statements. Philosophy. Athletic Bands fees and playing procedure. Challenge and alternate member's policy. Uniform inspections Haircut/Facial hair policy. Behavior/sportsmanship policy. Description of marching fundamentals and commands. Hazing policy. History. Schedule. Reading drill charts/understanding terminology.	Yes	Yes; Band camp is mandatory.	Yes; Students must pay fees during training week.

Continued

Table 94: Part XXXII. Athletic Bands Policy: Student Policies

	Are student members provided with an athletic bands handbook?	Is a syllabus provided?	Do you have a policy on attendance at band camp?	Do you have a policy/procedure for charging and collecting student fees?
Toledo (Stumbo)	Yes; Grading policy. Attendance policy. Mission Statements. Philosophy. Athletic Bands fees and playing procedure. Challenge and alternate member's policy. Uniform inspections. Haircut/Facial hair policy. Behavior/sportsmanship policy. Description of marching fundamentals and commands. Hazing policy List of faculty, staff, student leadership. Rehearsal and performance schedule.	Yes	Yes	Yes; Gloves purchased through office, dry cleaning is prepaid by the band yet the responsibility of the members

Continued

Table 94: Part XXXII. Athletic Bands Policy: Student Policies

Western Michigan (Montgomery)	Yes; Grading policy. Attendance policy. Mission Statements. Philosophy. Athletic Bands fees and playing procedure. Challenge and alternate member's policy Uniform inspections. Behavior/sportsmanship policy. Description of marching fundamentals and commands. Staff information, uniform and instrument policies, scheduling, class conflict policies.		Yes; Attendance is mandatory; absences must be approved by the director.	Yes; Collected at the time of the order, usually during band camp
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Table 94: Part XXXII. Athletic Bands Policy: Student Policies

	Does your Athletic Dept. have a documented protocol/ procedure for inviting visiting marching bands?	What are your pre-game, halftime, post-game performance opportunities for visiting marching bands?	Were the visiting bands' performance opportunities affected by the Athletic Department's game management protocol in 2003?
Akron (Karriker)		Visiting Bands have the opportunity to split the halftime with the host band. Pre-game performance is usually not an option for the visiting band due to time constraints.	No
Ball State (Zembower)	Yes; Visiting team band usually calls the home band dept. to ask permission first (informally), then visiting team athletic dept. must formally write a letter of permission to home team athletic dept. to attend		Yes
Bowling Green (Hayward)	Yes; Athletic directors contact Athletic directors to request permission.	Usually, 5 min. at pre-game, 6 1/2 min. at halftime, post-game in the stands only.	Yes; Time must always be reserved for half time promotions.
Buffalo (Mauck)	Yes		
Central Florida (Greenwood)	No	Given half of halftime	No

Continued

Table 95: Part XXXII. Athletic Bands Policy: Visiting Bands

	Does your Athletic Dept. have a documented protocol/ procedure for inviting visiting marching bands?	What are your pre-game, halftime, post-game performance opportunities for visiting marching bands?	Were the visiting bands' performance opportunities affected by the Athletic Department's game management protocol in 2003?
Central Michigan (Batcheller)	Visiting band director expresses interest, schedule check, marching band director contacts director of athletics, director of athletics contacts director of athletics at visiting school. V School A.D. conveys invitation to visiting band director. While this is going on the marching band director and visiting marching band director make unofficial arrangements. Any director that wants to travel to CMU we make the appropriate arrangements to grant request.	5 minutes at pre-game, split of available time at halftime.	No
Eastern Michigan (Boerma)	No; Visiting bands are offered the opportunity to perform a shortened pre-game and halftime performance. Times are determined based upon EMU marching band timing for specific shows. Visiting bands are invited to perform post game with the EMU Band by rotating tunes back and forth from the track.		Timing would only be affected on homecoming or band night. Athletics is very flexible with working with timing while a guest band is in attendance
Kent State (Aho)	Yes; The MAC Conference issues guidelines and protocols for all conference schools to use for visiting and hosting bands.		No

