

Marching Band Amplification & Electronics Survey 2017

This survey is intended to focus on the use of electronic devices and techniques in adjudicated high school marching band events. Solicited respondents are members of the "band community": directors, studio teachers, performers, educators, volunteers, spectators, etc. - people whose experience in band goes beyond the football field.

This survey is the first step in a study devoted to the recent and rapid implementation of electrically-driven sound reinforcement and synthetic sound-sources, specifically in the North American competitive high school band community. Please note that the project is not directed toward the competitive drum corps activity, primarily due to the tangential relationship of that community to the primarily scholastic objectives of school band programs.

The project is being supervised by Dr. Joseph Allison of the Eastern Kentucky University School of Music. The intent of this initial phase, "Community Survey" is to establish the level and depth of understanding of "band centric" individuals as applied to this highly-specific area of high school marching band competitions. The survey should take approximately ten (10) minutes, and questions that do not apply to respondents may be omitted without issue.

Subsequent events in this project include:

- An analysis of this Community Survey of "band centric" populations for purpose of addressing "gaps" in the understanding of contemporary trends, including
- Essays and articles examining current uses of A&E from a technical standpoint
- Articles and presentations discussing the implementation of A&E methods from a pedagogical standpoint
- Essays and presentations examining A&E from a philosophical perspective
- Materials examining A&E from a financial point-of-view

A&E Task-Force Consortium:

The following organizations are both endorsing and participating in the administration of this project:

- Marching Roundtable Judges Academy, Joseph Allison, Curriculum Specialist
- National Band Association, Scott Casagrande, President
- National Association for Music Education, John Lewis Miller, Band Council Chair
- American Bandmasters Association School Bands Committee, Tim Rea, President, Roy C. Holder, School Bands Chair
- John Philip Sousa Foundation, Col. Lowell E. Graham, President
- College Band Directors National Association, Richard Clary, President
- American School Band Directors Association, Val Gaffney President

As you complete the survey, if you feel you have no opinion or familiarity with specific questions, you may choose "I do not feel I have adequate knowledge in this area to based an opinion".

* Required

1. **Email address** *

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ROUNDTABLE PODCASTS



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YOUR ENGAGEMENT IN MARCHING BAND

Types of Engagement (includes, but not limited to)

- Band Enthusiast: Attends and/or performs concerts, mostly of "indoor" music.
- Casual Observer: occasionally watches videos or local live performances of marching bands and/or drum corps.
- Active Observer: Attends Major Band/Drum Corps Events at State and/or National level.
- Active Involvement: Teaching/Consulting Active Competitive Ensembles.

2. **First Name ***

3. **Last Name ***

4. Please indicate ways you engage in the marching activity. (select all that apply) *

Check all that apply.

- Spectator
- Volunteer
- Performer
- Adjudicator
- Teacher/Instructor
- Composer/Designer
- Other: _____

5. How active are you with current contemporary marching band/drum corps/winter groups overall? *

Mark only one oval.

	1	2	3	4	5	
Minimally Active	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Active

6. Years of Involvement (overall) *

Mark only one oval.

- 1-5
- 6-10
- 11-15
- 15-20
- 20-25
- 25+

7. I generally have contact with bands in: *

Check all that apply.

- State MB Associations
- Bands of America
- USBands
- Other Circuits/Organizations

THE USE OF ELECTRONICS

8. I am concerned about the expense of high-tech electronic equipment for public school marching bands. *

Mark only one oval.

	1	2	3	4	5	
Not at all concerned	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Concerned

9. I am concerned about the expenses for specialized technical consultants/workers in the area of sound production for marching bands. *

Mark only one oval.

1 2 3 4 5

Not at all concerned Extremely concerned

10. I am concerned about possible ethical/legal issues resulting from the use of sampled, pre-recorded, and synthetic sounds for adjudicated performances in marching band. *

Mark only one oval.

1 2 3 4 5

Minimally concerned Extremely concerned

11. I feel that utilizing microphones in marching band is NEVER appropriate. *

Mark only one oval.

