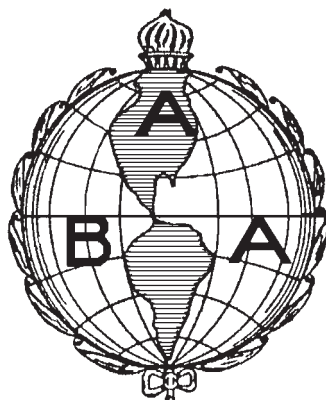


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THE COMPOSER IN EXILE: DARIUS MILHAUD'S *SUITE FRANÇAISE*

Jessica Grimmer

“I am a Frenchman from Provence, and, by religion, a Jew,” Milhaud stated in the first sentence of his 1949 autobiography, *Notes Without Music*, later republished in 1973 with additions as *My Happy Life*.¹ These declarations of belonging came at the end of a self-described exile from France made necessary by his Jewishness after France capitulated to German forces in 1940, an apparent split between the two pillars of identity. In the preface to the first edition, Milhaud noted that he began writing his memoirs in August 1944, while recuperating in San Francisco’s Stanford Hospital from a severe occurrence of the rheumatoid arthritis that he endured his entire adult life. He recalled that “Paris had just been liberated, and, for the first time, after four dramatic years during which our despondency contrasted with the hospitality and comfort we enjoyed in the United States, it was possible to foresee final victory.”² Having begun his memoir at the close of the Vichy Regime and German Occupation of France, it comes as no surprise that Milhaud would attempt to reconcile the parts of his identity that appeared mutually exclusive.

That same year he received a commission from Leeds Music Company to write a suitable work for a school band. Milhaud responded with his *Suite Française*, a five-movement piece, each movement representing a region of France: Normandy, Brittany, Ile-de-France, Alsace-Lorraine, and Provence. The work was published in 1945 and premiered by the Goldman Band in New York City on June 13 of that year. *Suite Française* highlights French folk songs and continues Milhaud’s tradition of writing music that signified his geographical and cultural relations. Though by virtue of being from an Allied country, Milhaud consciously identified himself as French throughout the war years,³ the historical context, musical, and extra-musical elements of *Suite Française* indicate a personal reintegration of his French identity after Vichy’s anti-Semitic statutes were declared null and void. The pain Milhaud felt at his exclusion wrought by the new French political elite is well documented, as is the relief and joy he felt at the liberation. A newly aligned and compiled examination of Milhaud’s wartime exile in America draws on his memoirs, published correspondence, and unpublished correspondence, housed at the Library of Congress. These accounts provide context for the research and the composer’s own commentary on the *Suite Française*, allowing for a vivid illustration of the work’s significance to Milhaud as symbolizing the end of a painful era and the reintegration of his French identity.

Escape from Europe

In the months leading up to Germany’s invasion of France, Milhaud, his wife Madeleine and their son Daniel were in Aix-en-Provence. Although they typically spent only the summers

in Aix, returning in the fall to Paris, a severe episode of Milhaud's rheumatoid arthritis initiated a yearlong stay through the winter of 1939-1940. He mourned as he listened to the Battle of France unfold over the radio, later writing, "The fall of Paris, the advance of the Germans, Pétain's decision to stop the fighting, came to rend our hearts... All around us people wept in despair."⁴ In her own memoirs, Madeleine, related that he wanted to remain in France, but when the Germans reached Paris, she told him, "I can do many things for you, but I cannot put you on my shoulders and run to hide you!"⁵ Moreover, Milhaud's prominence would draw too much attention; he had been named and summarily condemned in the Nazi musicologist Herbert Gerigk's *Lexicon of Jews in Music*.⁶ Milhaud remembered,

Madeleine proposed that we should leave the country. I was powerless, incapable of running away, or even hiding if need be, but such a decision was a bitter pill to swallow... When one of our young friends, who later became a member of the Resistance, said to Madeleine, 'All we've got to do is drop England and sign a fifty-year pact with Germany!' she realized the full horror of our situation and set to work immediately to organize our departure.⁷

Though the Milhauds left before Philippe Pétain became Head of State and enacted the Armistice with Germany, they understood the conditions of Jews in other countries controlled by the Nazis, and thus could not put their faith in occupied France. On 22 June 1940, France and Germany signed the Armistice that split France into the northern "occupied" zone, including Paris, and a southern zone, mostly free from German soldiers and oversight.⁸ The ambiguity of the agreement allowed the Germans to incrementally increase demands on the French government and citizenry.⁹ Despite the Armistice's statement to the contrary, the Germans never permitted the French government to return to Paris. The government installed under Pétain settled in Vichy, the southern spa town that became synonymous with the regime.¹⁰ Though Provence was not initially occupied, Vichy's anti-Semitic statutes of June 1940 and October 1941 would have stripped Milhaud of his rights to public performances or teaching, effectively cutting him off from any source of income. Moreover, Vichy began deporting Jews from both zones prior the 1942 move to total occupation.

The Milhauds, with their son Daniel, made their way out of France just prior to the Armistice. They were able to book travel to the United States by way of Portugal thanks to an invitation for U.S. performance engagements, though Madeleine later added that a benevolent U.S. consul expedited the process.¹¹ They drove toward Spain, and eventually left the car to take a train on to Lisbon. Though their original tickets were invalidated due to the devaluation of the French franc, the Milhauds were accommodated at a Lisbon hotel by the Portuguese government until they purchased tickets on the American Export Line's S.S. Excambion; they departed Europe on 6 July 1940.¹²

On board, Milhaud received a telegram offering yearlong employment as Visiting Professor of Music at Mills College in Oakland, California, thanks to the intervention of his

American patron, Elizabeth Sprague Coolidge. The situation at Mills was at first tentative and the salary small, but after his first year the college built them a house on the campus, and the job served as his “anchor” for establishing residence in the United States. Milhaud continued to compose at his prodigious rate and made trips to the East Coast and elsewhere for performances whenever his health allowed.

Milhaud described in great detail in his autobiography the plants and birds that surrounded his new home, though he tempered these glowing reports with a tinge of anxiety, stating,

We lived in this garden of enchantment, but with our ears glued to the radio, for our hearts remained attached to our native shores, and our thoughts were ever with those who had to live in the midst of the tragedy that had engulfed our world.¹³

Isolation and Despair in Exile

The anxiety and preoccupation with the situation in France and Milhaud's relation to his home country are apparent at moments in his memoirs, and to a greater extent in select correspondence. He did not discuss these personal matters in letters with professional colleagues but spoke fairly freely with his patron Elizabeth Sprague Coolidge and even more so with longtime friends Henri and Hélène Hoppenot, the French diplomat and travel diarist, respectively. A sampling of these letters and personal remarks and reflections illustrate Milhaud's isolation from France and his feelings of separation from his homeland.

Upon his arrival in New York, Milhaud remarked in a 23 July 1940 letter to Hélène that the news of Europe as reported by the New York Times was very frightening, and he found the lack of news of family and friends distressing.¹⁴ Given the difficulty of communicating with Vichy France, this problem persisted; letters were slow during the first two years of the occupation, and even more so after the November 1942 move to total occupation. In addition to separation from people, Milhaud felt acutely the separation from France itself. Realizing the weight of his identity as a Jew that was now at odds with the xenophobic rhetoric and laws that took hold of France, he wrote again to Hélène on 26 October 1940, demonstrating his sincere anguish:

We are on the verge of despair and your gracious thoughts are a real comfort. Our heart remains in France, we live there in our thoughts, and the idea that we would not be considered French seems a sinister joke. We must wait... but I expect nothing good, as long as this is all dictated by Hitler and his slaves.¹⁵

This particular letter strikes at the heart of his new exiled identity. In the United States, Milhaud was known as French, a fact that both he and the American press touted whenever possible. However, in France, under the Vichy Regime and Nazi Occupation, his identity

as a Frenchman was contradictory to his identity as a Jew. He foresaw with trepidation the progression of Hitler's power over France leading toward total occupation, even in December of 1940.¹⁶

In July of 1941, Milhaud reflected back on the past year since he had fled his homeland and indicated how the political situation affected him personally.

A year ago Paris fell... Alas, a year, and after this Nazi gangrene is only spreading and our poor suffer in a terrible way... But why tell you all this? You know; you know this relentless suffering that we have experienced for a year... Nevertheless I want everything to be in order and that Vichy know that since my arrival here I have always refused to be part of dissident groups, and there are not weeks when I am not solicited, but I want stay out of all politics. We are in such anguish and it is so sad to feel "from afar" the terrible trials of our beloved France and hunger, and the presence of the Germans and the lack of news and hope and despair and still despair and again hope and again hope and still despair."¹⁷

Though he supported de Gaulle, Milhauds did not openly campaign against Vichy. One could be staunchly anti-German and still patriotic, and Milhaud here demonstrated his inclusive brand of patriotism, meant also to signify his connection with France, even as its government rejected his Jewishness. His sadness at his separation from France was also expressed in his hope for America to help in her liberation, especially after the December 1941 attack on Pearl Harbor that propelled the U.S. to declare war on the Axis powers. He wrote to Henri Hoppenot on 22 May 1942, "the situation for a Frenchman living here is very simple. Follow America until the delivery of France."¹⁸ While Milhaud did not fault the United States for their reluctance to enter the war, he did state that "the attack launched by the Mikado's aircraft precipitated events, we ought to thank him for that."¹⁹

Milhaud most certainly kept apprised of the situation in France throughout the war. In a January 1943 letter to the Hoppenots, he expressed hope that the recent assassination of François Darlan, Chief of the French Navy, would expedite the tide turning against the Germans, and ostensibly, the Vichy Regime. Still, he made no explicit statement against the administration, instead hoping for, as he put it, "unity."²⁰ By January of the following year, the composer appeared to see the approaching light of victory, though he bemoaned the violence necessary to enact liberation. He wrote to the Hoppenots: "Year IV of exile, My dear friends, Happy New Year and a great victory. I cry like a baby at the idea that Parisians have had bombs for their New Year's Day. I look forward to seeing you again. The loyalty of your friendship is the comfort of exile."²¹

On 7 June 1944, the day after the Normandy landings, he wrote to Elizabeth Sprague Coolidge, "Since yesterday we are hanging to the radio with the exciting news of the invasion in Normandy. All our hopes are in this battle and our prayers for the Allied soldiers."²² Over

the course of the summer of 1944, the Allies liberated France, and Milhaud composed *Suite Française*. Yet even after the liberation, Milhaud commented extensively on the end of the war. In his memoirs he notes that while traveling from Laramie, WY to California “by train, I heard the news of Germany’s capitulation. Already, ever since the liberation, I had been losing the feeling of exile. Contact with France had been re-established and we knew we should be able to go home again.”²³ Finally Milhaud had word that he was no longer forced to remain apart from France.

Milhaud wrote to Coolidge on 2 September 1945 that “I just heard by the radio the Surrender ceremonies in Japan ending the war and I want to... tell you how grateful I am to America who saved my country and the world. Let me again tell you my gratitude for your friendship and help during those years of anxiety.”²⁴ She quickly replied, “I rejoice with you that your dear country has at last been freed from its terrible oppression. I can imagine what it must mean to you after all these years of anxiety and separation, and am glad to know that my country has had a share in the happy outcome.”²⁵

These letters and memories, while by no means comprehensive, illustrate Milhaud’s despair at being separated from his country. Certainly he also experienced personal and professional success while in the United States. Milhaud had travelled extensively prior to the war, forming many aspects of his compositional language from places outside of France. Indeed, he continued to divide his time between France and America in the years after the war. However, the concept of his exile due to political forces that would tear asunder the two most prominent elements of his identity ended with the liberation.

***Suite Française* as Tribute and Reconciliation**

Suite Française fits into Milhaud’s longstanding trend of using music as a marker of time, place, and identity. His travels to Brazil as attaché to Paul Claudel in 1917 and 1918, followed by his 1922 trip to Harlem introduced South American popular music and jazz to his unique musical language.²⁶ *La boeuf sur le toit* of 1919 and his ballet *Le creation du monde*, premiered by the Ballet Suédois in 1924 appear as two prime examples of his incorporation new musical influences. Milhaud also wrote works that expressed his Jewishness, including his 1916 *Poemes Juifs* and his 1925 *Chants populaires hébraïques*, which have enjoyed considerable scholarly attention.²⁷ His wartime works *Cantate de la Guerre* (1940) and *Mills Fanfare* (1941), demonstrate the continued use of music to locate himself. *Suite Française*, then, written concurrently with the end of Milhaud’s exile, reflects his yearning to return home and a reaffirmation of his identity.

Milhaud situated the work as a reassertion of his Frenchness through a number of means. First, its title calls to mind J.S. Bach’s six suites of the same name. This link appears important as French culture established itself in the immediate aftermath of the First World War as “Latin” and “classical” in comparison to Germany’s Teutonic forebears. Wanda Landowska thereby laid

claim to Bach as Latin-influenced and therefore aligned with French culture during the interwar period. Milhaud, who frequently referred to his “Latin” tastes in contrast with the Germans, and most notably the aesthetics of Wagner, would have been well aware of this connection.²⁸ Next, Milhaud connected the idea of democracy with the work and the French, and likewise connects his erstwhile home of America and its citizens with the reclaiming of his homeland. He remarked in the preface to the score:

For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence [Milhaud’s birthplace and home.] I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.

On 19 June 1945 Milhaud thanked Edwin Franko Goldman for conducting the band in the premiere of *Suite Francaise*. Milhaud, who missed the premiere, wrote to Goldman to thank him for the performance, and called band as a genre a “democratic vehicle.”²⁹ In fact, it was Milhaud’s first work for band, again linking his music with a very American genre. This alignment of the moniker democratic may appear tangential, but it nevertheless demonstrates the connection between his identity as a “democratic French person” and this work made for the democratic band genre of his liberators.

The movements, each corresponding to a French province, generally follow the order in which the provinces were liberated, perhaps illustrating Milhaud’s attentiveness to the Allied progress over the summer of 1944. His attention to the incremental liberation of France further points toward Milhaud’s feelings of exile lifting and reclaiming his French identity as the Allies reclaimed the land back from the occupying Germans. It comes as no surprise then that Milhaud includes his professional home, the Ile-de-France, and concludes the work with a movement symbolizing Provence, both his ancestral home and significant portion of his identity.

The folk content of this work has been well analyzed and documented by Stephen Miller and Robert J. Garofalo.³⁰ In a 1987 interview with Miller, Madeleine Milhaud revealed that her husband asked her to obtain a collection of French folk tunes from the Berkeley library.³¹ Subsequent searches of this material revealed Milhaud’s sources as Julian Tiersot’s *Sixty Folk Songs of France*³² and *Forty-four French Folk Songs and Variants from Canada, Normandy,*

and Brittany.³³ After exhaustive searches of pre-1944 folk song materials available to Milhaud and several rounds of consulting with Madeleine, Garafalo concluded that some melodic themes were original or drawn from memory.³⁴ It appears significant that the Provence movement, representing his ancestral home, is composed nearly entirely of unidentified material. Perhaps, using folk melodies to define other regions, Milhaud needed none and relied on his memory of this region, and had symbolically and musically found his way home, reclaiming that which he had been separated.

Taken into context with Milhaud's suffering in exile, particularly surrounding his French Jewish identity, *Suite Française* functions as a work that, while pointed towards the American performer and listener, also looks within to renegotiate the composer in relation to his home country. This work, written in the months in which the Milhauds experienced relief after four long years of their self-described exile acts as a musical inscription of Milhaud's French identity, once again politically recognized, as the anti-Semitic statutes of the Vichy era were declared void. For while he billed himself strongly as a "French" composer in America, his isolation and attention to the war progress illustrate his anxiety over whether he could ever re-establish himself in his home country. His inaugural work for wind band simultaneously functions as a symbol of the reconciliation of the two pillars of his identity. While it would be three more years before he could set foot in France again, Milhaud reasserts his full identity, a Frenchman from Provence, and a Jew.

Endnotes

¹Darius Milhaud, *My Happy Life*, (London: M. Boyards, 1995), 23.

²Darius Milhaud, *My Happy Life*, 22.

³Annegret Fauser *Sounds of War: Music in the United States During World War II*, (New York: Oxford University Press, 2013), 191.

⁴Darius Milhaud, *My Happy Life*, 199.

⁵Mildred Clary, *Madeleine Milhaud: My Twentieth Century*, (Cleveland, OH: Darius Milhaud Society, 2002), 84.

⁶Theo Stengel and Herbert Gerigk, eds., *Lexikon der Juden in der Musik* (Berlin: Bernhard Hahnefeld Verlag, 1940).

⁷Milhaud, *My Happy Life*, 199.

⁸Robert O. Paxton, *Vichy France: Old Guard and New Order, 1940–1944*, (New York: Alfred A. Knopf, 1972), 9. The Armistice with France also allowed German forces to concentrate on Great Britain. Indeed, the Battle of Britain began on 10 July 1940, and the Blitz followed that autumn.

⁹Paxton, *Vichy France*, 52–56.

¹⁰Julian Jackson, *France: The Dark Years, 1940–1944* (Oxford: Oxford University Press, 2001), 149.

¹¹Clary, *Madeleine Milhaud: My Twentieth Century*, 84–85.

¹²Milhaud, *My Happy Life*, 201.

¹³Darius Milhaud, *My Happy Life*, 205.

¹⁴“Milhaud to Hélène Hoppenot, 23 July 1940,” in *Conversation: Correspondence, 1918–1974* (Paris: Gallimard, 2005), 187.

¹⁵Milhaud to Hélène Hoppenot, 26 October 1940, *Conversation*, 190–191.

¹⁶Milhaud to Hélène Hoppenot, 18 December 1940, *Conversation*, 192–193.

¹⁷Milhaud to Hélène Hoppenot on 14 June 1941, *Conversation*, 200–03.

¹⁸Milhaud to Hélène Hoppenot on 22 May 1942, *Conversation*, 214–217.

¹⁹Darius Milhaud, *My Happy Life*, 210.

²⁰Milhaud to Henri and Hélène Hoppenot on 14 January 1943, *Conversation*, 224.

²¹Milhaud to Henri and Hélène Hoppenot on 1 January 1944, *Conversations*, 262.

²²Darius Milhaud to Elizabeth Sprague Coolidge, 7 June 1944, Library of Congress, Elizabeth Sprague Coolidge collection, Milhaud correspondence, Box 69 Folders 39–42.

²³Milhaud, *My Happy Life*, 213.

²⁴Letter from Darius Milhaud to Elizabeth Sprague Coolidge, 2 September 1945, Library of Congress, Elizabeth Sprague Coolidge collection, Milhaud correspondence, Box 69 Folders 39–42.

²⁵Letter from Elizabeth Sprague Coolidge to Darius Milhaud, 12 September 1945, Library of Congress Elizabeth Sprague Coolidge collection, Milhaud correspondence, Box 69 Folders 39–42.

²⁶Milhaud, *My Happy Life*, 82 and 110.