Continued

Table 95: Part XXXII. Athletic Bands Policy: Visiting Bands

	Does your Athletic Dept. have a documented protocol/ procedure for inviting visiting marching bands?	What are your pre-game, halftime, post-game performance opportunities for visiting marching bands?	Were the visiting bands' performance opportunities affected by the Athletic Department's game management protocol in 2003?
Marshall (Barnett)	No	We try to treat visiting marching bands, as we would want to be treated ourselves.	No; They performed post-game because of Band Day activities at Halftime. The visiting band was made aware of this before they planned the trip.
Miami (Shaffer)	No Response	No Response	No Response
Northern Illinois (Stoffel)	No	A visiting band can usual have on-field performance time if they want it, usually at halftime.	No
Ohio University (Suk)	No	Visiting bands have the opportunity to perform at halftime and post-game.	Yes; Both bands received a shorter time allotment on the field due to promotions.
Toledo (Stumbo)	Yes; If a band wishes to visit, it is their responsibility to request an appearance through our band office. We are always happy to host.	Depending upon athletics' scheduled events during pre-game and halftime, visiting bands are given the standard 7.5 minutes to perform - perhaps more if time allows. Post-game is open.	No; I was not here in 2003, yet I'm sure that various athletic department presentations affected time on the field.
Western Michigan (Montgomery)	Requests begin with informal phone call to director of marching band and then with a formal invitation through the athletic department.	We split the time evenly whenever possible.	I was not hired at WMU until the 2004 season. I do not know if there was a visiting band during the season or not. I suspect no. There was no visiting band during the 2004 season.

Table 95: Part XXXII. Athletic Bands Policy: Visiting Bands

	Do the requesters of out of season pep bands have an understanding of the effort needed to provide a respectable pep band performance?	Do you have a policy and procedure regarding remuneration for pep band performances?	Do any university officials or offices, outside of the Athletic Dept., encourage you to provide pep band services?	What is the minimum size and instrumentation for a pep band for a respectable musical performance?	If you are encouraged to provide a pep band, do you supply a band with less than the minimum size?
Akron (Karriker)	Yes/No	No; There are the occasional requests from the Dean, President, etc. for various dedications and other events. The Director is given the latitude to decline participation if students are not available or must miss class to participate.		Usually 10 - 20 members (10 being the absolute smallest size)	No
Ball State (Zembower)	Yes			20 people	No
Bowling Green (Hayward)	No	No	Yes; Our budget is controlled by the Dean of the School of Music and the Vice President of Student Affairs. They sometimes make requests of the bands.	It depends on instrumentation. 20 if all brass. 30 if ww are included.	Yes; We don't usually do games over breaks, but sometimes it is difficult for students to play for games at the beginning or end of break, and we have to perform with a less than optimum instrumentation..

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Table 96: Part XXXII. Athletic Bands Policy: Pep Band Performances

	Do the requesters of out of season pep bands have an understanding of the effort needed to provide a respectable pep band performance?	Do you have a policy and procedure regarding remuneration for pep band performances?	Do any university officials or offices, outside of the Athletic Dept., encourage you to provide pep band services?	What is the minimum size and instrumentation for a pep band for a respectable musical performance?	If you are encouraged to provide a pep band, do you supply a band with less than the minimum size?
Buffalo (Mauck)		Yes	University Functions	Depends on instrumentation- at least 4 from each wind section	Yes
Central Florida (Greenwood)	Yes	No		20 members with appropriate instrumentation	Yes; Unfortunately.
Central Michigan (Batcheller)	Yes	No	Yes; Only things that relate to game day.	N/A	N/A
Eastern Michigan (Boerma)	Yes	Yes	Occasionally different offices will call and ask for musical entertainment. It is always dependant on student availability.	The size is determined by the type of event being performed. We could send a jazz combo with as little as three or a pep band as big as 25 or so.	

