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A DESCRIPTIVE ANALYSIS OF CONTEST ADMINISTRATION, CONTESTANT PARTICIPATION, AND ADJUDICATION WITHIN THE OKLAHOMA SECONDARY SCHOOL ACTIVITIES ASSOCIATION JAZZ ENSEMBLE COMPETITION FROM 2014–2019: A MIXED METHODS CASE STUDY

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A DISSERTATION APPROVED FOR THE
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BY THE COMMITTEE CONSISTING OF

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ABSTRACT

The purpose of this study was to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary School Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation, categorical and final performance ratings, and adjudicator reliability were identified and evaluated to provide a clear and comprehensive understanding of the overall environment in which the competition took place. A Strengths, Weakness, Opportunities, And Challenges (S.W.O.C.) analysis (Shata, 2013) functioned as the theoretical framework for both design and analysis. I integrated a holistic case study (i.e., investigating the OSSAA state jazz ensemble contest as a single analytical unit (Yin, 2014) and case study–mixed methods (CS-MM) design (i.e., utilizing the OSSAA State jazz contest as a parent case; incorporating a nested mixed-method design by gathering, analyzing, and integrating non-experimental qualitative and quantitative data; Guetterman & Fetter, 2018) to perform a critical and comprehensive descriptive analysis of the overall structure and subcomponents of the competition.

Quantitative data collected (e.g., annual contest results and adjudicator scores) produced descriptive and statistical profiles of total adjudicators ($N = 21$), various adjudicator/year/school size classification combinations ($N = 29$), individual participating school sites ($N = 339$), and categorical/final ratings. The total interrater reliability coefficient (IRA_{total}) of all 21 adjudicators, as measured by Cronbach's Coefficient Alpha (α), was .817. Internal consistency (IRA_{combo}) ranged from .162 to .938, with an average of .741. Qualitative data and document content analysis (e.g., interviews, OSSAA Music

Manuals, adjudication forms, contest manager reports) produced descriptive information regarding contest rules, regulations, administration, and structure, as well as the OSSAA Associate Music Director's perceptions of these components and subcomponents. Patterns in the data produced six overall themes: two generated from emergent design (OSSAA Associate Director Background Information and Contest Logistics) and four *a priori* themes focused on the S.W.O.C. analysis framework (i.e., Strengths, Weaknesses, Opportunities, and Challenges) of the contest structure. Findings highlight gaps in analytical information available to be considered by the OSSAA, as well as perceptions and viewpoints that may to improve, strengthen, and expand the OSSAA jazz contest, other state-level music contests, and jazz education in general. I suggest replicating this analytical approach with other state-level jazz competitions to provide a means of comparison, thereby resulting in potential improvements to quality, administration, adjudication, and participation of such events.

CHAPTER 1: INTRODUCTION

Competition is prevalent in many aspects of American culture, including sports, business, politics, domestic product advertising, and music competitions (Miller, 1994). In a general sense, competition is characterized as the act of trying to win something, such as a reward or a higher degree of achievement that someone else is also trying to win (Merriam-Webster, n.d.). In contrast to the lack of comprehensive investigations into the operational management and organizational infrastructure of such competitions, several scholars have contributed to the existing literature on state music associations and interscholastic music competitions by investigating relationships between competition and music in the following ways: (a) historical studies focusing on the development of the school music contest (Burdett, 1965; Cline, 1985; McDow, 1989; Moore, 2012; Stark, 2017; Parker, 1985); (b) surveys investigating the attitudes of students, directors, administrators, and parents toward music contests (Burnsedet et al., 1983; Brown, 1985; Fleming, 1975; Head, 1983; LaRue, 1986; Meyers, 2011; Rogers, 1985); (c) student and teacher perceptions of music classroom environment (Hamann, Mills, et al., 1990); (d) causal-comparison studies focusing on the effects of competition on music achievement in competitive vs. noncompetitive band programs (Jarrell, 1971; Temple, 1973; West, 1985); and (e) experimental studies manipulating the variables of competition (Austin, 1987; 1988; 1991; Austin & Vispoel, 1992). Despite these investigations, there is a limited amount of extensive research intended to identify and understand the overall strengths, weaknesses, opportunities, and challenges of state-level interscholastic music competitions.