²⁷See Barbara Kelly, *Tradition and Style in the Works of Darius Milhaud, 1912–1939* (Burlington, VT: Ashgate, 2003) and Deborah Mawer, *Darius Milhaud: Modality & Structure in the Music of the 1920s* (Burlington, VT: Ashgate, 1997).

²⁸Jane Fulcher, *The Composer as Intellectual: Music and Ideology in France, 1914–1940*, (New York: Oxford University Press, 2005), 20–22. See also Fauser, *Sounds of War*, 190–192.

²⁹Letter from Darius Milhaud to Edwin Franko Goldman, Library of Congress, Franko-Goldman family papers, correspondence with Milhaud, Box 1, Folder 28.

³⁰See Stephen Miller, “The Wind Ensemble and Band compositions of Darius Milhaud,” *CBDNA Journal* (Winter, 1988) and Robert J. Garofalo, *Suite Française by Darius Milhaud: A Teaching-Learning Unit*, (Ft. Lauderdale, FL: Meredith Music Publications, 1998).

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³²Julien Tiersot, ed., *Sixty Folk Songs of France*, (Boston: Oliver Ditson, 1915).

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³⁴Garofalo, *Suite Française by Darius Milhaud: A Teaching-Learning Unit*, 27.

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PRESERVICE MUSIC EDUCATORS' ABILITY TO SELF-ASSESS THEIR CONDUCTING EXPRESSIVITY

Ryan V. Scherber, Kenna Veronee, Alice-Ann Darrow

Conducting is considered one of the primary teaching tools of a school music ensemble director and consequently, conducting courses are required of preservice music educators. As future music educators, conducting students are often expected to do more than beat time; they must learn to communicate with an ensemble through the use of their bodies and baton to create “musically expressive performances” (National Association of Schools of Music, 2018-2019, p. 119). However, expressivity is one factor differentiating developed conductors from those with less experience (Price & Chang, 2005) and may affect perceptions of ensemble expressivity (Silvey, 2012). As a conductor’s expressivity is expected to elicit a musical response from an ensemble, it is therefore important to consider the process by which conducting students learn to be expressive.

Expressivity may not always be a primary objective of conducting instruction (Hart Jr., 2018), and as such, students have expressed difficulty in synthesizing nonverbal skills into successful conducting episodes (Silvey & Major, 2014). To better foster understandings of personal expressivity, students have stated a preference for utilizing self-assessment through video recorded episodes in addition to traditional individualized feedback from the course instructor (Silvey & Major, 2014). Reviewing video recordings is most effective when they are used as a formative assessment in which students reflect on their conducting while referencing specific criteria (Andrade & Valtcheva, 2009). As self-assessment is frequently cited as contributing to independent learning and self-awareness (Andrade & Valtcheva, 2009; Panadero et al., 2017), further explorations of its application in a conducting course appear warranted.

Considerable experimentation with student self-assessment has been completed (e.g., Andrade & Valtcheva, 2009; Kusnic & Finley, 1993; Powell, 2016). Early theorists have discussed the value of participating in the assessment of one’s own behavior as self-directed and self-discovered learning may have the most direct effect on influencing behavior, and that independence and self-reliance are facilitated through self-assessment (Anderson, 1972; Hartman, 1978). Development of these skills may be due to students having the opportunity to place themselves at the center of the learning experience (Boud, 2013). Involving students in self-assessment also heightens focus upon what they are supposed to be learning and what they already know (Agee, 1991). As students appear better informed of their abilities when they are asked to reflect upon their own performance, involving students in the assessment process may be beneficial for teacher education programs.

While evidence exists supporting student self-assessment (Darrow et al., 2002; Darrow & Marsh, 2006; Edwards, 2007), some teachers have expressed doubts about the value and

accuracy of self-assessment as an evaluative technique:

Their doubts center on the concern that students may have inflated perceptions of their accomplishments and that they may be motivated by self-interest. Frequently heard is the claim that the 'good kids' under-estimate their achievement while confused learners who do not know what successful performance requires, over-estimate their attainments (Ross, 2006, p. 1)

Although some teachers may have concerns, researchers have found that the process of self-assessment improved students' academic performance and yielded similar results when comparing a student's self-assessment and their teacher's assessment. As example, Sharma et al. (2016) and Sadler and Good (2006) found significant positive correlation between student and teacher assessments as well as improved academic performance. Based on their results, Sadler and Good (2006) recommended self-assessment as a beneficial educational tool. However, both studies utilized an academic pen and paper assessment and therefore self-assessment of a musical performance may yield a different outcome.

The utility of self-assessment may depend upon the skill or knowledge base being assessed. While academic knowledge and performance skills are both important in teaching music, researchers found music students are more reliable in self-assessing their knowledge of musical information than assessing their musical skills (Darrow et al., 2002). Darrow and Marsh (2006) found that age and musical experience were related to students' ability to predict and self-assess their musical skills; however, Lohmann and Marsh (1998) found that students with the most accurate predictions of their musical skills were those with the least musical experience as they appeared to be fully aware of their lack of musical skills. Given the apparent uncertainty of students to appropriately self-assess musical skills, further exploration of this topic may be warranted.

We designed the present study to investigate preservice music educators' self-assessment of expressivity, a fundamental component of conducting (Green, 2004). Conductor expressivity has been studied extensively (Bergee, 2005; Byo & Austin, 1994; House, 1998; Laib, 1993; Morrison et al., 2009; Price & Byo, 2002; Price & Chang, 2001; Price & Chang, 2005; Price & Winter, 1991; Sidoti, 1990; Silvey, 2011); however, the process of teaching student conductors to be expressive has received comparatively little attention (Cofer, 1998; Hart Jr., 2018; Kelly, 1997). Most music pedagogues appear to agree that teaching conducting students to be expressive is more complex than teaching the basic physical gestures of conducting (Labuta, 2004; Plaag, 2006). Plaag (2006) recommended infusing expression into the gesture at the beginning stages of conducting instruction instead of adding expressive elements after basic gesture instruction, a suggestion also echoed by Price and Byo (2002), Neidlinger (2003), and Silvey (2012). Given the available literature, asking conducting students to be aware of their expressive intentions appears to be a fundamental element of conducting pedagogy.

While expressivity appears to be an important element of conductor preparation, an individual's expressive intentions may not always result in the physical display of expressivity. Riggio et al. (1985) asked participants to express six basic emotions and rate their perceived success during an emotion-sending task. They observed that participants' self-perceived emotion-sending ability was not significantly correlated with their actual emotion-sending ability. Barr and Kleck (1995) asked participants to rate their perceived facial expressivity before watching a video of their reaction to a stimulus and then again after watching the video. Participants did not rate their perceived expressivity before and after the video at similar levels and expressed surprise at the inexpressiveness of their faces following video review. Comparing Riggio et al. (1985) and Barr and Kleck (1995), there appears to be a dichotomy between participant perceptions of expressivity and actual expressivity. Given the apparent difference between perception and performance, the question "Do we know what we are showing?" may yield interesting results.

Rationale and Purpose Statement

The accuracy of self-perception has been a long-standing area of study in psychology, though important implications exist for other disciplines as well, including music. Being aware of one's own expressive skills allows a conductor to better communicate their musical intentions to the ensemble. However, individuals are often unaware of their expressive messages, as found in the literature (e.g., Barr and Kleck, 1995; Riggio et al., 1985). As the discrepancy between intended expressiveness and actual expressiveness has been documented, further investigation regarding the extent of conducting students' perception of their own expressivity may be justified.

While Hess et al. (2004) suggested individuals may be more likely to display their intended expressions through opportunities for increased expressive practice and self-awareness, we found few studies present in the literature in which researchers have directly investigated musicians' perceptions of their own expressiveness. As perceived self-expression may be influenced by factors such as intensity, duration, and frequency (Qu et al., 2017), we designed the present study to compare student conductor self-assessments of expressivity with expert assessments. We evaluated real-time awareness (referring to participants' immediate self-report of perceived expressivity before and after conducting trials) and video-review awareness (referring to participant perception of expressivity in their video recordings). Specifically, our research questions included: (a) do student conductors see themselves as experienced conductors do in terms of expressivity, (b) do student conductor perceptions of personal expressivity change over time, and (c) do student conductors assess their expressivity differently after conducting and after viewing a video of their performance versus their predicted (pre-conducting) level of expressivity?

Method

Participants

Undergraduate instrumental music education majors ($N = 32$) enrolled in a year-long instrumental conducting course and a corresponding conducting lab at a large Southeastern university participated in the present study. The participants were band ($n = 27$) and orchestra ($n = 5$) students in their third ($n = 28$) or fourth ($n = 4$) year of study. All of the participants had completed at least one music education course and successfully completed sophomore level music education prerequisites prior to enrollment in the conducting course. These students were chosen as a convenience sample due to their proximity to the researchers. Participants were told their participation in the study was not mandatory for the class and each gave informed consent to participate prior to engaging in the study per University Institutional Review Board protocols.

Dependent Measure

The dependent measure was a pencil-paper questionnaire consisting of three prompts. Participants rated their conducting expressivity on a seven-point Likert-type scale using the anchors Least Expressive (a rating of one) to Most Expressive (a rating of seven) while inter-scale levels remained undefined. On the first prompt, participants rated how expressive they thought their conducting would be immediately prior to the conducting trial. Participants then rated how expressive they thought their conducting was immediately after the conducting trial on prompt two. Following video review, participants completed the third prompt by rating their level of expressivity one final time. A definition of expressivity was not prescribed on the questionnaire as course instruction regularly included both left-hand gesture and facial expression as part of expressivity training, and we sought to investigate perceptions of overall expression.

Procedures

The participants conducted three different trials of music selections over the course of one-month in which the conducting course students functioned as a lab ensemble. Music selections were randomly selected exercises, assigned by the instructor, drawn from a course packet of public domain works also compiled and arranged by the course instructor. For each trial, participants independently learned their assigned music over the course of two to three days and prepared a five-minute conducting and teaching episode. Participants completed the first prompt of the dependent measure immediately preceding each conducting trial. Then, participants were video recorded completing their conducting trial by a graduate teaching assistant for the course using a Logitech Webcam connected to a Macbook Air. Immediately after each conducting trial, the participant completed the second prompt. Upon the conclusion of each class meeting, the graduate teaching assistant sent each participant a Dropbox link containing their video recording. After personal review of the video recording, participants completed the

third prompt on the dependent measure. This procedure was repeated for each of the subsequent trials. During the first two trials, the participants conducted two different pieces from a collection of 10 assigned by the course instructor. During the third and final trial, all participants conducted the *Star Spangled Banner*. Following each of the trials, the graduate teaching assistant recorded the participant's data to ensure consistency and correct labeling between trials.

Participants were regularly video recorded while conducting and teaching five-minute episodes of pre-assigned music throughout the yearlong conducting course in which they were enrolled. Students watched their video outside of class at their convenience, completed a self-assessment, and then met with a graduate teaching assistant for additional feedback after each conducting and teaching episode. The assigned graduate teaching assistant had previously received both conducting and pedagogical coaching from the course instructor to ensure appropriate feedback. During feedback sessions, the graduate teaching assistant included commentary on both technical and expressive elements of conducting. As such, the authors designed the present study to be completed unobtrusively, in a manner in which the students were already familiar while they continued to receive technical and expressive instruction. The only deviation from previous conducting episodes was the additional task to self-assess personal expressivity via a rating scale prior to the conducting episode and immediately following the conducting episode and video review.

After all data were collected, two expert conductors independently rated each video from all three trials. Each expert conductor possessed multiple degrees in music education, at least three years of public-school teaching experience, and more than six years of ensemble directing experience at the primary, secondary, and collegiate level. The expert conductors rated each trial using the same seven-point Likert-type scale as the participants. Once all videos were rated, the expert conductor scores were evaluated for reliability and averaged resulting in one expert score for each video.

Results

Participants ($N = 32$) rated their perceived personal expressivity on seven-point Likert-type scales three times for each of three trials. Means and standard deviations were reviewed by the investigators and reported in Table 1. A panel of experts also independently rated each conductor video for expressivity. Inter-rater reliability among the panel of experts was found to be $r_s = .90$ for trial one, $r_s = .94$ for trial two, and $r_s = .91$ for trial three. An alpha level of $p < .05$ was set *a priori* for all analyses.

Preservice Music Educators' Ability to Self-Assess their Conducting Expressivity

Table 1

Self-Assessment Means, Standard Deviations, and Correlations with Expert Panel

Assessment	Trial 1				Trial 2				Trial 3			
	<i>M</i>	<i>SD</i>	<i>r_s</i>	<i>p</i>	<i>M</i>	<i>SD</i>	<i>r_s</i>	<i>p</i>	<i>M</i>	<i>SD</i>	<i>r_s</i>	<i>p</i>
Pre-Conducting Rating	4.78	.79	.02	.91	4.97	.86	.06	.76	4.56	.91		.77
Post-Conducting Rating	4.16	1.02	.25	.17	4.41	1.24	.03	.87	4.59	1.13	.26	.15
Post-Video Viewing Rating	3.91	.96	.43	.01	4.19	.86	.02	.91	4.53	.92	.08	.66
Panel of Experts Rating	2.89	1.76			2.97	1.59			3.14	1.55		

To investigate the first research question, *do student conductors see themselves as experienced conductors do in terms of expressivity*, we compared self-reported expressivity ratings of student conductors with those of the expert conductor panel. Spearman rank order correlation coefficients were computed (Table 1) between each of the student conductors' three within-trial scores (pre-conducting, post-conducting, and post-video viewing) and the panel's mean score for each video across all three trials. One comparison in trial one between the student's post-video viewing rating and expert panel rating was significantly positive, ($r_s(30) = .43, p = .01$), a moderate relationship. However, the remaining eight correlation coefficients across all trials were non-significant between the experienced panel's mean expressivity scores and the student conductors' expressivity scores. As such, student conductors did not appear to perceive their own expressivity in the same manner as expert conductors. Wilcoxon signed-rank tests were computed within each trial to compare mean student scores and mean expert scores. Students perceived their personal expressivity as significantly higher and with moderate effect sizes than expert conductor ratings across all trials: Trial one: Wilcoxon $Z = -3.71, p < .001, r = .46$, Trial two: Wilcoxon $Z = -3.844, p < .001, r = .48$, and Trial three: Wilcoxon $Z = -3.798, p < .001, r = .47$.

The second research question, *do student conductor perceptions of personal expressivity change over time*, was investigated by comparing post-video viewing expressivity ratings between each trial. Approximate time lapse between trial one and trial three was one month. Spearman rank order correlation coefficients comparing student expressivity ratings following video viewing with that of the panel of experts were computed for each trial. In trial one, there was a significant moderate correlation between student expressivity ratings and expert expressivity ratings, ($r_s(30) = .43, p = .01$). However, there was no significant correlation for trial

two, ($r_s(30) = .02, p = .91$), or trial three, ($r_s(30) = .08, p = .66$). Over the duration of this study, correlations decreased from .43 in trial one to .02 in trial two, and finished at .08 in trial three which we interpreted as a divergence of perception between students and the expert panel.

The third research question was utilized to assess whether or not student conductors assessed their expressivity differently after conducting than after viewing a video of their performance versus their predicted (pre-conducting) level of expressivity. Wilcoxon signed-rank tests were computed (Table 2) to compare three pairs of ratings within each trial: pre-conducting with post-conducting, post-conducting with post video viewing, and pre-conducting with post video viewing. Significant differences with moderate effect sizes were found between pre-conducting and post-conducting ratings in both trial one, (Wilcoxon $Z = -2.99, p = .003, r = .37$) and trial two, (Wilcoxon $Z = -2.44, p = .02, r = .31$). Evaluating mean scores in Table 1, self-ratings of expressivity significantly decreased from the student's pre-conducting assessment to their post-conducting assessment. Significant differences with moderate effect sizes were also found between pre-conducting ratings and post video viewing ratings within trial one (Wilcoxon $Z = -3.38, p < .001, r = .42$) and trial two (Wilcoxon $Z = -3.74, p < .001, r = .47$). Evaluations of mean scores indicated self-ratings of expressivity significantly decreased from the student's pre-conducting assessment to their post video viewing assessment within trials one and two. No significant differences were found within trial three or any post-conducting to post video viewing comparison in all trials.

Table 2

Within-Trial Comparisons of Student Self-Ratings

	Trial 1			Trial 2			Trial 3		
	<i>Z</i>	<i>p</i>	<i>r</i>	<i>Z</i>	<i>p</i>	<i>r</i>	<i>Z</i>	<i>p</i>	<i>r</i>
Pre-Conducting – Post-Conducting	-2.99	.003	.37	-2.44	.02	.31	-.19	.85	.02
Post-Conducting – Post Video Viewing	-1.08	.28	.14	-1.27	.20	.16	-.39	.70	.05
Pre-Conducting – Post Video Viewing	-3.38	< .001	.42	-3.74	< .001	.47	-.33	.74	.04

Discussion

In designing this study, we sought to investigate how well preservice music educators were able to self-assess their perceived expressivity. Participants did not appear to perceive their own expressivity in a similar manner to that of the panel of experts upon review of correlational data from each trial. Participants significantly and consistently rated themselves as having higher expressivity than the panel rating when inferential analyses were computed and reviewed. This

finding was consistent for the majority of participants and regardless of the point at which the self-assessment rating was gathered within each trial (i.e., pre-conducting, post-conducting, and post-video viewing). Thus, in consideration of the first research question, student conductors may not perceive their personal expressivity as an expert conductor may. Whilst a similar study does not appear to exist in the field of music teacher education at the time of this study, these results are similar to findings within nonverbal literature. As example, Barr and Kleck (1995) and Riggio et al. (1985) found participant's self-perceptions of personal facial expressivity were not consistent with their observed facial expressivity. Additionally, while Sharma et al. (2016) found significant positive correlations between teacher and student assessments, our results appear to be contradictory.

Given evidence that further study over time often leads to an improvement of nonverbal skills (Byo & Austin, 1994; Johnson et al., 2008; Kelly, 1997; Nápoles & MacLeod, 2013) and the ability to be expressive increases with practice and self-awareness (Hess et al., 2004), we investigated participant's self-assessments over three trials within one month. Reviewing results, participant perceptions of personal expressivity did not appear to align with the expert panel over the course of one month. Quite interestingly, student conductors' and expert conductors' ratings were most closely related for the first of three trials with a moderate correlation and decreased into trials two and three. While further study and time may have had an effect on nonverbal skill development, the proportion of both needed to elicit expressivity perception and performance is nebulous and likely dependent upon the individual student, collegiate program, and numerous other factors. In the present study, all three trials took place within one month. Given a longer duration of study and practice, participant perceptions may have more closely reflected those of the expert panel. Additionally, student participants did not receive feedback on their expressivity from the panel of expert conductors between or after their trials. However, students continued to receive feedback regarding conducting technique and expression from the instructor of record and graduate teaching assistant for the course. Given continuous instructor feedback over the course of this study, student confidence in their personal expressivity may have shifted or their heightened awareness of expressive traits may have caused the widening dichotomy between personal ratings and expert ratings. While instructor feedback was an existing element of this course, intervention by the panel of experts was not an objective of the current study and, therefore, excluded. As feedback is widely considered to be an essential element of the teaching cycle, there may well have been greater gains in participant self-perception and performance with a targeted feedback intervention variable. Future investigations would likely benefit from a longer duration of time across trials with specific feedback interventions between assessments.