Continued

Table 96: Part XXXII. Athletic Bands Policy: Pep Band Performances

	Do the requesters of out of season pep bands have an understanding of the effort needed to provide a respectable pep band performance?	Do you have a policy and procedure regarding remuneration for pep band performances?	Do any university officials or offices, outside of the Athletic Dept., encourage you to provide pep band services?	What is the minimum size and instrumentation for a pep band for a respectable musical performance?	If you are encouraged to provide a pep band, do you supply a band with less than the minimum size?
Kent State (Aho)	Yes; Both Athletic Department and Central Administration offices are given an Athletic Bands Handbook that explains the student obligations for handling extra performance requests not included on the syllabus. With each pep band request I would take the opportunity to thoroughly discuss the pep band process. Through personal contact people around campus began to understand the organization necessary to fill their request. However, this is a slow and never ending process that will always need diplomatic and tactful handling.	Yes; If there is an off campus request a reasonable remuneration rate is negotiated. Diplomacy, tact, and sensitivity are needed to make sure the remuneration rate is mutually acceptable. On campus requests are handled much the same way however, the remuneration rate usually centers on t-shirts, food, and drink.		16, 1 bass drum, 1 snare, 1 cymbal, 1 tuba, 1 baritone, 2 trombones, 2 horns, 3 trumpets, 2 A.Sax, 2 T.Sax.	Yes; As long as there is at least one on a part we do pep band requests that seem timely and important.

Continued

Table 96: Part XXXII. Athletic Bands Policy: Pep Band Performances

	Do the requesters of out of season pep bands have an understanding of the effort needed to provide a respectable pep band performance?	Do you have a policy and procedure regarding remuneration for pep band performances?	Do any university officials or offices, outside of the Athletic Dept., encourage you to provide pep band services?	What is the minimum size and instrumentation for a pep band for a respectable musical performance?	If you are encouraged to provide a pep band, do you supply a band with less than the minimum size?
Marshall (Barnett)		Yes; We were encouraged to play for more women's basketball games this year by the university administration.		30 or 40, depending on the venue.	No; I would not do anything that would not be representative of the quality of our band or that would embarrass the students or the university.
Miami (Shaffer)	No Response	No Response	No Response	25	No
Northern Illinois (Stoffel)	No	Yes; Development or the President's Office will frequently call us at the last minute and say "We are having this event [in a very short period of time], and I wasn't sure who to contact about having a band there/it would be great if the band could be there."		It depends upon the venue. Usually a 10-member group can meet the needs for the types of requests we frequently receive.	No; The easiest plea is that students have classes, and we cannot require them or twist their arms to miss class.

Continued

Table 96: Part XXXII. Athletic Bands Policy: Pep Band Performances

	Do the requesters of out of season pep bands have an understanding of the effort needed to provide a respectable pep band performance?	Do you have a policy and procedure regarding remuneration for pep band performances?	Do any university officials or offices, outside of the Athletic Dept., encourage you to provide pep band services?	What is the minimum size and instrumentation for a pep band for a respectable musical performance?	If you are encouraged to provide a pep band, do you supply a band with less than the minimum size?
Ohio University (Suk)	No	No		30	No
Toledo (Stumbo)	Yes; When requests come through the band office, we always attempt to accommodate while making it clear to the party making the request that the band is out of season and it would depend upon the willingness of students to volunteer for the event. This often prompts offers of donations to the band and incentives for the students.	No		25-30	Never happens.
Western Michigan (Montgomery)	No	Yes; Only for the NIT Game which we hadn't intended to travel to. President's office "encouraged" us to have a band.		20	No; We won't provide a band that doesn't sound good.