The field of festival and event studies is largely devoid of (a) any literature relating to management techniques, or (b) a comprehensive analysis of festival management challenges (Carlsen & Andersson, 2011), especially when considering studies reflecting music education. Extant literature on festival impacts identifies various aspects of festival management and festival research, which range from financial and economic imperatives to social issues and responses (Andersson & Getz, 2008; Carlsen & Andersson, 2011, Houben et al., 1999; Stokes, 2004; Valentin, 2001). However, there remains a lack of strategic knowledge that would inform the development of strategic festival management in both theory and practice (Carlsen & Andersson, 2011). This idea is particularly valid in relation to state-level interscholastic music competitions sponsored by state-level music associations. Aside from studies examining the reliability of adjudicators (Barnes & McCashin, 2005; Bergee, 2005; Bergee, 2006; Bergee & Platt, 2003; Bergee & Westfall, 2005; Brakel, 2006; Burnsed et al., 1985; Dugger, 1997; Garman et al., 1991; Guegold, 1989; Hash, 2012, Hash, 2013a; Hash, 2013b; King & Burnsed, 2009; Latimer, 2007; Mick & Pope, 2018), research addressing multiple facets of state-level interscholastic instrumental music competitions (i.e., state-level adjudicated events) is significantly lacking within the field of music education. This deficiency is particularly relevant when considering the jazz component of state-level music competitions.

Brief History of Activity Associations and Interscholastic Competitions

Competitive activities and events began to be coordinated and organized in the United States at the beginning of the twentieth century. States began to establish school athletic associations that, in response to this trend, were committed to the belief that

activities were important to sound secondary education values (Scheurer Jr., 1997). Officially, the National Federation of High School Athletic Associations began in 1921 as a group of five mid-western schools (National Association of State High School Associations, 2019). Thirty-five state associations were members before 1940, and by 1969 all 50 states and the District of Columbia were members. Numerous Canadian Provinces, plus St. Croix and St. Thomas-St. John, also belong to the National Federation of State High School Associations. In the 1970s, the National Federation defined fine arts as a program area, removing the word "athletic" from the organization's name. The mission as stated by the National Federation is to:

> serve its members by providing leadership for the administration of education-based high school athletics and activities through the writing of playing rules that emphasize health and safety, educational programs that develop leaders, and administrative support to in- crease opportunities and promote sportsmanship. (National Association of State High School Associations, 2019, p. 6)

Member organizations established the National Federation as a means of maintaining collaborative, reciprocal relations between member associations, sharing a consistent forum for the management of high school activities through a process of democratic governance (Scheurer Jr, 1997). As stated in the National Federation Handbook 2019–20:

> Participation in activities reinforces responsible social processes. Educational experiences gained through activities programs are opportunities to learn, promote and reinforce the elements that influence students to become productive citizens. The commitment students make to their schools and their teammates help them accept responsibility, recognize self-worth, learn about sportsmanship, gain

> integrity, promote fairness, enhance optimism and condition themselves to self-sacrifice. As participants, they place the welfare of others ahead of self, accept others regardless of abilities or background, develop self-respect/discipline, and think independently while having a commitment to group or collective goals which go beyond winning. Learning to compete, and learning to prepare to compete, are crucial to the maturation process. (National Association of State High School Associations, 2019, pp. 18–19)

Active involvement in interscholastic activities were provided to students who met necessary eligibility requirements established by member schools and additional criteria implemented by individual school boards (National Association of State High School Associations, 2019). Schheurer Jr. (1997) asserted that state and national activity associations are committed to developing and implementing guidelines, policies and regulations necessary to assist member schools in promoting their educational philosophy of interscholastic activities and enhancing program offerings for student participants. Scheurer Jr. also suggested that such criteria, rules, and regulations were all developed with student participants' wellbeing in mind. Members are expected to hold in perspective school-sponsored competitions as part of the overall educational system at local, conference, district, and state levels.