Reviewing within-participant ratings in each trial, significant differences were found between pre-conducting and post-conducting ratings as well as between pre-conducting and post-video review scores in both trial one and trial two. However, no significant differences were found between post-conducting and post-video review scores for trials one and two. Scores significantly decreased following a participant's initial pre-conducting rating. Considering data from trials one and two, it would appear participants were more confident in their ability

to be expressive before conducting, but less so immediately after their demonstration. While interpretation of these results may appear consistent with previous literature (e.g. Barr & Kleck, 1995), an interesting finding in the current study was non-significance between the post-conducting condition and post-video review condition. Participants appeared to perceive their expressivity performance similarly immediately after conducting and again after viewing their video which, is inconsistent with previous literature recommending video review (Powell, 2016). However, while these differences were not significant, there was a decrease in mean scores as shown in Table 1 potentially indicating a slight effect of video review. Due to the relatively small sample size for the current study and constrained timeframe, these findings may be anomalous.

Review of data for trial three found no significant differences between the three within-trial assessment points. Given greater consistency of results between trials one and two, the results of trial three may be due to confounding factors outside the scope of this study. Whereas musical examples in trials one and two were a collection of ten, randomly assigned public domain works from the Western art tradition, all participants in trial three conducted *The Star Spangled Banner*. Participants were likely more familiar with this final piece and may have chosen to emulate past models or may have also conducted it themselves previously before receiving training in expressive gestures. As Western art music will likely not be the only type of music preservice teachers will eventually lead, further research in the development of nonverbal skills to lead more vernacular styles of music may be warranted.

Limitations

As previously mentioned, caution is advised in the generalization of these results due to the data sample. The sample size was both small ($N=32$) and a convenience grouping as all participants were enrolled in a single conducting class. Ideally, replicating the study with a larger number of participants may provide greater insight into the findings of the current study. Additionally, as all participants attended the same university, their background and training were likely more similar than a representative sample from multiple locations. Participant personal attributes (e.g., gender or background) were not collected for the current study, but may have had an effect on results when considering previous research. As such, a broader sample may yield results more generalizable to other teacher education programs. In considering the study design, the subjective nature of expressivity allows for a great deal of interpretation. As a definition of expressivity was not provided to the participants or panel of experts, results may reflect various interpretations of the meaning of expressivity and how individuals may have responded to the questionnaire prompts. Finally, the current study's musical selections were inconsistent across the three trials. As two trials were based on Western art music and the third on patriotic music, comparisons between trials were challenging and validity issues were a concern in the assessment of trial three.

Implications and Future Directions

Given the complexities of teaching expression to conductors (Labuta, 2004; Plaag, 2006) and the importance of showing expressivity (Bergee, 2005; Byo & Austin, 1994; Green, 2004; House, 1998; Laib, 1993; Morrison et al., 2009; Price & Byo, 2002; Price & Chang, 2001; Price & Chang, 2005; Price & Winter, 1991; Sidoti, 1990; Silvey, 2011), results of the current study may elicit concern for teacher educators. Questions remain regarding the point at which preservice teachers begin to expand their expressivity palette and their self-perceptions begin to more closely align with those of expert observers. Nonverbal behaviors, including expressivity, are not only important for future conductors, but are considered to be a trait of highly effective music teachers of all levels (Johnson et al., 2008; Nápoles & MacLeod, 2013). As such, teacher education programs may be well served to consider curricular emendations to incorporate nonverbal training throughout the curriculum in a well-rounded and integrative manner as suggested by Hart Jr. (2018, p. 23). Given that conductor and teacher expressivity increases with experience and training, numerous opportunities exist for preservice teachers to practice nonverbal skills in a variety of courses prior to their formal conducting instruction. As conducting courses traditionally ask students to prepare content, deliver instruction, and assess student responses, they represent an opportunity for students to synthesize knowledge from previous coursework while further developing their skill set. If preservice teachers were also given consistent opportunities to practice nonverbal skills across courses with targeted instructor feedback, their nonverbal perception and performance may be further enhanced. Finally, if students at all curricular levels were regularly encouraged to engage in criteria-referenced self-assessment of nonverbal behaviors, preservice teachers may be better equipped to independently reflect upon, and enhance, their nonverbal communication expertise.

Considering inconsistencies between the results of this study with previous literature and the expressed limitations, we suggest further investigation of this topic. Exploration of the seeming paradox between preservice teacher perceptions of expressivity and reality is recommended with a larger sample size across numerous music teacher education programs. An extension of this study to incorporate graduate conducting or music education students may also yield interesting data given their prior training and work experience. Methodological enhancements such as utilizing an experimental control-group design across a longer duration may also help delineate potential growth of the participant's ability to self-assess. While literature supporting the use of nonverbal communication in the music classroom appears to be readily available, specific studies investigating curricular placement of nonverbal training for music teachers and conductors appear to be scarce. Although not all preservice teachers will become ensemble conductors, effective use of nonverbal skills is essential for effective teaching at any level and nonverbal skill training should be considered an important factor across the teacher education curriculum.

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TEMPO PREFERENCES IN CONDUCTING SCHOENBERG'S *THEME AND VARIATIONS*

William Berz and Todd Nichols

Fashioning Interpretation

A primary responsibility of a conductor is to fashion an interpretation of a given work that brings imagination and creativity to a performance while maintaining faithfulness to the composer's intentions. With the fundamentals of music in mind—melody, harmony, timbre, structure/form, and rhythm—interpreters face certain limitations in fashioning his/her view of the piece. Each of these elements can be shaped in only certain degrees if one remains true to the score. For example, conductors do not normally alter or add instrumentation, except perhaps in educational ensembles, where a given instrument might not be present; conductors would not normally change a major chord to a minor chord. They would not change key or time signatures. Except in special circumstances, repeat signs would not be added or subtracted.

On the other hand, conductors appropriately consider many different factors when making interpretative decisions. These include balance, dynamics, style, and countless other matters. One of the most obvious decisions is choice of tempo, this determined by many variables, including tempo indications in the score, technical ability of the players, acoustics, as well as the personal feelings and opinions of the conductor. Also, tempo can vary at different points of a work given markings of the composer, musical form and structure, and again conductor philosophies. The examination of tempo preferences helps to reveal some information about interpretation.

Tempo and the Score

Logic might dictate that conductors would normally choose a tempo that is close to the composer's marking, especially when indicated by a metronome marking. As noted above, certain factors can influence this including both practical considerations and emotional and conscious decisions. In addition, performance tradition may play a role.

However, in practice, strict adherence to markings in the score appears not to be consistently followed. For example, research by Berz and Ferrara identified high variability in performances of Percy Grainger's *Lincolnshire Posy*.

[Twenty-two] different recordings of *Lincolnshire Posy* [were analyzed] in part to see how closely conductors followed Grainger's tempo markings. [It was] found that the tempos of the fast movements were remarkably similar to one another and, with a few exceptions, within a reasonable range of the score's marking.

Tempo Preferences in Conducting Schoenberg's Theme and Variations

However, there was a strong tendency for conductors to perform slow movements slower than indicated in the score, particularly so for the second movement. Grainger's initial metronome marking is approximately 76. Of the nineteen conductors (two had multiple recordings), ten were 66 or slower. One of the great figures of the profession, William D. Revelli began the movement at 50; by measure 34, he slowed to less than 35.¹

Tempo choices were quite different from those indicated in the score. These decisions could have been made for any number of reasons, be it to emphasize the general sonority or realization of the harmony. However, elements like phrasing would be seemingly different from Grainger's intentions.

Overview of the *Theme and Variations*

While Schoenberg did not consider his *Theme and Variations* to be one of his major works, he certainly did not diminish its value or craftsmanship. In a letter to Fritz Reiner dated October 29, 1944, Schoenberg provided a now-famous comment.

Well, this is not one of my main works, as everybody can see, because it is not a composition with twelve-tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers—here it is the bands—something better to play. I can assure you—and I think I can prove it—technically this is a masterwork. And I believe it is also original, and I know that it is also inspired. Not only can I not write 10 measures without inspiration, but I wrote this with great pleasure.²

There is evidence that, at least in part, Schoenberg might have composed his work for band for financial reasons.

By the early 1940's, Schoenberg had become aware that the G. Schirmer publishing company was disappointed in the poor sales of his compositions. This was brought to his attention in May of 1942, when he offered a number of his unpublished compositions and works he was about to complete to Schirmer. The company turned down his request to publish them, citing poor sales of his previous works as the reason.³

It would appear that Edwin Franko Goldman might have encouraged Schoenberg to write a piece for band as early as 1933 or 1934.⁴ Still, the final push came from G. Schirmer.

Under the pressure to deliver something profitable to the publishing company, Schoenberg and Engel [Carl Engel, president at Schirmer] began to discuss the possibility of a work for wind band, which they felt could bring in a substantial profit. Also involved in this discussion was Felix Greissle, Schoenberg's former

student, who married the composer's daughter Gertrud in 1921. Greissle emigrated to America in 1938, and became editor-in-chief of the Schirmer publishing firm.⁵

Schoenberg contacted Schirmer in August of 1942 asking about practical aspects of writing for band, including instrumentation and technical capabilities of players. On several different occasions, Schirmer also provided sample band scores. The work was completed in 1943 with the appropriate opus number of 43. Greissle received the final score from Schoenberg on September 20, 1943.⁶ Because of various practical issues, the composition for band did not receive its premier until June 27, 1946, which was given by the Goldman Band. Because of a lack of adequate rehearsal time, some of the variations were omitted.⁷

Schoenberg also made a version for orchestra, which was assigned the opus number of 43b. Interestingly, it received its premier well before the band version. Its first performance was by the Boston Symphony Orchestra conducted by Serge Koussevitzky on October 20, 1944.

There is evidence that Schoenberg decided on the form of theme and variations in order to provide a work with contrasting styles.

I selected the form of variations in order to respond to a demand made to me by Schirmers to compose a piece which fits to the desire of band authorities. They supposedly want as many different characters and moods in one piece as possible.⁸

Perhaps because of his interest in numerology, seven variations follow the theme. A number of other allusions to the number seven can be seen in the piece as well, including the opus number ($4 + 3 = 7$).

Schoenberg describes his view of the variations.

In general the variations proceed in the traditional manner, using motival and harmonic features of the theme, thus producing new themes, contrasting in character and mood with the theme. In the first two variations the velocity of the tempo increases considerably, but Variation III is an Adagio of a more singable, character. Variation IV is a stylized Waltz; Variation V, *molto moderato*, *cantabile* is a canon in inversion; Variation VI is very fast (*alla breve*) and violent in character, while the texture is contrapuntal. Variation VII approaches the style of a choral prelude. The Finale, as usual in classic forms, adds a number of ideas which vary only part of the theme. The treatment is mostly contrapuntal, and the aim towards a final climax is predominant.⁹

Methodology

This study follows a methodology similar to that used by Anthony Reimer¹⁰ in his evaluation of recordings of William Schuman's *George Washington Bridge*; by Berz and Ferrara¹¹ in a comparison of recordings of Percy Grainger's *Lincolnshire Posy*; by Berz and Yozviak¹² in comparing three recordings of the *Symphony in B-Flat* that were conducted by the composer, Paul Hindemith; by Duane Allen Bierman¹³ in comparing nine recordings of *Suite Francaise* by Darius Milhaud; and Berz¹⁴ in a comparison of 24 recordings of Holst's *Suite in E-Flat*. It is a sampling technique where tempi are examined at specific points in each given piece.

Structural points were identified in Schoenberg's score and each tempo was analyzed using the tap feature of a metronome. It is acknowledged that there might be some variability in the reported data for a number of reasons. The first is human error; while every effort was made to account for accuracy, certainly some variance is possible. However, the sampling error should be minor and largely consistent among the sampled performances. Second, the ensembles themselves exhibited some variance, especially in the first measure or two of a new section with a different tempo. This was observed most consistently at the beginning of Variation IV (m. 106).

The older recordings were further evaluated to see if they were at modern pitch to determine that the tempi were accurate when measured. It was judged that the recordings selected met this criterion.

This approach does not account for every aspect of tempo choice; it is merely a sampling of tempo at specific structural points. For example, no conclusions can be drawn about such aspects as *rubato*.

Tempo Observations

The authors identified twenty recordings of Op. 43a and six of Op. 43b (see Table 1). The date of recording varies considerably; Koussevitzky's recording is the oldest and is the radio premier of the orchestral version from 1944. In contrast, the recording by Markl is one of the more recent, recorded in 2008 but released in 2013.

Table 1: Recordings of Op. 43a and Op. 43b

Conductor	Ensemble
<i>(Op. 43a)</i>	
Begian, Harry	Cass Tech High School Band
Begian, Harry	University of Illinois Symphonic Band
Bergby, Ingar	Royal Norwegian Navy Band
Corporon, Eugene	Cincinnati Wind Symphony
Fennell, Frederick	Eastman Wind Ensemble
Fennell, Frederick	Tokyo Kosei Wind Ensemble
Foley, Timothy W.	United States Marine Band
George, Roby G.	New World School of the Arts
Graham, Lowell E.	United States Air Force Band
Hirokami, Jun ichi	Stockholm Symphonic Wind Orchestra
Layendecker, Dennis M.	United States Air Force Band
Locke, John R.	University of North Carolina at Greensboro Wind Ensemble
Makoto, Kai	Japan Wind Players
Parker, Harlan	Peabody Conservatory Wind Ensemble
Pastin, John	United States Navy Band
Revelli, William D.	University of Michigan Symphony Band
Reynish, Timothy	Royal Northern College Wind Orchestra
Rumbelow, Robert W.	Columbus State University Wind Ensemble
Schuller, Gunther	United States Marine Band
Thompson, Mallory	Northwestern University Wind Ensemble
<i>(Op. 43b)</i>	
Bour, Ernest	Sinfonieorchester des S dfestfuns
Koussevitzky, Serge	Boston Symphony Orchestra
Gielen, Michael	South West German Radio Symphony Orchestra, Baden-Baden & Freiburg
M rkl, Jun	MDR Sinfonieorchester
Mauceri, John	Berlin Radio Symphony Orchestra
Ormandy, Eugene	Philadelphia Orchestra

Tempo Preferences in Conducting Schoenberg's Theme and Variations

Table 2. Tempo choices

	Theme m. 1	Var. I m. 22	Var. II m. 43	Var. III m. 85	Var. IV m. 106	Var. V. m. 148	Var. VI m. 169	Var. VII. m. 190	Finale m. 213	Allegro m. 227	Tempo I m. 249	Meno Mosso m. 269	
Conductor	mm =84	mm =84*	mm =132	mm =60	mm =60	mm =82	mm =84	mm =84	mm =**	mm =84	mm =84	mm =72	Duration
Begian -Cass	86	138	142	69	56	83	95	74	81	98	80	69	10:12
Begian -Illinois	104	133	129	72	58	70	95	77	78	101	64	65	10:28
Bergby	94	104	142	66	53	72	92	64	90	94	86	70	11:50
Corporon	90	101	136	76	56	76	88	67	93	90	87	80	11:27
Fennell -Eastman	88	106	144	76	50	78	82	80	78	86	88	82	10:45
Fennell -Tokyo	86	100	134	72	49	76	86	78	70	88	88	82	11:20
Foley	84	79	142	59	57	86	83	86	73	90	88	73	11:35
George	96	105	138	61	50	70	92	67	94	97	92	76	11:11
Graham	84	96	112	68	54	80	86	64	80	90	86	80	12:19
Hirokami	86	116	132	78	59	76	96	92	86	102	90	66	10:49
Layendecker	76	86	116	68	60	70	80	76	80	82	76	60	12:36
Locke	92	98	130	62	57	62	88	65	80	96	78	64	12:11
Makoto	86	92	128	62	56	74	81	65	74	81	80	64	11:45
Parker	82	96	114	66	58	72	80	68	72	80	84	72	12:05
Pastin	76	98	110	62	45	85	85	82	77	79	87	68	11:24
Revelli	98	106	131	72	51	75	100	79	73	102	78	72	11:43
Reynish	81	96	134	82	55	84	92	93	69	92	78	65	11:50
Rumbelow	78	92	128	70	51	76	79	75	69	89	81	76	11:31
Schuller	90	101	123	67	53	74	93	80	84	93	76	68	11:31
Thompson	85	85	128	64	53	76	84	79	74	80	85	78	11:57
Bour	60	93	106	45	47	69	79	74	65	80	66	60	12:53
Gielen	93	100	122	51	38	61	90	59	70	68	80	69	13:47
Koussevitzky	62	79	144	61	50	63	96	54	70	94	68	55	12:48
Markl	80	80	120	44	48	56	84	50	76	84	74	60	14:11
Mauceri	75	79	150	66	62	66	88	73	72	90	88	66	11:44
Ormandy	75	82	154	66	60	68	88	78	72	91	89	66	11:32

*There is no metronome marking at m. 22. However, *a tempo* is shown on the third beat of m. 21.

**There is no metronome marking at the beginning of the Finale. Moderato is shown.

Most of the band conductors chose a beginning tempo for the theme that was reasonably close to what is indicated in the score (mm=84). Begian-Illinois, Revelli, and George were fastest at 104, 98, and 96 respectively.

In stark contrast, the orchestra conductors showed wide variation. Bour and Koussevitzky chose 60 and 62 respectively; Gielen began the work at 93. The slow tempi are particularly striking. A tempo of 60 yields a profoundly different concept of the piece.

This first section consists of two phrases¹⁵ with a three-measure extension. Schoenberg does indicate a breath mark between mm. 9 and 10. Many, but not all, of the recordings do add a *ritardando*; some add a slight lift at m. 9 before proceeding. Noted conductor H. Robert Reynolds mentions that he places a small *ritardando* in m. 9 as well as in parallel passages seen in the variations.¹⁶

The first variation (m. 22) presents a quite different picture from the beginning. The tempo on the third beat of m. 21 is marked *a tempo*, implying that the pulse would be 84 like the opening. Reynolds notes that a slightly faster tempo is acceptable in his opinion, but a slower tempo should be avoided.¹⁷ While this seems to be a logical view, the practice seen in this study does not fully align with this approach. Foley was the only conductor to choose a slower tempo (84 vs 79). Some took the tempo decidedly faster, notably Begian-Cass (138), Begian-Illinois (133), and Hirokami (116). The Begian recordings especially cast a unique character to the variation.