- Yes
- No
- Maybe in some cases
- I do not feel I have adequate knowledge in this area to based an opinion.
- Other: _____

USE OF MICROPHONES

12. When miking wind instruments, only soloists should be amplified. *

Mark only one oval.

- Yes
- No
- Maybe in some cases
- I do not feel I have adequate knowledge in this area to based an opinion.
- Other: _____

13. When miking wind instruments, only woodwind soloists should be amplified. *

Mark only one oval.

- Yes
- No
- Maybe
- I do not feel I have adequate knowledge in this area to based an opinion.
- Other: _____

14. **Miking grounded keyboard instruments (marimbas, vibes, etc.) should be permissible, as it allows for authentic techniques, implements, and instruments to be used. ***

Mark only one oval.

- Yes
- No
- Maybe in some cases
- I do not feel I have adequate knowledge in this area to based an opinion.
- Other: _____

15. **Miking live vocalists is appropriate. ***

Mark only one oval.

- Yes
- No
- Maybe
- I do not feel I have adequate knowledge in this area to based an opinion.
- Other: _____

16. **Using amplified pre-recorded solo vocals is appropriate. ***

Mark only one oval.

- Yes
- No, must be "live"
- Maybe
- If it is from an amateur vocalist who is enrolled in the school the band represents
- If it is a commercially-distributed, copyrighted release, from a professional soloist
- I do not feel I have adequate knowledge in this area to based an opinion.

17. **Utilizing amplified sample pre-recorded non-band instruments is appropriate (strings, etc.) ***

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Mark only one oval.

- Yes
- No
- Maybe
- Only solos
- I do not feel I have adequate knowledge in this area to based an opinion.

18. **The use of shotgun and/or omnidirectional mics for reinforcing entire sections or the full band is appropriate. ***

Mark only one oval.

- Yes
- No
- Maybe
- I do not feel I have adequate knowledge in this area to based an opinion.

19. **The amplification of selected individual principal or "advanced" players for an entire ensemble performance is appropriate. ***

Mark only one oval.

- Yes
- No
- Maybe
- I do not feel I have adequate knowledge in this area to based an opinion.

20. **The use of multi-tracking the ensemble with itself (overdubbed sounds played in sync in addition to the "live" musicians) is appropriate. ***

Mark only one oval.

- Yes
- No
- Maybe
- I do not feel I have adequate knowledge in this area to based an opinion.
- Other: _____

SCENARIOS

The following questions have practical scenarios that test the ethical use of electronics, amplification, and sound altering.

21. **A marching band of nearly 100 winds with appropriate instrumentation decides to augment their woodwinds by using cordless mics on their top woodwind players in each section. This means that about 2-3 flutes, clarinets and saxes (total of 6-12 of the nearly 50 woodwinds) now are being amplified in the electronics in the front ensemble. How ethically appropriate is this? ***

Mark only one oval.

	1	2	3	4	5	
Not ethical and unacceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

22. A marching band of nearly 60 winds, evenly balanced, decides to augment their woodwinds by using cordless mics on their top woodwind players in each section. This means that about 1-2 each of flutes, clarinets and saxes (total of 6-12 of the nearly 30 woodwinds) now are being amplified in the electronics in the front ensemble. How ethically appropriate is this? *

Mark only one oval.

	1	2	3	4	5	
Not ethical and unacceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

23. A marching band of nearly 30 winds, evenly balanced, decides to augment their woodwinds by using cordless mics on their top woodwind players in each section. This means that about 1-2 of each section (total of 4-6 of the nearly 15 woodwinds) now are being amplified in the electronics in the front ensemble. How ethically appropriate is this? *

Mark only one oval.

	1	2	3	4	5	
Not ethical and unacceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

24. A marching band of nearly 30 winds, with poor balance, decides to augment their woodwinds by using cordless mics on their top woodwind players in each section. This means that about 1-2 flutes, clarinets and saxes (total of 4-6 of the nearly 12 woodwinds) now are being amplified in the electronics in the front ensemble. How ethically appropriate is this? *

Mark only one oval.