The Oklahoma Secondary School Activities Association. The Oklahoma Secondary School Activities Association (OSSAA) is a private, non-profit organization (OSSAA MU., 2019) and member of the National Federation of High School Athletic Associations. The founding of the OSSAA dates back to the year 1911, when some of the state's most influential educators convened to establish rules that would create a degree of

fairness for school competitions throughout the state (OSSAA, 2020). In 1962, the OSSAA changed from an athletic association to an activity association. This change brought music, speech, debate, and drama competitions under OSSAA jurisdiction. Upon the introduction of academic bowl competition and competitive cheerleading in 1989, OSSAA would crown 132 state champions in 27 areas which include jazz (both jazz ensemble/big band and combo) — the only music area to designate a state champion (OSSAA, 2020).

Background of Interscholastic Competition in Music Education

Past research tends to aggregate competitions into one homogeneous category, given the apparent variety in management processes, resources, and capacity that is evident across a variety of competition types and locations (Carlsen & Andersson, 2011). State-level interscholastic music competitions represent one of these homogenous categories. A contest, as defined by Larue (1986), includes an organized event in which an adjudicator assesses a group or individual and provides a rating. Ratings may include "superior" or "division I," trophies, awards, or designations of "best in class" or "grand champion" (Larue, 1986). Competition is so widespread that one of the primary services of professional music education organizations, in several states, is to sponsor, organize, and administer competition/festivals (Barnes & McCashin, 2005; Keene, 1982; O'Leary, 2016; Payne, 1997). While administration of individual state competitions may be similar in certain respects, state-level investigations should be juxtaposed as their administrative strategies, adjudication processes, and variables affecting competitor participation vary among different states.

Music Contest Environments. Competitive environments in school instrumental music take many forms. Historically, such environments have included marching band; concert band; sight-reading jazz ensemble; honor ensemble placement; solo and ensemble; local, state, regional, national, international festivals; and group chair placement (Howard, 1994). Marching bands are instrumental musical groups operating primarily during the fall semester of the public-school year. “These ensembles perform at athletic events, competitions, festivals, and parades” (Ammann, 1989, p. 5). Marching band competitions normally consists of a field or parade performances of chosen music in conjunction with movement (Hurst, 1994). This movement usually includes, but is not limited to, marching, dancing and/or other visual auxiliary embellishments and can be divided into two categories, traditional and corps style. Traditional style “utilizes systems of drill design such as squad drills, circle drills, block drills, line drills, and step-2 drills as the framework for most shows. Marching step is generally 8 to 5 or 6 to 5 with frequent use of a high knee lift. Shows usually involve a great deal of musical variety” (Shellahamer et al., 1986, p. 18). According to Williamson (2009), corps style stresses drill movement that is visually coordinated with the music. The marching step is typically an adjusted glide step and ankle-knee mark-time. Show design involves sideline-to-sideline orientation with a continuous flow of both music and movement. Selection of music emphasizes the importance of "lasting" music rather than the current Top-40 hit.

Concert band competitions generally refer to an on-stage performance of one or more musical selections by a concert band (Hurst, 1994). These collections typically include one or more required pieces of music and/or music from a prescribed music list. Sight-reading competitions usually, but not necessarily, include a concert band's

participation in a performance of music never previously rehearsed or performed by participants (Hurst, 1994). Sight-reading competitions typically accompany concert band competitions and serve as an overall rating component. The sight-reading competition protocol typically allows a brief period of clarification, guidance, and review of a musical score and sections coordinated by band director prior to selection performance (Hurst, 1994).

Solo/ensemble competitions are music performances written or arranged for one instrument alone or with piano or other accompaniment, or music written or an ensemble smaller than a full concert band, usually one person per instrument part (Hurst, 1994). Music is also typically selected from a prescribed music list. Jazz ensemble competitions are composed or organized for performances of one or more music selections written or arranged specifically for a jazz big-band (Hurst, 1994). Smaller group arrangements (e.g., jazz combos), may also be included as competing ensembles.