A dissimilarity is found with the approach taken on the third beat of m. 21 where the *a tempo* is indicated in the score. Some conductors took a tempo that is close to 84 on the third beat (Bergby, Fennell-Tokyo, George, Parker, Revelli, Reynish, Schuller, Thompson, Mauceri, Ormandy). Koussevitzky presents a Romantic view with a decided rubato; Pastin's and Gielen's recordings are similar in style but not to the same degree of tempo variation. A number of conductors choose a somewhat faster tempo at this point but not *a tempo* (Corporon, Fennell-Eastman, Rumbelow). Bour accelerated during these two beats.

A range of tempi was also observed at the second variation (mm=132, *Allegro Molto*). A number of conductors chose a tempo that was decidedly slower than indicated; Pastin (110) and Bour (106) were the slowest. However, several of the orchestra conductors choose a decidedly faster tempo: Ormandy 154, Mauceri 150, and Koussevitzky 144.

Another *a tempo* indication is marked in this variation beginning at m. 61 (not indicated in Table 2). A few of the conductors chose a different tempo between the beginning of the second variation versus the *a tempo* (m. 43 vs m. 61). These include Begian-Illinois (129 vs 144), Foley (142 vs 124), George (138 vs 118), Graham (112 vs 96), Hirokami (132 vs 108), Parker (114 vs 96), and Reynish (134 vs 110).

Tempo Preferences in Conducting Schoenberg's Theme and Variations

The third variation (m. 85) is marked *Poco Adagio* (mm=60). Most of the band conductors chose tempi that were somewhat faster than the indicated marking. Foley, George, Locke, Makoto, Pastin, and Thompson were exceptions and were close to the marking. The fastest tempo was conducted by Reynish (82). In contrast, several of the orchestral conductors were much slower than what was seen with the band conductors; Bour and Markl were remarkably slow, 45 and 44 respectively.

The fourth variation (m. 106) was the most challenging for the authors to measure. In a number of the recordings, a steady tempo was not established for several measures. None of the conductors chose a tempo that was faster than marked except for Mauceri (62). Some were notably slower (Fennell (both), George, Markl, Pastin, Revelli, Rumbelow, Bour); Gielen was the slowest (38).

In reference to tempo, the fifth variation (m. 148) (mm=82) was quite uniform. With the exception of Begian-Illinois, George, Layendecker, and Locke, all of the band conductors were within 10 BPM of the indicated marking. In contrast, all of the orchestra conductors chose tempi markedly slower than what is indicated (56-69).

The tempi of the sixth variation (m. 169) (mm=84) were probably the least varied. Tempi ranged from 79 (Bour and Rumbelow) to 100 (Revelli). Twelve of the band conductors chose a slightly faster tempo than marked.

The seventh variation tempo (m. 190) (mm=84) showed a wider variance than the sixth; the range was 50 (Markl) to 93 (Reynish). Two of the band conductors (Bergby, Graham) picked relatively slow tempi (64). There seems to be a tradition to perform the seventh variation slower than indicated; eighteen of the twenty band conductors did this; all of the orchestra conductors took a slower tempo.

The Finale is longer than any of the previous areas with five distinct sections (mm. 213-226, 227-248, 249-260, 261-268, 269-278).¹⁸ The tempo indication at the beginning of the Finale is *Moderato*; no metronome mark is provided. Reynolds notes that he feels that this tempo should be slower than the beginning of the theme allowing for the tempo to increase as the section continues.¹⁹ This seems to be the approach followed by most of the conductors studied, although a good number are only slightly slower. Some of the most dramatic differences (m. 1 vs m. 213) are Begian-Illinois (104 vs 78), Fennell-Tokyo (86 vs 70), Foley (84 vs 73), Makoto (86 vs 74), Revelli (98 vs 73), Reynish (81 vs. 69), and Gielen (93 vs 70). Koussevitzky was one of the few who conducted a faster tempo at the Finale (62 vs 70).

The second section of the Finale (mm. 227-248) begins in a similar fashion as did the sixth variation and with the same tempo marking (*Allegro*, mm=84). Yet a number of the conductors took this section faster than marked. The most notable include Begian-Cass (98),

Begian-Illinois (101), George (97), Hirokami (102), Locke (96), and Revelli (102). Most of the conductors chose a similar tempo for this section as they did for the sixth variation; Rumbelow (79 vs 89) and Gielen (90 vs 68) displayed the greatest differences.

The third section of the Finale is a reprisal of sorts of the opening theme; both have a metronome marking of 84. Most conductors chose a tempo close or somewhat slower than what was followed at the beginning. Begian-Illinois was dramatically slower in the Finale (104 vs 64). Locke (92 vs 78), Revelli (98 vs 78), Schuller (90 vs 76) and Gielen (93 vs 80) also picked slower tempi. Ormandy (75 vs 89), Pastin (76 vs 87), and Mauceri (75 vs 88) selected a faster tempo.

The last section of the Finale (*Meno Mosso (Pesante)*, mm=72) is yet another, although brief, reprise of the theme. The conductors studied were relatively close to the marking, with some slightly slower and others a little faster. Two exceptions are noted. Both of Fennell's recordings showed a metronome marking of 82. Koussevitzky was very dramatic with a tempo of 55. Many of the conductors added a dramatic *ritardando* in the last few measures.

Other Observations

Little consistency was observed in placement of *accelerandos* or *ritardandos*. It was quite common to see a *ritardando* begin earlier than what is indicated in the score. For example, a number of the conductors started the *ritardando* indicated at m. 84 at m. 81 instead. The amount of slowing was also different. For example, the *ritardando e poco a poco* at mm. 209-212 varied considerably among the conductors; while all slowed, some reached a tempo slower than eighth note equal to 65 BPM.

Two sections feature a *fermata* at their conclusion. One is found at the end of variation VI (m. 189) and the other following the first section of the Finale (m. 226). There are no other such markings in the piece. A number of conductors insert at least a slight break at those two spots while other sections are elided: Begian (both recordings), Hirokami, Makoto, Parker, and Pastin. Some other breaks were observed in addition to the two cited above. A few conductors added a slight pause at the end of Variation III (m. 105): Corporon, George, Layendecker, Locke, and Thompson. Some added a break at the end of Variation V (m. 168): Corporon, Fennell-Tokyo, George, and Rumbelow. Foley and Reynish essentially connected all sections.

It appears that most conductors held the last note at a full quarter note length but factored in the slowing of the tempo in the penultimate measure. Revelli was one exception where the last note was quite short; Schuller's was fairly long.

Coda

A conductor's interpretation is guided by written and implied indications in the score,

performance traditions, and her/his general view of the piece. Certainly, interpretative freedoms that are deemed appropriate are framed by the conductor's overall philosophy. However, it would seem that conductors' "... 'interpretation'—or 'realization' must ultimately be derived directly and primarily from the source, arise out of the score, accumulate, as it were, *from and through* the score."²⁰

An examination of the data in this study raises the question of how much freedom does a conductor have in choosing tempi. In a letter to Fritz Reiner dated October 29, 1944, Schoenberg is quite critical of Koussevitzky's choice of tempo. "Some of the shortcomings of this performance derive directly from his disregard of my metronomical indications. Why he did this is unimaginable to me."²¹ It is quite obvious that the famous conductor did not follow Schoenberg's markings (see Table 2).

While Koussevitzky is perhaps the most obvious example, considerable variation of tempo is seen in a number of the recordings studied here (see Table 2). While duration does not tell a fully accurate story about tempo, the conductors examined in this study show a range in duration of 10:12 (Begian-Cass) to 14:11 (Markl). This seems rather significant for a piece that is essentially 11:00 in duration.²²

While adherence to the score seems to be a generally accepted opinion, the data reported in this study indicate that many well-known conductors do not actually follow this view in practice. That difference does not necessarily mean that a given interpretation is bad or good. It does, however, point out that the conductors examined in this study have decidedly different views of the piece. There also seems to be few solid performance traditions in interpreting this piece.

Endnotes

¹ William Berz, "The Art of Interpretation of Band Music, in *The Art of Interpretation of Band Music*, ed. by Mark J. Walker (Chicago: GIA Publications, Inc., 2013), p. 92.

² Erwin Stein, ed., *Arnold Schoenberg Letters*, trans. Eithne Wilkins and Ernst Kaiser (London: Faber and Faber, 1964), p. 222.

³ Daniel Galyen, "Arnold Schoenberg: An Examination of Correspondence Regarding the *Theme and Variations*, Op. 43a," *WASBE Journal* 17 (2010), p. 8.

⁴ Ibid., p.9. Also see Daniel Jenkins, ed., *Schoenberg's Program Notes and Musical Analyses*, vol. 5 of *Schoenberg in Words* (New York: Oxford University Press, 2016): 414. This idea is somewhat unclear as the letter by Edwin Franko Goldman establishing the evidence is vague. In the letter, Goldman asks Schoenberg to contribute a quotation for his book, *Band Betterment*.

⁵ Galyen, p. 9.

⁶ Ibid., p. 20.

⁷ Ibid., p. 22.

⁸ Stein, *Arnold Schoenberg Letters*, p. 221.

⁹ Jenkins, *Schoenberg's Program Notes and Musical Analyses*, pp. 417-418.

¹⁰ Anthony Reimer, "Comparing Recordings of Schuman's *George Washington Bridge*," *WASBE Journal*, 11 (2004), pp. 106-111.

¹¹ William Berz and Dominick J. Ferrara, IV, "A Comparative Analysis of Conductors' Tempo Selections in Recordings of Percy Grainger's *Lincolnshire Posy*," *Journal of Band Research* 41 no. 2 (Spring 2006), pp. 36-54.

¹² William Berz and Andrew Yozviak, "A Comparative Analysis of Three Recordings of the Symphony in B-Flat Conducted by Paul Hindemith," *Journal of Band Research* 47, no. 2 (Spring 2012), pp. 27-42.

¹³ Duane Allen Bierman, "Analysis of Performance Practice through Comparison of Multiple Recordings: A Proposed Methodology and Study Using Darius Milhaud's *Suite Francaise*," DMA diss., North Dakota State University, 2010.

¹⁴ William Berz, "Tempo Preferences in Conducting Holst's First Suite in E-Flat," *WASBE Journal* 22 (2015), pp. 81-92.

¹⁵ The opening theme is metrically displaced with emphasis placed on the downbeats of mm 2 and 4. The second half of this first phrase might then be viewed as beginning on the third beat of m 4. At the full recapitulation of the theme as it appears in the Finale (m 249), the phrasing is somewhat different with the primary arrival points in the first (m 249) and third (m 251) of this version of the theme. Also, there is more elision found in this statement. Readers might also notice the different placements of the bass drum and cymbal between the opening phrase and this statement in the Finale. They appear on mm 2 and 4 in the opening and mm 249 and 252 (first and third measures of the phrase) in the Finale.

¹⁶ Earl H. Bruning, Jr. A Survey and Handbook of Analysis for Conducting and Interpretation of Seven Works in the Standard Repertoire for Wind Band, DA diss., Ball State University, 1980, p. 298. This is based on an interview of Reynolds by the author that was conducted as part of the study, p. 343.

¹⁷ Bruning/Reynolds, p. 298.

¹⁸ The section comprising mm 261-268 was not sampled as a number of conductors began the *poco accel.* earlier than indicated. Because of this factor combined with the brevity of the section, the authors determined that results were therefore not reliable for this section.

¹⁹ Bruning/Reynolds, pp. 307, 349.

²⁰ Gunther Schuller, *The Compleat Conductor* (New York: Oxford University Press, 1997), p. 12.

²¹ Stein, *Arnold Schoenberg Letters*, p. 221.

²² It appears that Schoenberg estimated the duration to be 11 minutes. H. Robert Reynolds sent the authors a copy of a sketch of op. 43 (likely penned prior to the development of the orchestral revision since "a" is omitted from the opus number) that had been housed at the Arnold Schoenberg Institute Archives in Los Angeles. The second page of the sketch indicates that the work is 11 minutes in duration. This duration is further confirmed by an annotation on a seemingly earlier sketch housed at the Arnold Schoenberg Center in Vienna. http://archive.schoenberg.at/compositions/manuskripte.php?werke_id=231&id_quelle=642&image=MS47_1845.jpg&groesse=100&aktion=einzelbild&bild_id=0&rotation=0&negate=0&sharpen=0&lineal=0

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DAVID WALLIS REEVES AND JOHN PHILIP SOUSA'S INFLUENCE ON CHARLES IVES'S EARLY MARCHES FOR WIND BAND

Isaac Brinberg

After the American Civil War, thousands of bandsmen returned home to start their lives anew. Civilian ensembles flourished as towns furnished bandstands for an abundance of ceremonial, celebratory, and holiday events. George Edward Ives was one of many Union Army bandsmen who returned home from the war to form his own civilian ensembles—the bands his son Charles Ives remembered marching up and down Main Street of Danbury, Connecticut.¹

Bands and marches permeated Charles Ives's childhood. Several of his earliest boyhood compositions were marches, such as the *Schoolboy March in D and F, Op. 1* (1886), "Slow March" (1887), and *Holiday Quickstep* (1887), which Ives modeled on one of the most popular marches of that time—David Wallis Reeves's *Second Regiment Connecticut National Guard March* (1876). In his adolescence, Ives wrote two original marches for band, *March Intercollegiate* (1892) and *March in F and C with Omega Lambda Chi* (1896). Ives later incorporated march style and quotations of *Second Regiment Connecticut* as well as several John Philip Sousa marches—*Semper Fidelis* (1888), *The Washington Post March* (1889), and *The Liberty Bell March* (1893)—throughout his mature compositions, such as the *114 Songs*, piano marches, *Country Band March*, *Orchestral Set No. 1: Three Places in New England*, and the Fourth Symphony, among others. From boyhood on, marches and march style were tightly woven into Ives's musical fabric.

March Intercollegiate and *March in F and C with Omega Lambda Chi* are both representative of stylistic norms of their time, with Ives modeling on contemporaries such as Reeves and Sousa while showcasing his own musical personality. A connection between Ives and Reeves already exists through comparative analysis of *Holiday Quickstep* and *Second Regiment Connecticut* that illustrates this modeling relationship. However, little extant scholarship analyzes *March Intercollegiate* and *March in F and C with Omega Lambda Chi* or examines their connection with contemporaneous marches Ives used as models for these works.

Ives's early marches for band illustrate his assimilation of contemporaries' styles with injection of his own voice. Comparative analysis of *Holiday Quickstep* with *Second Regiment Connecticut*, *March Intercollegiate* with *Washington Post March*, and *March in F and C with Omega Lambda Chi* with *Liberty Bell March* demonstrates an evolution in how Ives modeled and borrowed formal structures, orchestration, and motivic gestures from Reeves and Sousa, evolving from primarily Reeves influence in *Holiday Quickstep*, a balance of Reeves and Sousa in *March Intercollegiate*, and primarily Sousa in *March in F and C*. Ives also used these Reeves and Sousa marches as sources for quotation in some of his mature works, signifying their continued impact on his compositions.

Ives and Reeves: *Holiday Quickstep* and *Second Regiment Connecticut*

Charles Ives and his father extolled *Second Regiment Connecticut* as their favorite march. Ives quoted fragments of the march in works such as *Yale-Princeton Football Game* (1899, rev. 1914-19), his Piano Trio (1911-1914), and *Decoration Day* (1913-1919).² He references the march directly in his notes to *Decoration Day*:

After the last grave is decorated, *Taps* sound out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and ‘we all march back to town’ to a Yankee stimulant—Reeves’s inspiring *Second Regiment* (sic) quickstep, though to many a soldier the somber thoughts of the day underlie the tunes of the band.³

Ives also referenced the work in his *Essays Before a Sonata*:

In the early morning of a Memorial Day, a boy is awakened by martial music—a village band is marching down the street, and as the strains of Reeves’ majestic *Second Regiment March* (sic) come nearer and nearer, he seems of a sudden translated—a moment of vivid power comes, a consciousness of material nobility, an exultant something gleaming with the possibilities of this life, an assurance that nothing is impossible, and that the whole world lies at his feet.⁴

In his *Memos*, Ives described the march being “as good a march as Sousa or Schubert ever wrote, if not better!”⁵ One day, according to Harmony Ives, a septuagenarian Ives and his close friend Carl Ruggles “in a burst of enthusiasm for Reeves’s *Second Connecticut March* (sic) began to shout the tune and march around the table.”⁶ Reeves’s march left a deep and lasting impression on Ives.

Reeves composed *Second Regiment Connecticut* during the summer of 1876 while the American Brass Band was attached with the Second Regiment of the Connecticut National Guard at their camp in Niantic, Connecticut.⁷ The work quickly became Reeves’s most famous march, with Patrick Gilmore programming the march during his 1878 European Tour.⁸ Reeves composed the work for a postbellum ensemble of woodwinds and brass with battery percussion. Later editions, such as John Bourgeois’s, filled out the orchestration with contemporary band instrumentation.⁹ Comparing the original and updated orchestrations reveals these differences, as shown in Table 1.

Table 1: Orchestration differences between original setting and modern edition of Reeves's Second Regiment Connecticut March¹⁰

<i>Original Orchestration</i>	<i>Modern Orchestration</i>
Piccolo in D-flat	Flute & Piccolo in C
Flute	Oboe
Oboe	Bassoon
E-flat Clarinet	E-flat Clarinet
Two B-flat Clarinets	Three B-flat Clarinets
E-flat Cornet	Bass Clarinet
Three B-flat Cornets	Two Alto Saxophone
A-flat Alto Horn	Tenor Saxophone
Three E-flat Alto Horns	Baritone Saxophone
Two Trombones	Solo & First Cornet
Third & Bass Trombone	Second & Third Cornet
Baritone Horn	Two Trumpets
Bass	Four Horns
Drums	Three Trombones
	Euphonium
	Tuba
	Drums

Second Regiment Connecticut March illustrates several key attributes and innovations in Reeves's march writing. The march has the following structure and key areas, featuring a modulation to the dominant for the Trio, Last Strain, and Coda.

Intro mm. 1-9	First Strain mm. 10-26	Second Strain mm. 27-43	Interlude mm. 44-56	Trio mm. 57-73	Last Strain mm. 74-90	Coda mm. 90-97
(F Major)			V/V Mod.	(C Major)		

Figure 1: Form diagram of *Second Regiment Connecticut March*¹¹

The structure of an Interlude before the Trio indicates Reeves's use of regimental march form, which were functional marches to accompany troop movement and ceremonies. In Reeves's case, the march accompanied the Second Regiment of the Connecticut National Guard during their summer camp.¹² Reeves showcases regimental march style through the prominent role of the drum and bugle corps, which served as signaling tools for military units of this time. During the Interlude and Coda, Reeves imitates bugle calls, signals, and drum roll-offs used in parades and ceremonies, as seen in Examples 1 and 2.

Brinberg



Example 1: Snare Drum roll-off in Interlude of *Second Regiment Connecticut March*, mm. 47-50
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Example 2: “Bugle corps” (Cornets and Trumpets) signal during Coda of *Second Regiment Connecticut March*, mm. 94-95 Copyright © 1880 W.H. Cundy. Public Domain.