Table 96: Part XXXII. Athletic Bands Policy: Pep Band Performances

	Do you and/or your Athletic Department have an inclement weather contingency plan concerning the Marching Band during game day rehearsals/performance?
Akron (Karriker)	No Response
Ball State (Zembower)	No
Bowling Green (Hayward)	No
Buffalo (Mauck)	Yes
Central Florida (Greenwood)	Band directors decision.
Central Michigan (Batcheller)	Yes; We have use of the indoor football practice facility for game day rehearsal, we follow NCAA guidelines.
Eastern Michigan (Boerma)	We have never had a game called due to weather. If lightning occurred then the band would exit the stadium to appropriate shelter. There is a policy for rehearsals regarding the weather. If there is no lightning then we are normally rehearsing outdoors. If weather is dangerous and inside rehearsal will take place.

Continued

Table 97: Part XXXII. Athletic Bands Policy: Weather Contingency Plan

	Do you and/or your Athletic Department have an inclement weather contingency plan concerning the Marching Band during game day rehearsals/performance?
Kent State (Aho)	No; This is a major problem. There have been several instances of lightning delaying a game or prohibiting our game day stadium rehearsal time. The Athletic Dept. is very inconsistent in allowing us to use the Field House, adjacent to the Stadium, for pre game rehearsal when there was lightning during our Stadium time. Even though the team was not using the Field House we were not permitted to use the facility. During the 2000 and 2001 season there was no problem with this. The Field House was where the band staged their entire day at the invitation of the Facility manager. However, when the manager of the facility was promoted his successor decided the band was no longer to use the facility rain, lightning, or shine. Several games were delayed by lightning during the 2002 and 03 seasons. The band was told to eat their lunch in the Stadium! Outside! During another game the band was told to go stand under the new canopy on the metal bleachers during the lightning! The Assistant Athletic Director, usually cooperative with good suggestions, who made these offers did not understand the need for a policy when it was brought up that these suggestions were inappropriate according to OSHA guidelines and common sense.
Marshall (Barnett)	Nothing formally. I will not put the students in danger. Their safety and well-being comes before any game or event.
Miami (Shaffer)	Of course no one is allowed in the stadium with lightning. Other than that, it is up to me to make decisions concerning performance in extreme weather conditions.
Northern Illinois (Stoffel)	Rehearsals: head immediately for the Engineering Building, which is on the other side of our practice field. Stadium: Band is to proceed to an area below the stands.
Ohio University (Suk)	No
Toledo (Stumbo)	There is no set contingency plan.
Western Michigan (Montgomery)	Yes; we move to the indoor facility, which neighbors the stadium.

Table 97: Part XXXII. Athletic Bands Policy: Weather Contingency Plan

	Please provide any other information not covered by the questionnaire which you believe to be significant to your marching band program
Akron (Karriker)	No Response
Ball State (Zembower)	No Response
Bowling Green (Hayward)	The BGSU Falcon Marching Band has undergone much change in the past two years. The numbers have increased by almost 60%, new uniforms have been designed and purchased, and the budget has been greatly increased. New wind and percussion instruments have been purchased. Spirit and enthusiasm in the band, as well as achievement, are at a noticeably high level. Support from the College of Musical Art is very high and is improving from the Athletic Department. The band functions well in its dual roles as an entertainment and spirit vehicle for athletic events and laboratory ensemble for future music educators.
Buffalo (Mauck)	No Response
Central Florida (Greenwood)	No Response
Central Michigan (Batcheller)	Our university budget process has been constrained by state and regional and economic crisis. Our administration, athletic department, and the school of music have been working cooperatively toward finding solutions to budget problems. I am confident that we will continue to work together for the advancement of the game day atmosphere that is endemic to collegiate sport and that makes college and university game days the model for professional and public school sports to follow.
Eastern Michigan (Boerma)	No Response
Kent State (Aho)	No Response
Marshall (Barnett)	No Response

Continued

Table 98: Part XXXII. Free Response

	Please provide any other information not covered by the questionnaire which you believe to be significant to your marching band program
Miami (Shaffer)	No Response
Northern Illinois (Stoffel)	No Response
Ohio University (Suk)	No Response
Toledo (Stumbo)	No Response
Western Michigan (Montgomery)	No Response

Table 98: Part XXXII. Free Response