Honor ensembles are often called all-city, all-county, all-region, all-area, or all-state bands (Hurst, 1994). According to Hurst, although honor ensembles do not usually compete, one or more competitive auditions will often decide placement in the band (1994). Honor ensembles are usually comprised of students from a region greater than the students' own home school boundaries. An honor ensemble's culminating activity usually consists of rehearsal(s) with, but not limited to, a guest clinician/conductor and at least one performance.

Whether through solo and ensemble festivals, marching band competitions, concert band festivals, or jazz ensemble festivals, competition is ubiquitous in music education and especially prevalent in instrumental music throughout the United States.

In a study by Collins (2012), undergraduate pre-service music education majors (N = 168) from seven universities located in Florida (n = 2), Kentucky (n = 3), and Ohio (n = 2) were asked to complete a two-section questionnaire regarding participation in competitive marching band and concert band events. Results specified that (n = 146, 86.9%) of the participants indicated their band program participated in the district or state concert band contest/festival, as well as (n = 126, 75.0%) participating in in the district or state marching band competition. Primary findings of this study generalized that participation in contest are important to most band programs.

Controversy in Interscholastic Music Competitions. Controversies have surrounded the competition format in music education since its inception (Rohrer, 2002). Arguments for and against these events have remained consistent over time (Neil 1944; Burnsed & Sochinski, 1983; Miller, 1994; Payne, 1997; Rohrer; 2002). According to Rohrer (2002), a continuing philosophy against contests exists among music educators because of the perception that winning can become the primary goal rather than learning and development. Austin (1999) directly criticized the use of the competition (contest) system in music education asserting:

> Many of today's music educators are immersed in the race to be number one, and at times it is difficult to tell where the athletic field ends and the music classroom begins. Well-meaning rhetoric continues to surround competitive music events, but in the final analysis, education appears to be a serendipitous byproduct, rather than a primary goal, for the many teachers and students who cling to contest outcomes for social status and material rewards. (p. 22)

Framed mainly from the viewpoint of the conductor or organizer, counterarguments to competition in music education revolve around pressure on conductors, musical value, educational value, fairness of adjudication, and student welfare (LaRue, 1986; Miller, 1994; Payne, 1997; Rohrer, 2002). Many music educators prefer to adhere to the idea of a "festival," which according to “VI. Festivals and Contest” (1959) de-emphasizes the competitive element by providing an opportunity for enjoyment and critical appraisal of work being done. Ames (1950) also suggested that tension, pressure, and rivalry may be removed, especially from smaller schools, by using a festival-type format without a competitive element.

Throughout the history of interscholastic music competitions, the festival format has expanded, motivated by the desire to minimize over-emphasis on winning and make activities less threatening for students (Lowe, 2018). Festivals tend to involve adjudication with clinics, emphasize externally graded assessments of performance standards, and award performance certificates while avoiding identifying outright winners. However, the competitive aspect is no less apparent to both students and band directors in events in which participants are compared to a standard and not to each other (Parker, 1955). The public exposure of competitions has the potential to encourage competitive results over musical objectives and may have adversely affected the perception of music as an academic topic in schools (Floyd, 1986). This subject tends to give rise to a historic debate, with many of the works published decades earlier (Miller, 1994; Neil, 1945; O’Leary, 2016; Payne, 1997; Rohrer, 2002). Despite the controversial nature of these music contest/competition/festival format, they have the same overall aims and participation in them has remained widespread (Lowe, 2018). This debate

indicates that competition is a significant part of music education in the United States, and that further research is required to explore the phenomenon.

Adjudication in Interscholastic Music Competitions. Arguably the most commonly recognized type of contest/competition/festival in school music programs resembles a large ensemble performing for a panel of expert adjudicators (Forbes, 1994). Performances are evaluated across a variety of predefined skills and concepts (e.g., note accuracy, rhythmic accuracy/precision, tone quality, intonation, balance, expressivity) (Collins, 2012). Once the adjudicators assign a score for each category, an overall score is tabulated for the ensemble's performance. Each adjudicator's scores are then averaged to determine a combined/overall score, rating, and/or ranking (Forbes, 1994). While the sizes of adjudicator panels (i.e., number of judges) and performance criteria/standards differ from one competition/festival to another, the basic practice of evaluating and averaging adjudicator scores reflects a common practice among large ensemble adjudicated events.