Reeves uses the “bugle corps” in this march as part of a significant composition innovation—an independent third contrapuntal voice. Before Reeves, European-style military marches were often composed with a basic melody, accompaniment, and bass line texture.¹³ Though marches written prior to Reeves included moments of independent counterpoint, Reeves exploited independent voices in longer phrases and more frequently than his predecessors. As shown in Example 3, this third independent voice initiates small motivic interjections during moments of melodic stasis, such as in the tenor voice starting at measure 11. Reeves also writes an independent fanfare figure in the second and third cornets starting in measure 11 that foreshadows a fanfare in the Second Strain, as illustrated in Examples 4 and 5.



Example 3: Tenor voice interjection, *Second Regiment Connecticut March*, m. 11
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Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band



Example 4: “Fanfare” motive, Cornet II-III, *Second Regiment Connecticut March*, mm. 11-12
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Example 5: “Fanfare” motive reprise, *Second Regiment Connecticut March*, mm. 29-32
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The interjections and fanfares build to the Trio, where the trumpets state a long bugle call as illustrated in Example 6. This, along with the primary melodic material and the countermelodic material in the trombones, creates polyphonic complexity unusual for military marches of its time, and must have been exciting for a young and impressionable Ives.¹⁴



Example 6: Long Bugle Call in *Second Regiment Connecticut March*, mm. 57-64
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The background of *Holiday Quickstep* contextualizes the comparative analysis. As noted earlier, *Holiday Quickstep* was one of Charles Ives's earliest compositions and the first to have a public performance. The original instrumentation of *Holiday Quickstep* was for a small chamber ensemble of piccolo, two cornets, piano, and two violins.¹⁵ This instrumentation most likely stems from the theater orchestra that George Ives conducted at Taylor's Opera House. The work was premiered January 16, 1888 at Taylor's Opera House with Charles at the piano, his brother Moss playing piccolo, and his father both conducting the ensemble as well as playing one of the cornet parts.¹⁶ In *Holiday Quickstep*, Ives emulates a quick-step march through the use of 6/8 meter, “lilting” rhythmic figures, and straightforward accompaniment. These attributes stem from the utilitarian function of regimental marches as parade music. According to Elkus, “the lilting 6/8 of the jig [quick-step march] provided a natural accompaniment for the jounce of parading cavalry.”¹⁷

The relationship between *Holiday Quickstep* and *Second Regiment Connecticut March* is one Burkholder refers to as “Modeling with Quotation,” meaning that “modeling has a double influence in Ives' early compositions: as a stimulus for ‘quotations’ and other explicit references to existing pieces, and as a technique first for learning and imitating traditional styles and genres

and later for evoking them, whether in a nostalgic, celebratory, or satirical mood.”¹⁸ In *Holiday Quickstep*, Ives models stylistic attributes, melodic motives, and form from *Second Regiment Connecticut*, such as through use of regimental march form as shown in Figure 2.

Intro mm. 1-4	First Strain mm. 5-13	Second Strain mm. 14-37 (First Strain reprise) mm. 30-37	Interlude mm. 38-43	Trio mm. 44-59	Final Strain mm. 60-77
G Major		E Minor (G Major)		G Major	

Figure 2: Form diagram of *Holiday Quickstep*

Ives departs from Reeves’s model through a different key area relationship and adding a brief First Strain reprise after the Second Strain material, which promotes a sense of three-part structure within the first two strains. There are two examples of Ives modeling melodic ideas from *Second Regiment Connecticut*. In his Trio, Ives models a cornet melody from Reeves’s Trio, as shown by this comparative example from Burkholder.

The image displays a comparative musical score for two pieces. The top system, labeled 'Ives' and 'Vns & Picc.', shows measures 60 to 65. The bottom system, labeled 'Reeves' and 'Cornets', shows measures 55 to 65. Both systems are in 6/8 time and G major. The Ives score features a dynamic of *f* and a 'et simile' marking at measure 65. The Reeves score features a dynamic of *ff*. The scores are presented in a comparative format, with the Ives score above the Reeves score.

Example 7: Cornet melodic comparison between *Holiday Quickstep* and *Second Regiment Connecticut March*.¹⁹

J. Peter Burkholder. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. Copyright © 2004 Yale University Press. All Rights Reserved. Used by permission.

Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band

Ives also models the “bugle corps” signal calls from the Coda of *Second Regiment Connecticut* as his Introduction material in the cornet, as illustrated by Burkholder.

The image displays three staves of musical notation. The top staff, labeled 'Ives' and 'Cornet solo', begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a triplet of eighth notes. Above the staff, the text 'Ives' is on the left, 'Cornet solo' is above the first measure, and 'tutti (in octaves)' is above the final measure. The middle staff, labeled 'Reeves', starts at measure 86 and shows a similar melodic pattern with eighth notes. The bottom staff, labeled 'Reeves', starts at measure 90 and continues the pattern, ending with a double bar line.

Example 8: “Bugle corps” comparison between *Holiday Quickstep* and *Second Regiment Connecticut March*.²⁰

J. Peter Burkholder. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. Copyright © 2004 Yale University Press. All Rights Reserved. Used by permission.

George Ives later arranged *Holiday Quickstep* for one of his brass bands and performed the work in 1888 on Decoration Day. During that performance, the composer was nowhere to be found; even while the band, led by his father, came by Ives’s house playing *Holiday Quickstep*, Charles was found “nervously playing handball against the barn door, with his back to the parade.”²¹

Holiday Quickstep illustrates how Charles Ives’s absorbed and modeled the stylistic and structural conventions of Reeves’s *Second Regiment Connecticut March*. This modeling relationship as described by Burkholder is one Ives would carry forward through his musical development. Though Ives’s compositional interests turned towards liturgical music in his adolescence, he continued to remain interested in bands and marches while in Danbury.

Sousa and Ives: *The Washington Post* and *March Intercollegiate*

The Washington Post March was premiered June 15, 1889 on the Smithsonian grounds in Washington, D.C., and was well received by a distinguished audience that included dignitaries such as President Benjamin Harrison.²² The march soon became ubiquitous across the United States and was “often openly demanded when not scheduled for a program.”²³ In this march, Sousa utilized a newer two-step style, which was an emerging dance style of this era.

Washington Post March illustrates how Sousa built on Reeves’s innovations. As shown in Figure 3, Sousa alters Reeves’s march structure through expanding the length of each strain, removing the Interlude, and inserting a Break Strain before the Final Strain.

Intro mm. 1-8	First Strain mm. 8-24	Second Strain mm. 25-57	Trio mm. 57-88	Break Strain mm. 88-97	Final Strain mm. 97-112
F Major			B ^b Major		

Figure 3: Form diagram of *Washington Post March*²⁴

This expanded form and key structure (with a modulation to the subdominant at the Trio) became the formula for many of Sousa's subsequent marches, influencing his contemporaries and setting a precedent for the next generation of American march composers.

Sousa begins the Introduction with a monophonic chromatic line that emphasizes macro beat two in the 6/8 meter. This chromatic motion, along with an emphasized backbeat to alter the listener's perception of strong vs. weak beat, are important compositional features throughout the march, as illustrated in Example 9.



Example 9: Chromaticism and weak-beat emphasis, *Washington Post March*, mm. 9-13
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Sousa also uses an independent third contrapuntal voice like in *Second Regiment Connecticut March*, yet not as frequently as Reeves. In the Second Strain starting at measure 26, Sousa adds an ascending countermelodic motive in the tenor voice that "interrupts" moments of melodic stasis, a similar composition device used by Reeves in the First Strain of *Second Regiment Connecticut March* (see example 3 above). While Reeves uses a diatonic arpeggio for his "interrupting" motive, Sousa creates an ascending scalar motive, as illustrated in Example 10



Example 10: Ascending scalar "interruptions" in *Washington Post March*, mm. 28-33
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Sousa reduces the texture density in the Trio, returning to a three-part construction with a contrasting lyrical melody that highlights chromatic lower neighbor motion, see Example 11.

Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band

In the Break Strain, Sousa further develops the chromatic lower neighbor motion through monophonic statements that alternate in “hocket” counterpoint between upper and lower tessitura instrument consorts, as shown in Example 12.

Example 11: Melody with chromatic neighbor motion in *Washington Post March*, mm. 58-61
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Example 12: Hocket exchanges of chromatic motion in *Washington Post March*, mm. 89-91
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In the Final Strain starting at measure 98, Sousa introduces a full countermelody in the tenor voices, the same independent third voice structure Reeves used in the Trio of *Second Regiment Connecticut March* (see Example 6 above).

Sousa built on Reeves's march style through restructuring form, expanding phrase length, removing the Interlude, and adding a Break Strain. Sousa used the third-voice "interruption" counterpoint in similar ways as Reeves, though more sparingly in this march. *Washington Post March* balances innovation of form, orchestration, style, and counterpoint with traditions of the genre.

Charles Ives was almost 18 years old when the Danbury Band, led by his father George, premiered *March Intercollegiate* at the Danbury Fair Grounds in October, 1892.²⁵ The march was Ives's first composition for "full military band" which, according to Elkus, typically included "parts for piccolo, flutes, oboes, bassoons, and clarinets (E-flat, B-flat, alto and bass) and, by the 1890s, saxophones."²⁶ Several versions of the work have slight differences in orchestration, as illustrated in Table 2.

Table 2: Orchestration differences between versions of March Intercollegiate²⁷

Charles Ives MARCH INTERCOLLEGIATE. Edited by Keith Brion

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TABLE OF INSTRUMENTATIONS			
Version 1	Version 2	Version 3	Version 4
D [♯] Piccolo	D [♯] Piccolo	D [♯] Piccolo	Piccolo [in C] *Flute *Oboe *Bassoons E [♭] Clarinet
E [♭] Clarinet	E [♭] Clarinet [indicated as "col Piccolo"]	E [♭] Clarinet	
B [♭] Clarinet I	1st B [♭] Clarinet	1st B [♭] Clarinet	1st B [♭] Clarinet
B [♭] Clarinet II	2nd B [♭] Clarinet [some div.]	2nd B [♭] Clarinet [some div.]	2nd & 3rd B [♭] Clarinets
			*E [♭] Alto Clarinet *B [♭] Bass Clarinet *B [♭] Contrabass Clarinet (also optional part for E [♭] Contra Alto Clarinet) *1st & 2nd E [♭] Alto Saxophones B [♭] Tenor Saxophone (div.)
		B [♭] Tenor Saxophone [some div.]	B [♭] Tenor Saxophone (div.)
E [♭] Cornet	E [♭] Cornet [incomplete]	E [♭] Cornet	*E [♭] Baritone Saxophone E [♭] Cornet (also *optional part in B [♭])
1st B [♭] Cornet	1st Solo B [♭] Cornet	Solo B [♭] Cornet } 1st B [♭] Cornet }	Solo & 1st B [♭] Cornets
2nd B [♭] Cornet	2nd & 3rd B [♭] Cornets	2nd & 3rd B [♭] Cornets	2nd & 3rd B [♭] Cornets
Alto I in E [♭]	1st Alto in E [♭]	1st or Solo E [♭] Alto	1st & 2nd Horns in F
Altos 2 & 3 in E [♭]	2nd & 3rd Altos in E [♭]	2nd & 3rd E [♭] Alto	3rd & 4th Horns in F
1st & 2nd Trombones	[1st & 2nd] Trombones	1st & 2nd Trombones	1st & 2nd Trombones
Bass Trombone	Bass Trombone	Bass Trombone	3rd Trombone
Baritone	Baritone	Baritone	Baritone (♩ and ♪)
Basses	Basses (E [♭] Tuba)	Basses	Basses [with *added div.]
			*String Bass
Drums [incomplete]	Drums	Drums	Drums S.D. & B.D.

*part added to present edition.

Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band

In Version 2, which the Danbury Band premiered, there are no double reed, low woodwind, and saxophone parts, which may reflect the instrumentation of the Danbury Band at that time. In Version 3, published by Pepper & Co. in 1896 and performed at President McKinley's Inauguration in 1897, Ives added a tenor saxophone part and restructured the cornet and alto horn parts. Version 4 (1973) illustrates Keith Brion's modern symphonic band orchestration through a full complement of woodwinds, parts for horns in F rather than alto horns, and an added string bass part. The examples below come from Version 4 and reflect Ives's composition through the lens of modern instrumentation.

March Intercollegiate demonstrates Ives's blend of Reevesian march form and counterpoint with Sousa's chromatic neighbor motive and tessitura hocket exchange from *Washington Post March*. Ives structures *March Intercollegiate* similarly to *Holiday Quickstep*, as shown in Figure 4. As noted by Elkus, Ives's strains follow Sousa's longer phrase structure.²⁸

Intro mm. 1-4	First Strain mm. 5-21	Second Strain mm. 22-53	Interlude mm. 54-69	Trio mm. 70-85	Last Strain mm. 86-102
C Major			V/IV	A ^b Major	

Figure 4: Form diagram of *March Intercollegiate*²⁹

There are repeat markings between the Interlude and end of the Last Strain, and after the second time through this section, there is a *da capo* with a *fine* at the end of the Second Strain. The repeat of the Interlude, Trio, and Last Strain is comparable to the repeat of the Break and Final Strains in *Washington Post March*, while the use of *da capo* hearkens back to regimental march style used in works such as *Second Regiment Connecticut*.

Ives departs from typical march key structure in *March Intercollegiate*. In the Interlude section, Ives prepares the listener for an expected modulation to F Major (IV) through arpeggiated C-major triads that build to a climax of *tutti* octave C in mm. 68-69. Ives subverts this expectation with a modulation to A-flat major (bVI) via the common tone C—a modulation that departs from established norms and perhaps stems from Ives's culture of experimentation.

In the Introduction to *March Intercollegiate*, Ives writes chromatic neighbor tone motion similar to that found throughout *Washington Post March*—even using the same rhythmic figure as found in Sousa's Break Strain (see Example 12). Example 13 illustrates one of Ives's chromatic neighbor-tone motion motives.

The image shows a musical score for four instruments: Trombone, Bass Trombone, Baritone (B.C.), and Tuba. Each instrument has a staff in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The music features a chromatic neighbor motion pattern. The Trombone part starts with a forte (ff) dynamic. The Bass Trombone, Baritone (B.C.), and Tuba parts also start with a forte (ff) dynamic. The music is characterized by a series of eighth notes and quarter notes, with a chromatic neighbor motion pattern. The score is divided into two measures, with a repeat sign at the end of the second measure.

Example 13: Chromatic neighbor motion in *March Intercollegiate*, mm. 3-4
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In the First Strain, Ives uses this chromatic figure in the tenor voice during moments of melodic stasis, a similar approach to Reeves and Sousa's use of "interjections." The tenor voice also carries countermelodic material, adding contrapuntal interest. Example 14 compares the melodic alto saxophone line with the countermelodic tenor saxophone.

The image shows a musical score for two instruments: Alto Saxophone and Tenor Saxophone. Both instruments have a staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The Alto Saxophone part is marked with a mezzo-piano (mp) dynamic and a "sub." (sustained) marking. The Tenor Saxophone part is marked with a forte (f) dynamic and a "sub." (sustained) marking. The music features a melodic line in the Alto Saxophone and a countermelodic line in the Tenor Saxophone. The score is divided into two measures, with a repeat sign at the end of the second measure.

Example 14: Melodic and countermelodic material in *March Intercollegiate*, mm. 5-8
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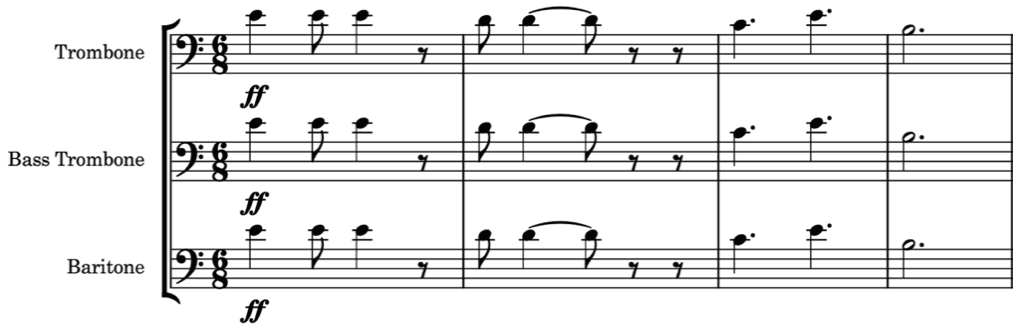
Ives references *Second Regiment Connecticut* in a similar manner as in *Holiday Quickstep*. One motive Ives uses in the First Strain of *March Intercollegiate* bears close resemblance to a motive in *Holiday Quickstep* (see Example 7); ascending diatonic motion with grace notes (see Example 15). This may be homage to Reeves's *Second Regiment Connecticut*.

Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band



Example 15: Reeves-esque motive in *March Intercollegiate*, mm. 11-12, Solo Cornet
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Ives introduces the primary musical borrowing of this work in the Second Strain, the popular tune “Annie Lisle.” The tune was written in 1857 by H.S. Thompson and was first adopted as a collegiate *Alma Mater* by Cornell around 1870, titled “Far above Cayuga’s Waters.”³⁰ Many other universities would adopt the tune “Annie Lisle” for their *Alma Mater*, though notably Yale did not. Ives sets this tune in the tenor voice at a *ff* dynamic, recalling the trombone countermelody setting in the Trio of *Second Regiment Connecticut*.³¹ As illustrated by Example 16, Ives’s setting of “Annie Lisle” features some moments of rhythmic alteration that create a “tripping” effect, subverting the listener’s expectation of rhythmic consistency.



Example 16: “Tripping” rhythm of “Annie Lisle,” mm. 38-39, Low Brass
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The Interlude in *March Intercollegiate* imitates the Break Strain of *Washington Post March* through use of hocket exchanges between groups of low and high tessitura instruments, creating a musical “argument.” Ives starts the Interlude with a two-bar motive that utilizes the descending chromatic neighbor motive, as shown in Example 17.

Soprano Cornet

Cornet in Bb 1

Cornet in Bb 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Example 17: Ives's hocket during the Interlude of *March Intercollegiate*, mm. 54-59

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Towards the end of the Interlude, Ives uses the last four notes of the two-bar motive in hocket, leading to rapid exchanges between the contrasting instrument groups. This fosters musical drama, which emphasizes the harmonic function of the Interlude as a “standing on the dominant” of F Major (IV), the archetypical march modulation. The harmonic drama of Ives's Interlude parallels Reeves's Interlude in *Second Regiment Connecticut March*, where an extended drum solo between applied V/V arpeggios enhances harmonic drama and prepares the modulation to the Trio. Ives's Interlude blends orchestration ideas from Sousa and Reeves with a modulation to a distantly related key that subverts the listener's expectation.

Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band

Ives creates contrast in the Trio through reduced texture, lighter orchestration, and new melodic material. Like Sousa, Ives uses the lower neighbor chromatic motion as a thread through each strain, as illustrated in Example 18 with new melodic material. This material is repeated in the Final Strain starting at measure 86, which features *tutti* orchestration and Reevesian countermelodic writing in the tenor voice.