	1	2	3	4	5	
Not ethical and unacceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

25. A marching band routinely uses samples of the Chicago Symphony Orchestra, the Blue Devils Drum and Bugle Corps, or other artist-level ensembles to double and augment the winds parts in our production. They have +/- 50 winds total, and compete against groups larger than us. How ethically appropriate is this? *

Mark only one oval.

	1	2	3	4	5	
Not ethical and acceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

26. **A band routinely uses samples of the CSO, Blue Devils or other ensembles to double and augment the winds parts in our production. They have +/- 100 winds total, and compete against groups that are larger than us. Is this ethical? ***

Mark only one oval.

1	2	3	4	5		
Not ethical and acceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

27. **Some groups use amplification to create a specific special effect at some point in a show (directionality of sound, location of sound, etc.) Some groups use recorded and/or amplified sounds to blend into the acoustic sounds to increase volumes or support enhanced sound qualities. I can always tell the difference between 'amplification as an effect' vs. 'sound blending' with electronics to enhance the performance' ***

Mark only one oval.

1	2	3	4	5		
I can never distinguish the two techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	I can always make the differentiation

28. **Ensemble X overtly samples a section of their own brass section as an effect in their program, with no clear intent to deceive the listener. ***

Mark only one oval.

1	2	3	4	5		
Not ethical and acceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very ethical and acceptable

ADJUDICATION

This set of responses relates to the adjudication of marching bands. In the contemporary school environment, administrative support, funding, and even teacher evaluations are often contingent on the results of "standardized" performance assessments from competitions and events. Assessment rubrics ("sheets") and adjudicators must have agency to differentiate, rank and rate accurately in an environment where electronic technology is capable of enhancing, and even altering the sounds presented in a "live" performance.

29. **How well does the language and criteria on current Adjudication Rubrics for Marching Band specifically address the current use of electronics? ***

Mark only one oval.

1	2	3	4	5		
Not specifically at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely well and specifically

30. **How well does the PRACTICAL INTERPRETATION of language and criteria on current Adjudication Rubrics for Marching Band specifically address the current use of electronics?**

Mark only one oval.

- Not at all
- Extremely well and specifically
- I do not feel I have adequate knowledge in this area to based an opinion.

31. **How difficult does the current uses of digital sampling and miking make it for an adjudicator to differentiate and contextually assess the source and quality of all sounds in a performance? ***

Mark only one oval.

	1	2	3	4	5	
Very easy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Terribly difficult/impossible

EDUCATION AND TRAINING IN ELECTRONICS

These questions are designed to find information about how much training and education in electronics used in music classrooms and ensembles you have received, and the value attached to it.

32. **High formal degree-level study in music (any area).**

Mark only one oval.

- Middle School
- High School
- Undergraduate
- Graduate
- Post-Graduate

33. **I received extensive training and knowledge on digital electronic equipment as part of my music training. ***

Mark only one oval.

- Yes
- No
- Some or obsolete

34. **I received extensive training and knowledge on sound reinforcement equipment as part of my music training.**

Mark only one oval.

- Yes
- No
- Some or obsolete

35. **To what extent did your education prepare you to instruct, utilize, maintain, or assess current electronic elements of music performance? ***

Mark only one oval.

	1	2	3	4	5	
Minimally prepared	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely prepared

36. **In an environment where undergrad music education programs are being forced to reduce required degree hours, should colleges now require instruction on the use of electronics in music (sound boards, speakers, amplification, etc.)? ***

Mark only one oval.

	1	2	3	4	5	
No - other things are more essential	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Yes - this is basic educational topic

37. **What training outside of your degree programs have you utilized to interact with "secondary inputs" (specifically electronic or synthetic inputs) to music performance? ***

38. **What areas of music technology, electronics, amplification do you feel you would need to have training/greater working knowledge of in order to improve your teaching (any ensemble - marching, jazz, etc.). Check all that apply. ***

Check all that apply.

- Sound Boards
- Speakers
- Microphones
- Drum Machines
- Samplers
- iPad/Tablet Technology
- Computer Applications
- Other: _____

A copy of your responses will be emailed to the address you provided