The image shows a musical score for two saxophones. The top staff is for the Alto Saxophone and the bottom staff is for the Tenor Saxophone. Both staves are in 3/4 time and have a key signature of one flat (B-flat). The Alto Saxophone part begins with a treble clef and a key signature change to one flat. The Tenor Saxophone part begins with a bass clef and a key signature change to one flat. Both parts feature a melodic line with chromaticism, specifically a lower neighbor chromatic motion. The Alto Saxophone part is marked 'p sub.' and the Tenor Saxophone part is marked 'mp sub.'.

Example 18: Trio material with chromaticism in *March Intercollegiate*, mm. 70-74

Charles Ives MARCH INTERCOLLEGIATE. Edited by Keith Brion

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At the end of the Last Strain, Ives writes *da capo al Fine*, which, according to Elkus, had become obsolete because of Sousa's expanded march form.³² Ives's *da capo* stems from older march forms such as regimental marches. The last notes of the Final Strain in measure 102 are an A-flat and C dyad that emphasizes the A-flat major tonic. When taking the *da capo*, most voices move up chromatically to an A natural (since the first half of the march is in C Major), creating a sudden upward shift. Perhaps Ives structured the Trio modulation this way knowing the dramatic effect of this half-step motion when taking the *da capo*.

March Intercollegiate illuminates the intersection of Reeves and Sousa in Ives's march writing. Ives draws from Reeves and builds on *Holiday Quickstep* through form, prominent countermelodic writing, a brief motivic reference, and use of *da capo* form. Comparative analysis with *Washington Post March* shows Sousa's influence through prevalence of the lower neighbor-tone motive, expanded phrase structure, similarities in "interjection" motives, and use of hocket exchanges between contrasting orchestration groups. Through availability of the score to *Washington Post* and its popularity at the beginning of the 1890s, it is possible Ives used *Washington Post March* as a model for *March Intercollegiate* in a similar manner he used *Second Regiment Connecticut March* as a model for *Holiday Quickstep*.

Sousa and Ives II: *Liberty Bell March* and *March in F and C*

In the same year of the World's Columbian Exposition in Chicago, Sousa began to form his own professional band. The concept of the "New Marine Band" started in late 1892 when Sousa left the United States Marine Band and by 1893, he had his professional ensemble. Sousa continued to compose during this transition period between ensembles. One of these works was an operetta (a genre Sousa explored and admired since his youth) composed by request of comedian Francis Wilson.³³ Sousa and Wilson could not agree on payment and they scrapped the project, leaving Sousa with unused material at his fingertips.

The idea for *Liberty Bell March* reportedly came from two sources. One was from watching a patriotic spectacle at the Columbian Exposition in Chicago which utilized a large painting of the Liberty Bell as a backdrop, supposedly prompting his band manager to suggest to Sousa that *The Liberty Bell* would be a good title for a march.³⁴ By coincidence the next day, Sousa received news that his son had marched in his first parade in Philadelphia, honoring the return of the Liberty Bell from a viewing tour.³⁵ This prompted Sousa to recycle a march from his scrapped operetta and title it *The Liberty Bell March*.

The Liberty Bell March, a 6/8 meter two-step style work, is archetypical of Sousa's march style. Like *Washington Post March*, *The Liberty Bell* follows Sousa's "new" march form through using long phrase structures for each strain, a Trio that modulates to the subdominant, and a repeat of the Break and Final Strains, as illustrated in Figure 5.

Intro mm. 1-4	First Strain mm. 5-20	Second Strain mm. 21-37	Trio mm. 39-70	Break Strain mm. 70-94	Final Strain mm. 94-126
F Major			B ^b Major		

Figure 5: Form diagram of *The Liberty Bell March*³⁶

The Liberty Bell has less complex counterpoint and fewer independent voices than *Washington Post*. However, Sousa continues to utilize "interruption" counterpoint motives in moments of melodic stasis, shown in Example 19 during the First Strain of the march.

Example 19: Use of "interruption" motive in *The Liberty Bell*, mm. 11-12
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Besides the scalar passage above, Sousa does not broadly utilize third-voice counterpoint in this march. The texture in each strain is a simple three-part melody, accompaniment, and bass-line structure. In the Break Strain, Sousa again uses hocket exchange of motives between different tessituras of instruments—pitting the "highs" against the "lows" like in the Break Strain of *Washington Post*, as shown in Example 20.

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The musical score is arranged in nine staves. The top four staves are for woodwinds: Eb Cor., Solo Bb Cor., 1st Bb Cor., and 2nd & 3rd Bb Cors. The next three staves are for brass: 1st & 2nd Hrns., 3rd & 4th Hrns., and Bar. The bottom two staves are for low brass: 1st & 2nd Trbns. and Tuba. The music is in 2/4 time and features a hocket pattern where different instruments play short, overlapping notes. The key signature has one flat (Bb).

Example 20: Hocket exchanges in the Break Strain of *The Liberty Bell*, mm. 79-82
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The Liberty Bell is a prime illustration of Sousa’s maturing march style through form, longer phrase structure in each strain, relatively simple three-part texture, and infrequent use of “interruption” motives or an independent contrapuntal third voice.

At the same time Sousa’s New Marine Band gained national recognition through tours, Charles Ives completed his first tour outside of New England and transitioned from boyhood to young adulthood with his entrance into Yale. With changes to Ives’s education came changes in his social life and awareness of Yale’s social ladder. At that time, students achieved social status at Yale through acceptance to the myriad of junior fraternal societies and, if fortunate, admittance to one of the coveted senior “secret societies.” It was in this social structure that Ives composed *March in F and C with Omega Lambda Chi* during his early years at Yale (between 1895-96). James Sinclair writes the following about this march, highlighting the social function and purpose of the work:

The borrowed tune is associated with a late 19th-century Yale event tradition, “the Omega Lambda Chi,” which commemorated the freshman societies abolished by the faculty in 1880. On this occasion sophomores, juniors, and seniors marched by classes around the college cheering the buildings. Then they went to the narrow space between Dwight and Alumni Halls and, in what came to be known as the Pass of Thermopylae, the freshmen ran the gauntlet between the massed upperclassmen. With luck, the new men emerged not too badly bruised . . . Ives would have arranged his march for use in the May 1896 event, toward the close of his sophomore year.³⁷

This piece is similar to *March Intercollegiate* in two important ways: use of “full military band” instrumentation and musical borrowing of a familiar collegiate tune. Ives uses a similar orchestration as Version 2 of *March Intercollegiate*, with small changes to the clarinet and trombone parts. As illustrated by *Second Regiment Connecticut* and *March Intercollegiate*, modern editions of these marches update orchestration to fit modern band instrumentation, and illustrated in Table 5.

Table 5: Orchestration differences in Ives’s and Brion’s edition of March in F and C³⁸

<i>Original Orchestration</i>	<i>Modern Orchestration</i>
D-flat Piccolo	C Piccolo
Two Clarinets	Two Flutes
Solo B-flat/E-flat Cornet	Two Oboes
Three B-flat Cornets	Two Bassoons
Solo E-flat Alto Horn	E-flat Clarinet
Three E-flat Alto Horns	Three B-flat Clarinets
Two Trombones	E-Flat Alto Clarinet
Baritone	Bass Clarinet
E-flat Tuba	B-flat Contrabass Clarinet
Drums	Soprano Saxophone
	Two Alto Saxophones
	Tenor Saxophone
	Baritone Saxophone
	E-flat Soprano Cornet
	Three B-flat Cornets
	Four Horns
	Three Trombones
	Euphonium
	Tuba
	String Bass
	Piano
	Timpani
	Percussion

Reeves and Sousa's Influence on Charles Ives's Early Marches for Wind Band

March in F and C illustrates Ives's progression from using Reevesian form in *March Intercollegiate* to using Sousa's form. As shown in Figure 6, *March in F and C* follows many of Sousa's conventions from *Washington Post* and *The Liberty Bell*: extended phrase structures and direct modulation from the Second Strain into the Trio. Ives perhaps nods to *Second Regiment Connecticut* through allusion to regimental march structure with the absence of a Break Strain.

Intro mm. 1-8	First Strain mm. 9-25	Second Strain mm. 26-58	Trio mm. 59-74	Final Strain mm. 75-90
F Major			C Major	

Figure 6: Form diagram for *March in F and C*

Ives borrows the tune “Omega Lambda Chi” as the melodic material for the First Strain of the march. The tune is derived from the sea shanty “Sailing, sailing, over the bounding main,” which was published in 1880.³⁹ That same year, Yale had banned freshman fraternal societies from campus. In honor of those banned freshman societies, the upperclassmen at Yale created the pseudo-fraternity “Omega Lambda Chi” for freshmen, in which the ritual initiation was the above-mentioned running of the “gauntlet,” a practice that was later banned from Yale in 1900.⁴⁰ Ives's march was written and performed as musical accompaniment to this ritual.

Elkus writes about stylistic connections between *The Liberty Bell* and *March in F and C*:

Omega Lambda Chi owes much to *Liberty Bell*. The whole march moves along with the same easy kind of 6/8 nautical swagger just right for the air “Omega Lambda Chi”... which comprises the first strain of sixteen measures. The second and third strains which follow are each constructed on Sousa's broad thirty-two-measure plan, and each are closely akin to the trio tune of *Liberty Bell*, the second with its even upward climb and bouncy arrival, and the third (the trio) with its calmer descent being *Liberty Bell*'s essential inversion. The ‘double sailor's knot’ toward the middle of the trio is tied as Sousa tied them: to cinch an importance half-cadence only to hurl it forward to the return of the tune, rather than merely to decorate an already obvious close. Since the trio of *Omega Lambda Chi* has no other material but its single thirty-two measure (repeated) strain in the key of the dominant, this march thus assumes the breadth of Sousa's extensions but retains the proportion of the older quicksteps.⁴¹

Elkus makes broad stylistic comparisons between the two marches yet focuses on how Ives models *March in F and C* on *The Liberty Bell* through phrase construction, form, and motivic parallels. One of these parallels notably is in melodic material and phrasing between the Second Strain of *March in F and C* and the Trio of *The Liberty Bell*. In *March in F and C*, Sousa's influence of formal structure, motives, and orchestration outweighs Reeves's influence, contrasting with the balanced influences of Reeves and Sousa in *March Intercollegiate* and the

heavily Reevesian *Holiday Quickstep*. Like in *March Intercollegiate*, Ives adds his own voice in *March in F and C* through “tripping” rhythms in the borrowed tune that subvert the listener’s expectations. Ives’s march style evolves between these three early marches as the balance of influence shifts progressively from Reeves to Sousa, as well as in combination with Ives’s emerging voice.

Quotation and Memory: Sousa in Ives’s Later Works

Ives quotes *Washington Post March* and *Liberty Bell March* in his later works. In *Central Park in the Dark* (1906), Ives quotes the beginning of the First Strain of *Washington Post March* (mm. 8-14) in measure 103 of the piano II part.⁴² According to Ives, this quote helps depict a street band partaking in “the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night.”⁴³ Ives quotes the Introduction of *Washington Post* in mm. 56-59 of the second movement (Comedy) of the Fourth Symphony (1910-1925), specifically in the low brass parts.⁴⁴ This quotation occurs at two different rhythmic augmentations and like *Central Park in the Dark*, in a moment of cacophony. Ives drew on the form of *The Liberty Bell* for *The Circus Band* (1894) from the *114 Songs*. He specifically quotes the clarinet Trio melody from *The Liberty Bell* in measure 27 of the piano in the second movement (*Putnam’s Camp*) of *Orchestra Set No. 1: Three Places in New England* (1911-1921), again as part of a cacophonous tapestry of quotations.⁴⁵ In addition to *Washington Post* and *Liberty Bell*, Ives quotes *Semper Fidelis* in *Putnam’s Camp* and *Country Band March* (1905).⁴⁶ Ives’s quotations of Sousa in his mature compositions illustrate the importance of these marches to his musical memory beyond his early marches. This quotation relationship with Sousa mirrors his quotations of *Second Regiment Connecticut* and other childhood tunes in his later works, highlighting their significance to Ives.

Ives’s Role in the American Band Tradition

The three early marches of Charles Ives—*Holiday Quickstep*, *March Intercollegiate*, and *March in F and C with Omega Lambda Chi*—demonstrate how he modeled on Reeves and Sousa, integrating various styles, forms, and techniques of both composers with his own voice. *Holiday Quickstep* is primarily rooted in Reevesian style. *March Intercollegiate* shows a balanced intersection between the influences of Reeves, Sousa, and Ives’s personal voice. The balance tips towards Sousa in *March in F and C*, with Ives’s own voice growing stronger.

As illustrated through the preceding comparative analyses, Ives was cognizant of compositional styles and trends by leading march composers of his time. Ives’s marches stand on their own merit and are worthy of continued exploration and performance, especially with the approaching sesquicentennial of his birth in 2024.

Ives was not destined to become central to American wind bands. As noted by Feder:

While he [Charles] clearly identified with George, there is no evidence that he ever saw himself as a village bandmaster, and it is unlikely that George would have encouraged him in that direction. Aside from the drums and probably some passing knowledge of trumpet, Charlie did not favor band instruments. In his own way and even at this early point, Charlie strongly identified with George but was finding directions of his own and moving toward autonomy.⁴⁷

Charles Ives was destined for a different path, and that autonomy led to him—in following an idiom derived from his personal hero Henry David Thoreau—to march to the beat of a different drummer. Connecting Ives's early marches to compositional models and understanding how he integrated these models with his own ideas reframes the narrative of these works and illustrates how his march style evolved during his youth. Quotations of *Second Regiment Connecticut*, *Washington Post*, and *The Liberty Bell* in Ives's mature compositions shows the continued importance of these marches to him throughout his life; a connection that started with listening to his father's bands and something his father loved—the march.

ENDNOTES

¹Philip Sunderland (1871-1972), an architect in Danbury, remembered George Ives's band during his childhood: "George Ives was the bandleader. He was the organizer of it and led the band with his cornet...He used to march right up by here. They'd be going one way with the band, with another band going the other way 'round the park here, and the two would clash—that interested him very much, but people in Danbury didn't think it was very interesting to see the two bands blending and playing different tunes. They didn't take George Ives very seriously. He was only the bandleader." See Vivian Perlis, *Charles Ives Remembered* (New Haven: Yale University Press, 1974), 16.

²J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 15.

³Jonathan Elkus, *Charles Ives and the American Band Tradition: A Centennial Tribute* (Exeter, UK: University of Exeter, 1974), 28.

⁴Charles Ives, *Essays Before a Sonata* (New York: The Knickerbocker Press, 1920), 36-37.

⁵Charles Ives, *Memos* ed. John Kirkpatrick (New York: W.W. Norton & Company, Inc., 1972), 102.

⁶*Ibid.*, 280.

⁷David Chesebrough, "The Marches of David Wallis Reeves: Performance Editions of Three Marches Dedicated to Connecticut Organizations" (Diss., University of Connecticut, 2005), 55.

⁸*Ibid.*, 56.

⁹*Ibid.*, 56.

¹⁰This table uses the John Bourgeois edition (2001) published by Wingert-Jones Music. The musical examples use the W.H Cundy edition.

¹¹NB: Reeves's included a *Da Capo* to allow for needed repeats during a parade, with a *Fine* at the end of the Second Strain. This was common in regimental marches written for military units, since the works were performed for military parades and ceremonies.

¹²Chesebrough, "The Marches of David Wallis Reeves," 55.

¹³*Ibid.*, 58.

¹⁴According to one account of a performance of *Second Connecticut Regiment* by Herbert L. Clarke's band, the trombones would "stand up, come up front, and blast the liver-lights out of that repeated strain in the Trio." See Chesebrough, "The Marches of David Wallis Reeves," 57.

¹⁵James Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven: Yale University Press, 1999), 120.

¹⁶Stuart Feder, *Charles Ives, "My Father's Song"* (New Haven: Yale University Press, 1992), 95.

¹⁷Jonathan Elkus, "Defining the Sousa March: Its Formal and Stylistic Constants," *American Music Research Center Journal* 15 (2005), 41.

¹⁸Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, 13.

¹⁹*Ibid.*, 13.

²⁰*Ibid.*, 13.

²¹Feder, *Charles Ives, "My Father's Song,"* 95.

²²John Philip Sousa, *The Washington Post March*, United States Marine Band, Public Domain, 1889 rev. 2016.

²³*Ibid.*

²⁴NB: there is a written out repeat of the break and final strains starting in m. 112 that is not included in figure 3.

²⁵Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, 162.

²⁶Elkus, *Charles Ives and the American Band Tradition*, 15.

²⁷Charles Ives, *March Intercollegiate: Two-Step for Band* ed. Keith Brion (Hackensack, NJ: Joseph Boonin, Inc., 1973), 5.

²⁸*Ibid.*, 26.

²⁹NB: The Last Strain concludes with a *da capo* and continues until a *fine* at the end of the Second Strain, a feature in *Second Connecticut Regiment March*.

³⁰Elkus, *Charles Ives and the American Band Tradition*, 25.

³¹Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, 222.

³²Elkus, *Charles Ives and the American Band Tradition*, 20.

³³John Philip Sousa, *The Liberty Bell March*, United States Marine Band, Public Domain, 1893 rev. 2016.

³⁴*Ibid.*

³⁵*Ibid.*

³⁶NB: Sousa includes a repeat of the Break and Final Strains in this march.

³⁷Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, 162.

³⁸Charles Ives, *March in F and C Omega Lambda Chi* ed. Keith Brion (New York, NY: G. Schirmer, Inc., 1974), 2.

³⁹Dave Lewis, "Omega Lambda Chi," The Wind Repertory Project, accessed April 30, 2020, https://www.windrep.org/Omega_Lambda_Chi

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⁴⁰Ibid.

⁴¹Elkus, *Charles Ives and the American Band Tradition*, 26-27.

⁴²Clayton W. Henderson, *The Charles Ives Tunebook*, 2nd ed. (Bloomington, Indiana: Indiana University Press, 2008), 117.

⁴³James M. Keller, program notes, "New York Philharmonic, *Central Park in the Dark*." (David Geffen Hall, March 21, 2019). Accessed December 26, 2020. <https://archives.nyphil.org/index.php/artifact/2b497f71-591c-4ab7-8adf-65e77bd9f546-0.1/fullview#page/1/mode/2up>

⁴⁴Henderson, *The Charles Ives Tunebook*, 117.

⁴⁵Ibid., 103.

⁴⁶Ibid., 14, 66.

⁴⁷Feder, *Charles Ives*, "My Father's Song," 91.

FACTORS INFLUENCING HIGH SCHOOL MARCHING BAND DIRECTORS' CAREER DECISIONS: THE ROLE OF PROFESSIONAL RESPECT AND SUPPORT

Joseph Carver, Tiger Robison and Joshua A. Russell

Introduction

Issues surrounding career choice, teacher attrition, and retainment are salient topics in the research literature due perhaps to their often negative effects on the profession and student learning (Bernhard, 2007; Boyd et al., 2011; Guarino et al., 2006). Education stakeholders address these issues with varying degrees of urgency in attempts to alleviate current or eminent teacher shortages and related problems (Marvel, et al., 2006; Sutchter, et al., 2016). In music education, researchers have examined teachers' career paths (Hancock, 2008; Robison & Russell, 2021, 2022; Russell, 2008, 2012; Scheib, 2004) and have made these issues a priority in the Society for Music Teacher Education (SMTE). Music educators occupy a unique space in PK–12 education in which they may affect hundreds or thousands of students each year and often for several years of students' lives. Such job position structures and the professional attention to these issues underscore the magnitude of music teacher attrition and career paths.

In studying attrition and career issues, researchers have gained a relatively detailed profile of in-service music educators. Music educators are more likely to teach in multiple buildings within a school district than their colleagues (Gardner, 2010) and have reported feelings of isolation (McLain, 2005; Robison, 2017; Sindberg & Lipscomb, 2005). Music educators have cited student success, parental involvement, and administrative support as essential contributors to their job satisfaction (e.g., Heston et al., 1996). Conversely, music educators have reported lower levels of job satisfaction when they perceive disrespectful student behavior (Lander et al., 2008), inadequate administrative support (Krueger, 2000), or underutilization of their skills (Scheib, 2004).

Marching bands in American high schools are often a part of a band program, however they often function differently than other aspects of the band program due to their co-curricular or extra-curricular nature and their association with school athletics. Upon examining research about secondary band programs, we have found a limited amount of research specifically germane to marching band programs. According to some current researchers in this line of inquiry, marching band should be studied as a stand alone activity and not part of other band or performing arts research: "Studies in which marching band is included as a construct with other performing arts activities serve to dilute the impact of this experience" (Dagaz, 2010).

Marching band continues to be a growing topic in the research community. Those who have conducted studies on marching bands have established several subcategories in

their studies. Much of the existent marching band studies are about college marching bands including motivations to join (Alosi, 2012; Cumberledge, 2020), the benefits of college marching band (Cumberledge, 2017), time usage among college band students (Cumberledge, 2015), perceptions of the transition from high school to college marching band (Cumberledge & Acklin, 2019), the marching band as a recruiter for a university (Madsen et al., 2007), hazing in college marching bands (Silveira & Hudson, 2015), and retention efforts (Young, 2001). There also exists a number of marching band studies related to contests and competitions. For example, Payne (1997) completed a review of research on band competition which included detailed arguments for and against such competitions as found by researchers in music education and related fields. Researchers have also investigated students, directors, and parents' perception of marching band competition (Burnsed et al., 1983; Rogers, 1982), topics related to competition results (Dawes, 1989; Groulx, 2010; Hermawan, 2012; Mulcahy, 2017; Rickles, 2008), and competition participation (Sullivan, 2003). Researchers have also investigated marching band and its relationship to music teacher education (Richards, 2012; Williamson, 2009), and in a most recent study, Kelly (2019) investigated students' perceptions of the differences between concert band and marching band and found that students associated social qualities more with marching band and musical qualities with concert band. These findings are consistent with other research on the social and musical benefits of high school marching band participation (Carver, 2019). Research related to Marching Band Director (MBD) turnover and its relationship to marching band participation showed that as the amount of band teacher turnover increases, participation in marching band decreases (Kloss, 2012). After tracking band teacher turnover in a southwestern state over a period of four years, the most consistent levels of student participation were found in schools with no band teacher turnover (Kloss, 2012). The work-life balance of directors of competitive marching bands has also been examined (Shaw, 2014). Shaw (2014) suggested that MBDs are in control of their own work-life balance but the demands of this type of job can add strain to one's personal life.

There is a very limited amount of research specific to MBDs as a subset of the high school band director population, but it is reasonable to assume that a high percentage of MBDs are also secondary (non-marching) band directors, in which case some information in research literature pertaining to high school band directors could be relevant to the current study. Researchers have found the demographic characteristics of American secondary band directors to include a high percentage of men (Goodstein, 1987; Howe, 2009; Nimmo, 1989). This, however, is being heavily addressed in the current climate of the band directing profession. Recent publications on gender and band programs (Bovin, 2019; Morgan, 2020; Sears, 2010) have helped establish a new line of research that will aid the effort to know more about the profession and its progress on diversity.

Marching band directors often have multiple teaching and administration duties that lie outside of the regularly scheduled school day (Nimmo, 1989; Scheib, 2004). These duties could include attendance at school activities, sporting events, program fundraisers, and band festivals and/or competitions. Nimmo (1989) recommended that directors should be compensated for these extra duties in the form of a supplemental contract much like what is granted to athletic

coaches. In that study, Nimmo (1989) studied factors of MBD attrition, and concluded that the out-of-school time commitments of marching band programs led to less available time to spend with family. The athletic commitments and the lack of proper compensation were also all contributing factors in directors' decision to leave the profession. However, this research is over 30 years old at present, which underscores a need for updated information about MBDs' careers. Scheib (2004) presented similar themes of high school band directors feeling overworked and having a difficult time balancing family life while in season.

There exists an established research agenda dating to 2008 in which researchers have employed discriminant analyses such as the ones in the current study. Russell (2008) surveyed 304 string teachers regarding their career plans within one year and within five years, the majority of whom planned to remain at their schools the following year, while only half planned to be teaching at their same schools in five years. In a national sample of 321 secondary music teachers, Russell (2012) found almost half of 45.7% of participants intended to leave their position within 5 years, but most intended to stay in their positions the following year. Those participants who intended to stay in their current positions cited higher levels of "Satisfaction with their professional environment as well as student and psychological issues" (p. 74). Participants who planned to leave their positions taught a greater number of minority and special needs students than those who planned to stay. Using an identical analysis with a larger national sample, Robison & Russell (2022) found teacher mentoring programs and the percentage of students who were racial minorities to be most responsible for long term teacher attrition. In an identical analysis with participants in one rural state, issues of teaching load, non-instructional duties, and levels of faculty influence in their schools were the most predictive variables for attrition (Robison & Russell, 2021).

We found no published studies about MBDs' projected career plans, which indicates a need for an initial examination of their trajectories. Marching band directors often teach in a different context than other music educators (Nimmo, 1989). It is necessary to examine how the extra time and duties generally associated with these positions impacts the career plans of the MBDs. This sub-population of educators is often one of the most visible figures in a school. Their work is on display many times a year for the community at both school and civic functions. It is reasonable to assume that the many community members in America form at least part of their perceptions of school music programs by what they see and hear at highly-attended events such as football games. Given MBDs' highly visible roles and their effects on student learning and community perception about music, the need to know their career plans and any reasons for their potential attrition remains paramount.

The purpose of this study was to examine factors that may influence the projected career plans of music teachers who identified as high school marching band directors for their membership in the National Association for Music Education (NAfME). Based on previous research (Luekens, et al., 2004; Robison & Russell, 2021, 2022; Russell, 2008, 2012), we wished to identify characteristics of projected marching director "stayers" (people who indicate they will

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stay in their positions), “movers” (people who indicate they will stay in the profession but teach elsewhere), and “leavers” (those who intend to leave the profession). As a secondary purpose, we wished to identify what roles marching band directors may take outside of PK–12 programs to examine their possible effects on intended career paths. More specifically, we sought to answer four research questions:

1. What are the demographic data for in-service marching band directors?
2. What are participants' reported levels of career commitment and future career decisions?
3. What are the underlying structures (dimensionality) of marching band directors' roles?
4. What impact, if any, do these structures as well as other school context issues and individual difference variables have on marching band directors' career plans?

Method

Instrument

The current iteration of the *Music Educators Career Questionnaire* (MECQ) is identical to that used in previous studies examining the career plans of string music educators (Robison & Russell, 2021, 2022; Russell, 2008, 2012). In each of these studies, the authors found that the subscales had high internal consistency (e.g., Cronbach's $\alpha = .67 - .88$). Items were based on previously published research exploring teacher career decisions including attrition and migration (e.g. Hagedorn, 2000; Scafidi et al., 2007; Shoho & Martin, 1999). The questionnaire consisted of nine general sections including job satisfaction, student issues, psychological issues, subject importance, music education philosophy, job market, teacher quality, teacher demographics, and projected career plans. The majority of items employed Likert-type scales, while many of the demographic and career plan items were open ended or ipsative. Historically, researchers have found that teacher career intentions are reliable predictors of actual career plans (Vandenberg & Barnes-Nelson, 1999).

Participants

Survey participants were highly representative of the target population with respect to the limited amount of demographic data available about MBDs. Participants' self-reported gender in the current study was usually male (71%) with 29% identifying as female and no participants reporting other genders. Hancock (2008) found 61% of music teachers were females, but when focusing on the population of high school band directors, researchers from 2001 found 24.7% of high school band directors were female and in 2015 that percentage was 20.5% (Yoder, 2015). The vast majority (97%) of participants in this study were white, and on average 41.3 ($SD = 11$) years of age (43 was the national average from the 2003–2004 Schools and Staffing Survey conducted by the NCES) or older with an average of 17.5 ($SD = 10.6$) years of

teaching experience. The average age of MBDs in the available literature was 39.2 years of age (Goodstein, 1987).

Procedures

We surveyed in-service music educators who identified their primary role as being a MBD in their membership form to the National Association for Music Education (NAfME). We sent a link to our questionnaire via the NAfME organization. The email was sent to 6,013 current MBDs. Through NAfME, two emails were sent within two weeks of each other; the original invitation and a reminder. Of these emails, 2,027 recipients opened the original invitation and 1,883 recipients opened the reminder from NAfME. At the end of the survey process, we had received completed and usable questionnaires from 274 MBDs in the United States (6% response rate, 5.8% margin of error at 95% confidence, see Moore & McCabe, 1999, p. 443). Despite the relatively poor response rate, the small margin of error given the population and sample sizes as well as the similarities between participants' demographics (Borg & Tuten, 2016) in this study and similar populations in other studies, gives us the confidence to move forward with our analyses. Moreover, Fowler (2013) claimed that response rate and error are not significant problems in purposive samples.

Results

Descriptive Statistics

A national, detailed profile of MBDs is available after observing the descriptive statistics in this study. Most participants (69.2%) indicated their primary school level as high school with 12.2% and 16.3% reporting a middle school or mixel level position, respectively. The vast majority (96.2%) teach in public schools and nearly all directors (97.3%) teach band as their primary genre. The vast majority of participants (78.1%) identified their race as white/caucasion, which is slightly more racially diverse than reported demographics of other music educators (Robison and Russell, 2022). The average number of years teaching was 17.5 ($SD = 10.6$) with 61.6% reported having completed a mentoring or induction program when they began teaching. About half (50.2%) taught in suburban schools with a small number (11.8%) who taught in urban settings. Participants taught an average of 280.6 students ($SD = 352.2$) and the average class size was 37.8 ($SD = 23.7$). Directors also reported their marital status in which 72.6% were married, 21.7% were single, and 5.3% reported being divorced. Regarding the number of children directors had, 44.5% reported having no children, 12.2% had one child, and 37.6% reported having two or three children.

Regarding qualifications, participants were nearly all certified to teach music in their state (98.5%) and 92.4% reported having over a 3.0 GPA in their undergraduate studies. Participants were almost exactly split in their highest degree achievement between Bachelors and Masters degrees, with a small number (4.8%) of participants holding doctoral degrees. Directors' self

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reported ensemble ratings suggest that the sample included a large percentage of high achieving bands. On a scale of I to IV with I being the highest rated, the average ensemble ratings at festivals or contests were 55.4% reporting a I and 35.3% reporting a II. Participants were almost split in their experiences being recognized for their teaching with 58.6% having received a teaching award and 41.4% not reporting so. Directors reported yearly student attrition and it appeared 74.7% of directors lost 0-20% of their students with only 7.7% who reported losing 50% or more of their students annually. Participants usually reported being satisfied (60.7%) or very satisfied (18.4%) with their non-instructional duties and 79.9% did not teach a course outside of music. Similarly, participants were satisfied (59.2%) or very satisfied (24.3%) with their teaching load, and satisfied (50%) or very satisfied (40.4%) with their teaching assignment. One half of participants reported feeling satisfied (50.0%) and just over one quarter dissatisfied (26.5) with the level of faculty influence on decision making in their schools. Similarly, one half of participants were satisfied (50%) or very satisfied (34.2%) with the level of autonomy afforded to teachers in their school. A vast majority of participants reported feeling satisfied (58.1%) or very satisfied (21.7%) with the opportunities to collaborate with other faculty members.

Respondents answered questions pertaining to student discipline, student motivation, and student achievement. Results were split levels of satisfaction and dissatisfaction. For student discipline, participants felt more satisfied (50.7%) than dissatisfied (23.9%) with 20.2% feeling very satisfied. Similarly, the level of student motivation at the participant's schools was split between 49.6% for satisfied and 33.8% for dissatisfied. A larger percentage of participants were satisfied (51.1%) versus dissatisfied (29%) with student quality or achievement at their school. Directors reported teaching an average of 28.8 ($SD = 26$) racial minority students and an average of 14.1 ($SD = 10$) students who have special needs.

Respondents reported high levels of satisfaction with their administrators, their communities, and the parents in their communities. Forty-three percent of participants were satisfied, and 33.1% were very satisfied with the level of administrative support. Directors reported being satisfied (48.2%) with the level of community support at their school, and 29.8% were very satisfied. The majority reported being satisfied (55.1%) or very satisfied (35.7%) with the relationships with colleagues in their school. The relationships with administration were slightly lower than with those of other stakeholders, but participants were still satisfied (46%) and very satisfied (37.5%) with them. Similarly, results for the relationships with parents in which participants were usually satisfied (51.8%), or very satisfied (32.7%).

Participants were clear about their commitment to being a music teacher and their perceived effectiveness as a teacher. Seventy percent of directors reported being very committed to their job with 26.10% reported being committed. Nearly all directors rated themselves as effective (54%) or very effective (38.6%) in their positions. These results make sense given a high percentage of participants who found their job enjoyable (39%) or very enjoyable (51.1%). Curiously, the job satisfaction results were relatively high despite directors reporting being somewhat frustrated (60.3%) and frustrated (17.6%). Notably however, 14% of participants

reported being not frustrated. A contributing factor to these frustrations may be the levels of isolation which participants feel at their school. More specifically, 44.5% of directors reported feeling somewhat isolated, 21.7% reported not feeling isolated, and 16.2% of educators felt very isolated. Although these data seem to have a negative connotation, it is possible that directors were answering this question based on physical locations and not a state of mind. Band directors are often in an area of the building that is not centered around high student or teacher traffic areas. Participants were asked to give their perception of themselves as a musician versus a teacher. Fifty-four percent of participants reported feeling equal in these two categories and 41.2% reported considering themselves mostly a teacher and somewhat a musician.

Participants also answered questions designed to measure satisfaction with teacher recognition and how they believed their job impacted their home life. Over half (54.8%) of the directors were satisfied with the level of recognition they received for their work, but 29.4% reporting being dissatisfied. For the feelings on home life, over half (56.3%) reported feeling that their job negatively impacts their home life from time to time. Another 31.6% believed their job often negatively impacts their home life.

MBDs rated the extent to which they felt their administrators and parents valued music education in the school curriculum. About 38% of participants believed their administration thought music education was somewhat important to the overall curriculum while 34.5% of participants selected “important.” Participants answered a similar question regarding how important music education is to the curriculum from the parent perspective and produced similar results. Forty-five percent of participants believed that parents thought music education was somewhat important, while another 32.6% believed parents thought it was important to the overall curriculum. Similar results were produced for how directors felt about how important music education was to the students and other faculty, in which 42.8% of participants believed that the students thought music was somewhat important, while 33.7% felt it was important. Almost half (49.6%) of directors believed that other faculty viewed music education as somewhat important, while 26.1% felt that faculty viewed it as important to the overall curriculum.

Participants reported their level of satisfaction with local, state, and federal mandates that dictated policy in their classrooms with mixed results. Fifty-one percent of participants reported feeling satisfied while 40.2% reported being dissatisfied with such mandates. Participants also provided thoughts on the broader impact of the benefits of music as a subject and over half (56.4%) of them strongly agreed that music was an important subject because of its effects on society as a whole. Similarly, 49.2% of directors strongly agreed that music is an important subject because of its beneficial effects on the musical development of students, and another 36.4% selected “agree” to this statement. About one third (34.8%) of participants believed that music is an important subject because of its beneficial effects on learning in other academic areas. An overwhelming majority (72%) of participants felt that music is an important subject because of its beneficial effects on social and emotional development of students. These results

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are similar to data found in the literature regarding marching band participation and Social Emotional Learning (SEL) (Carver, 2019). Similarly, 70.8% of participants strongly agree that music is an important subject because of its inherent value to students. Most participants believed that their educational philosophy was somewhat similar (46.2%) or similar (31.4%) to that of their administration.

Participants answered questions pertaining to student learning outcomes and reported that it was very important (54.9%) and important (39%) that students were able to play a musical instrument. Similarly, participants believed that it was very important (62.1%) or important (32.6%) that students were able to read standard musical notation. Directors believed that listening and analyzing music was slightly less important with 46.2% of participants reporting that it was important and 36% felt it was very important. Half of the participants believed that evaluating music performances was important (50.8%) while 38.6% felt it was very important. Directors valued the importance of connecting music learning to history and culture but the results were not definitive. Forty-five percent of participants believed that such connections were important and another 31.1% felt it was very important, but it is also noteworthy that 22.3% felt it was only somewhat important. Participants placed less importance on composition and improvisation. Fifty-three percent of participants believed that this student outcome was only somewhat important, while 33.7% believed it was important. The lower percentages on the topics of history and culture, and composition and improvisation are consistent with results shown in the literature (Carver, 2019). It should be noted that while directors reported their feelings on the importance of the previously mentioned topics, it does not mean that they include these teachings in their marching bands specifically.

Participants provided data regarding career opportunities, both within education and elsewhere. Almost half of participants (42.4%) of participants were dissatisfied with opportunities to find a higher paying job outside of education while 38.3% were satisfied with the same opportunities. Regarding opportunities to advance within the education profession, participants were again split along similar lines with 47.7% reported being satisfied and 34.8% dissatisfied. Lastly, directors provided thoughts on their professional plans for the future. The majority of participants (71.6%) indicated that they were going to remain a music teacher at the same school for next year. Interestingly, when asked to provide professional plans for the next five years, the percentage of teachers staying in their position dropped to 43.9%. Directors indicated that they plan to retire (15.5%) or remain a music teacher in a different district (12.1%).

Table 1

Cross Tabulations of Results from Questions Regarding Satisfaction

How Satisfied Are You With...	Mean	SD
Your teaching assignment?	2.29	.68
Your relationships with colleagues in your school?	2.25	.65
Your relationship with the administration in your school?	2.17	.80
The level of autonomy afforded to teachers in your school?	2.17	.72
Your relationship with parents in your community?	2.15	.72
The level of community support at your school?	2.05	.78
Your teaching load?	2.05	.70
The level of administrative support at your school?	2.02	.89
The opportunities for collaboration with other faculty members?	1.98	.72
Your non-instructional duties?	1.93	.72
Student discipline in your school?	1.86	.79
Student quality or achievement at your school?	1.81	.74
The level of faculty influence on decisions made in your school?	1.75	.81
The recognition you receive for your work?	1.65	.74
Student motivation at your school?	1.61	.76
Opportunities to advance within education?	1.50	.78
The local, state, and federal mandates that dictate policy in your classroom?	1.46	.66
Local opportunities to find a higher paying job outside of education?	1.30	.77

Note: 1 = very dissatisfied, 2 = dissatisfied, 3 = satisfied, 4 = very satisfied

Data Reduction

We employed factor analysis to organize, conceptualize, or and reduce our empirical data into coherent structures or variates (Meyers et al., 2006). We employed exploratory factor analysis (principal axis factoring with promax rotation) to assess the dimensionality of MBDs' professional satisfaction in relation to established theories, and to determine the reliability and construct validity of our measure. A 5 factor solution based on Eigenvalues greater than 1.0 with minimal correlation was employed and most logical while accounting for 40% of the variance. Eigenvalues in this analysis ranged from 7.51 (Factor 1) to 1.60 (Factor 5). This rotation required 10 iterations to converge. The factor structure is very clear and interpretable; the majority of loadings exceed .40 and only 1 cross-loading exceeded .30 (see Table 2). We established adequacy using the Kaiser-Meyer-Olkin measure (.82) and met the assumption of sphericity as evidenced in the Bartlett Test of Sphericity ($\chi^2 = 3750.59, p < .001$).

The Professional Respect and Support (Factor 1) encompasses issues related to administrative support and teacher autonomy. The Community Involvement and Support (Factor 2) includes the items about music's importance to community stakeholders and their

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subsequent support. The Student Music Making (Factor 3) comprises the six items about the importance of making and appreciating music. The Job Satisfaction and Approach (Factor 4) involves items about teaching commitment, effectiveness, and duties. Finally, the Broader Impacts of Music (Factor 5) comprises participants' views of the benefits of music making. Inter-factor correlations, each of which are directional relationships, ranged from .04 (Factors 1 and 5) to .51 (Factors 2 and 4) with a median correlation coefficient of $|.26|$. Subscale scores (responses averaged across items associated with each factor) yielded strong reliability coefficients (Cronbach's $\alpha = .72$ to $.87$), which are acceptable for exploratory research involving psychological constructs (Nunnally, 1978).

Table 2

Factor Analysis: Pattern Matrix

Variable (Extraction Communalities)	Factor (% Variance Explained)				
	1 (19.85)	2 (8.31)	3 (5.21)	4 (4.10)	5 (2.88)
Administrator support (.698)	.917				
Relations with administrators (.379)	.914				
Faculty influence on school decisions (.261)	.698				
Teacher autonomy (.677)	.664				
Importance of music to administration (.350)	.610				
Similar philosophy to administration (.539)	.606				
Student discipline (.661)	.436				
Collaboration opportunities (.594)	.411				
Relations with colleagues (.320)	.313				
Importance of music to parents (.531)		.883			
Importance of music to students (.352)		.878			
Student motivation (.435)		.468			
Importance of music to faculty (.553)		.444			
Relations with parents (.082)		.425			
Student achievement (.296)		.396			
Community support (.274)		.358			
Students listen to music (.666)			.845		
Students evaluate music (.450)			.675		
Students connect music to history and culture (.355)			.554		
Students improvise and compose music (.298)			.547		
Students read and notate music (.361)			.477		
Students play musical instruments (.437)			.476		
Opportunities to advance outside of education (.422)					
Enjoy music teaching (.299)				.662	
Commitment to teaching (.329)				.591	
Effectiveness as a teacher (.319)				.493	
Teaching assignment (.474)				.420	
Teaching load (.474)				.404	
Non-instructional duties (.310)				.374	
Opportunities to advance in education (.454)				.310	
Benefits social and emotional development (.394)					.768
Benefits society as a whole (.283)					.750
Benefits learning in other areas (.138)					.642
Benefits musical development (.198)					.379
Benefits of inherent value (.454)					

Note: Extraction Method: Principal Component Analysis. Rotation Method: Promax with Kaiser Normalization

Impact of Latent Variables on Short and Long-term Career Plans

Model Development

In order to examine the ability of marching band directors' perceptions and other variables to understand future career plans, we conducted two MANCOVA analyses. Prior to conducting the analyses, we set the criteria that variables included in each analysis must have normal distribution, be a logical predictor of the grouping variable, and have a significant relationship with the grouping variable (Huberty & Olejnik, 2006). The dependent variables included in the analysis were those derived from the factor analysis. We included all five variables as given their logical groupings and high internal consistency. In order to build each model (one year projection, and five year projection), bivariate analyses were conducted (see Table 3).

Table 3

Bivariate Analyses for Model Building

	Year One		Year Five	
	Statistic	<i>p</i>	Statistic	<i>p</i>
Interactions with Administrators (Factor 1)	<i>F</i> = 214.98	.000	<i>F</i> = 12.80	.000
Benefits of Music (Factor 2)	<i>F</i> = 7.48	.001	<i>F</i> = 5.20	.006
Structural Student Issues (Factor 3)	<i>F</i> = .711	.492	<i>F</i> = .019	.981
Curricular Importance of Music (Factor 4)	<i>F</i> = 9.14	.000	<i>F</i> = .11.91	.000
Musical Activities (Factor 5)	<i>F</i> = 1.82	.165	<i>F</i> = .234	.791

Note: Items in bold are included in the subsequent corresponding analyses. The findings in this table are not meant to be interpreted and are used simply for the model building process

One Year Career Plans

We conducted a Multivariate Analysis of Covariance (MANCOVA) to examine if differences existed between the marching band directors who indicated a short-term career plan as either a stayer, mover, or leaver and the four factors found to be related to career plans. We used the latent variables found in data reduction and model development as dependent variables and the projected career plan as the single independent variable. We used the scaled item of the number of years of teaching as a covariate to better understand the impact of longevity in the

field on intended career plans. In this analysis the number of years teaching was evaluated at 17.5 years across groups. Unfortunately, we violated the assumption of equality of covariance as indicated by the Box's M test (Box's $M = 28.88$, $p = .006$). Therefore, we employed Pillai's trace in the omnibus test rather than Wilks's lambda as it is a more conservative test and often considered the most robust (Russell, 2018). We found that the omnibus test was significant (Pillai's trace = .152, $F = 7.07$, $p < .001$, partial $\eta_p^2 = .08$). We established equal variance of the dependent variables across all groups via Levene's test of equality of error variance ($p = .08$, .78, .40 respectively). We found significant differences between groups regarding Factor 1 (Interactions with Administrators) ($F = 17.48$, $p < .001$, $\eta_p^2 = .20$), Factor 2 (Benefits of Music) ($F = 10.48$, $p < .001$, partial $\eta_p^2 = .08$), and Factor 4 (Curricular Importance of Music) ($F = 13.38$, $p < .001$, $\eta_p^2 = .09$).

Through an examination of the pairwise comparisons with estimated marginal means **EMM*, which are means that have been adjusted for another variable, in this case the number of years teaching as the covariate) and with Bonferroni adjustments for multiple comparisons, we found that stayers ($EMM = 2.01$, $SE = .04$) had a more favorable experience with Factor 1 (Interactions with Administrators) than movers ($EMM = 1.70$, $SE = .11$) or leavers ($EMM = 1.55$, $SE = .07$). We found no difference between movers and leavers regarding experiences with Factor 1. Similarly, we found that stayers ($EMM = 1.78$, $SE = .04$) had more positive experiences with Factor 2 (Benefits of Music) (than movers ($EMM = 1.48$, $SE = .11$) or leavers ($EMM = 1.47$, $SE = .07$)). As might be expected, we found that, in regards to Factor 4 (Curricular Importance of Music), stayers ($EMM = 2.23$, $SE = .03$), again, had more positive experiences than movers ($EMM = 2.03$, $SE = .08$) or leavers ($EMM = 1.94$, $SE = .06$). No difference existed between movers and leavers for any factor.

Five Year Career Plans

To examine the more long-term career plans of participants, we conducted a similar MANCOVA using the same dependent variables and covariate. As the independent variable, we used the grouping of participants' career plans in five years. As with the previous analysis, the data violated the Box's M test (Box $M = 29.94$, $p = .004$). Therefore, we continued to employ Pillai's trace in the omnibus test rather than Wilks's lambda. We found that the omnibus test was significant (Pillai's trace = .161, $F = 7.52$, $p < .001$, $\eta_p^2 = .08$). We established equal variance of the dependent variable across all groups via Levene's test of equality of error variance ($p = .06$, .79, .06 respectively). We found significant differences between groups regarding Factor 1 ($F = 15.34$, $p < .001$, $\eta_p^2 = .11$), Factor 2 ($F = 9.63$, $p < .001$, $\eta_p^2 = .13$), and Factor 4 ($F = 18.44$, $p < .001$, $\eta_p^2 = .13$).

Through an examination of the pairwise comparisons (with Bonferroni adjustments for multiple comparisons), we found that those who planned to stay in their position in five years had a more positive experience ($EMM = 2.10$, $SE = .05$) with Factor 1 than both movers ($EMM = 1.74$, $SE = .08$) and leavers ($EMM = 1.73$, $SE = .05$). We found no difference between movers

and leavers. Similarly, stayers ($EMM = 1.85, SE = .05$) had a more positive view regarding Factor 2 than both movers ($EMM = 1.62, SE = .08$) and leavers ($EMM = 1.56, SE = .05$), while no difference existed between movers and leavers. Finally, stayers ($EMM = 2.32, SE = .04$) were more likely to have a positive view of Factor 4 than movers ($EMM = 2.06, SE = .06$) and leavers ($EMM = 2.02, SE = .04$), while no difference existed between movers and leavers.

Impact of School Contexts on Career Plans

To examine any impact of school context variables on the projected *short-term* career plans of marching band directors, we conducted a series of bivariate analyses. Due to the number of analyses, we set an a priori alpha of .01 to mitigate Type I error rather than employing a Bonferroni correction (which can result in a loss of statistical power and inflate Type II errors). We originally found that one school context variable was significantly associated with participants' projected career plans: the number of students with atypical learning needs ($F = 3.14, p < .045$). However, due to the more conservative alpha, we interpret that no school context variables, including number of racial minority students, school setting, or participation in a mentorship program impacted marching band directors' short term career plans.

Neither the number of minority students ($F = .77, p < .46$) nor number of students with atypical learning needs ($F = 1.06, p < .35$) impacted participants' *long-term* career plans. Similarly, the school setting did not impact marching band directors' career plans ($\chi^2 = 5.87, p = .053$). We did find however, that participation in a mentorship program influenced participants' career decisions ($\chi^2 = 9.46, p = .009$). Participants who underwent a mentoring program were more likely to report plans on staying in their current position than either movers or leavers.

Impact of Individual Difference Variables on Career Plans

In order to examine any impact of individual difference variables on the projected career plans of MBDs, we conducted a series of bivariate analyses. As with the previous set of analyses, we set an a priori alpha of .01 to mitigate Type I error. We examined the impact of the number of children participants had as well as whether or not participants had received an award or recognition for their teaching via chi-square analyses and found no statistically significant associations between these variables and short- or long-term career plans.

Discussion

The purpose of this study was to examine factors that may influence the projected career plans of music teachers who identified as high school marching band directors for their membership in the National Association for Music Education (NAfME). Limitations to this study included a relatively small sample size, its data collection period in September of 2020 so directors may have different views of their positions at different times of the year, and a national sample in a sub-discipline in which stark regional differences exist. We found that the

vast majority of marching band directors intended to stay in their current positions in the short and long terms. Factors which impacted their decision to stay in their positions in the short term (one-year) and the long term (five-year) included feeling higher levels of professional respect from administration and colleagues (Factor 1), feeling supported by the community in which they teach (Factor 2), and job satisfaction and support (Factor 4). MBDs who had more favorable experiences with these factors tended to plan to stay in their positions, and those with less favorable experiences with those same factors tended to plan on moving positions in the long term. These findings corroborate other research on music teacher turnover (Robison & Russell, 2021, 2022) and in previous MBD literature (Hamann, 1987; Nimmo, 1989).

The role that community support and professional respect (Factors 1 and 2) played in MBDs career decisions was important. We interpret these findings as evidence that MBDs feel a strong need to be trusted and valued by their administration and community to supervise their programs the way in which they have been prepared, and to do so with the appropriate backing of administrators and the community at large given the highly visible nature of marching bands in the community (i.e., performing at school sporting events, town parades, and festivals) in which they are often described as a source of pride for the community. Perceived deficits in either of those factors may lead MBDs to search for other positions. One means to bridge gaps between MBDs' desire for programmatic control and the needs and wants of a community may be through more robust communication in which the desired outcomes and practices in a marching band program are discussed at the hiring stage (for both the band director and administrators) and supported by ongoing and earnest discourse among all parties.

Logically, MBDs who were more satisfied in their job (Factor 4) were more likely to stay in their position in the short term and the long term. Music education researchers have consistently found that teachers who are satisfied with their work are more likely to remain in their current position (e.g., Robison & Russell, 2021, 2022; Russell, 2008, 2012). A positive aspect of this finding is that much of job satisfaction can be improved based on the actions of the MBDs themselves. For example, MBDs can work to improve their instructional skills, which will assist them in creating a classroom in which students better succeed. This can enhance their overall job satisfaction as outlined in the factor analysis. Some aspects of this factor, however, are out of the control of the MBD, but might be improved with the ongoing discourse with administration as cited above. This could improve their non-instructional duties, teaching loads, and the like. However, the other side of that argument is that MBDs may be required to take on a more realistic view of the role of a MBD in a public school so that the expectations of the job and the realities of the job are less at odds. This could come from teacher preparation programs as well as internships. Not all positions are equally resourced (e.g., money for staff, show writers, etc.) and may require different expectations for a new MBD.

Curiously, we found no difference between any factors that influence short term and long term career decisions among MBDs, which indicates that the factors themselves are significant, not the cumulative effect of the factors over time. It is also interesting to note that no difference

existed between those who chose to move positions or leave the profession. This suggests that the factors that are most likely to inform MBDs' career decisions are long-lasting and that little nuance exists in their thinking between trying to find a different position that better meets their expectations and leaving the profession completely.

Implications for Practice

We interpret our findings as evidence of the importance of administrative support, which has implications for practice for MBDs, their administrators, and music teacher educators who teach preservice MBDs. If MBDs are fortunate to have choices in their employment opportunities, we believe they should carefully consider the role and culture of their potential administration and community, and perhaps come to clear, *written* understandings of roles before entering a position. In turn, administrators should have a clear idea of what MBDs do and what necessitates support (e.g., student discipline, fundraising, or scheduling issues) in ways that differ from a typical classroom teacher. To prepare MBDs for these dialogs, music teacher educators should endeavor to bring to their university courses experienced MBDs with records of success (preferably in a multitude of settings and school economic realities) with their administrators or at least records of advocacy in the face of perceived unfavorable administrations. The measure(s) of "success" between MBD and administrators are open to interpretation, but benchmarks such as extended periods of mutually comfortable partnerships are logical starting points.

Based on these findings, we believe that there is a clear need for community involvement with the marching band and MBDs in particular. Although different communities may have different levels of inherent support for marching bands (as student/family demographics musical desires, and preferred modes of musical instruction change, see Pendergast & Robinson, 2020), some steps may be taken to bridge such gaps should all parties wish to do so. Administrators could prioritize this relationship from the onset of searching for and hiring a MBD. They might consider including marching band students, parents, and perhaps community members as a part of the interview team along with the academic faculty and administration. These steps may serve both stakeholders. It may show the applicant that the community aspect of the MBD job is important to the community, and it could give community members a voice in the process (e.g., possible assurances that applicants will uphold their positive and supportive program traditions).

Given the role of instructional duties in the satisfaction and subsequent career decisions of MBDs, we posit that connecting the marching band duties to regular *in-school* music teaching duties may be a positive step forward towards connecting and valuing band curricula and the expected role(s) of the MBD. Nonetheless, it should be noted that fostering a partnership between a marching band and its community involves a significant amount of the director's time outside of the school day. Compensation in the form of a supplemental contract is a fair way to show that the individual's time is valued by the school district. Failing to properly compensate directors for their time outside of the school day has been shown to lead to higher levels of band director attrition (Nimmo, 1989; Scheib, 2004), which aligns with Factor 1 in our current

study. There is also a need to adequately prepare future marching band directors for the reality of community involvement in these positions. Methods classes at the university level should include preparation and information on parents booster organizations and community involvement efforts. Although some argue that booster organizations can further exacerbate socio-economic disparity issues among music programs (Elpus & Grise, 2019), they can also play an integral role in providing different opportunities for marching band students if employed thoughtfully.

Finally, we suggest that preservice educators who have an interest in teaching marching band should seek out opportunities to observe marching band programs during their teacher preparation. Additionally, they should seek out a breadth of marching band programs that have different cultural norms, marching styles, and funding support in order to get a more realistic view of how different marching band programs can be successful and musical despite such differences, if the director is socially and culturally sustaining and supportive. Moreover, doing so will help educate future teachers about the time commitments and non-instructional duties that are involved in being a successful marching band director, in the hopes of mitigating future and unwanted marching band director migration and attrition.

Implications for Future Research

Based on these findings, we have several suggestions for future researchers interested in better understanding MBDs and their career paths. First, we believe that our national sample is representative of the greater population based on the limited amount of literature about MBDs, however any national sample in a country as pluralistic as the United States may obscure regional differences. A logical next step in our research would be smaller, regional studies to parse out these national factors in ways that would reveal any differences among MBDs among the NAfME regions. In doing so, future researchers may be able to account for macro and micro cultures that may affect MBDs' job satisfaction and career plans. Second, based on the importance of administrative support, we see a need for more studies to help better define the role of administrators in marching band programs as perceived by MBDs, the greater community including students, and the administrators themselves so that all stakeholders may agree upon norms. Third, based on the importance of community support in our findings, we see a need for a better definition of that term as perceived by all stakeholders and we offer some questions here that may serve as the basis of future research questions. What does it mean to be supported by your community as a MBD? Do examples of support include holding fundraisers, adequate press coverage, advocacy in the face of budget cuts, attendance at performances, or combinations therein? If so, what would help MBDs identify and prioritize such means of support?

Marching bands are often performance centerpieces and highly visible ensembles within the community of many public school music programs. As such, the role of the marching band director and their knowledge, skills, and dispositions are integral to a positive experience for students and the community alike. One way to foster such positive experiences is to help ensure that marching band directors have some form of career longevity so that knowledge, skills and dispositions are connected to contextualized experience. Better understanding why marching

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band directors migrate between positions or leave the profession writ large may help combat unwanted teacher attrition, which would lead to better experiences for students and improved preparation for future educators who have the opportunity to learn from these more experienced marching band directors.

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