During the 2018–2019 school year, state-level interscholastic "adjudicated" competitions in music occurred in all 50 states, 14 of which were sponsored by their respective state activities associations. The remaining state-level music competition/festivals were sponsored by some form of their state music educators/music teacher association, which still operated under the jurisdiction of the individual state's activity association. Researchers have used various methodological approaches to examine state-level adjudicated events such as these (Barnes & McCashin, 2005; Fiske, 1977; Guegold, 1989; King & Burnsed; 2009; Latimer, 2007; Mick & Pop, 2018; Rawlings, 2019). Much of the research regarding competition in music education has

focused on concert and marching bands (Hurst, 1994; Lowe,2018; Neil, 1945; O'Leary; 2016; Rohrer, 2002), with little or no research focused on jazz competition/festivals (Calonico, 2016).

Jazz ensemble competitions are reserved for the performance of one or more musical selections composed or arranged explicitly for the big-band/jazz band ensemble configuration. Via an informal examination of state music contest websites, I determined that most states offer a jazz component to their interscholastic music competition model, either providing ratings which reflect features of their other contest formats (e.g., marching band, concert ensemble) or selection to a jazz honors ensemble through audition. Conversely, six states (Indiana, Iowa, New Jersey, Oregon, Minnesota, and Oklahoma) hold *competitive* jazz ensemble/combo competitions in which state-level winners/champions are determined. No studies have undertaken a comprehensive formative assessment of administrative and management strengths, weaknesses, opportunities for development, and challenges of a state-level competitive jazz ensemble/combo competitions, as listed above, in which state-level winners/champions are decided.

Background on Jazz in Music Education

Acceptance into the Music Education Curriculum. Many authors have written about the slow acceptance of jazz in secondary and tertiary curricula (e.g., Alperson, 1987; Baker, 1979; Dobbins, 1988; Gioia, 1989; Mark, 1987; Prouty, 2008). "For most of its life, jazz music has been an underappreciated, unrecognized, and/or a misunderstood art form in relation to other western European music traditions" (Hinkle, 2011, p. 15). Mark (1987) highlights that the acceptance of jazz into the music curriculum in the late

1960s was a shift in values amongst music teachers. Prior to that time, music educators mistrusted jazz as an art form and treated it with condescension. While jazz had been a part of the curriculum for decades, serving both as a study subject and as a performance tool, most members of the profession showed little regard for it (Mark, 1987).

Advocating this genre for its application of functional theory, harmony, and study, as well as its realistic application of musical skills and techniques (often used in a more sophisticated way than many other musical styles) gives distinctive power to reasons for promoting jazz in a culture that has already recognized its historical importance and validity (Blackman & Blackman, 1984; Coggiola, 2004; Hinkle, 2011). Those schools that had jazz (or dance) bands gave them less support than they gave to the traditional ensembles that were normally part of the curriculum—oftentimes offered as extracurricular and/or without course credit (Mark, 1987). According to Mark (1987), the 1960s saw a significant increase in school jazz programs. More music educators started considering their jazz ensembles as relevant as their curricular ensembles. New materials were released to promote jazz education. The National Association of Jazz Educators was founded in 1968 with the support of the Music Educators National Conference, integrating jazz education into the mainstream of music education. There had been a major reversal in jazz education and music education practices were significantly impacted.

Benefits of Jazz Education. The unique advantages of the jazz ensembles were described by Berry (1990) when he proposed that participation in jazz bands could impact students in a variety of ways: (a) becoming more well-rounded performers, (b) offering them the challenge and responsibility of one-on-a-part playing, (c) building

individual confidence, and (d) providing a more complete music education. Berry further argued that including jazz in school instrumental music programs could add a powerful recruiting and music appreciation teaching tool not only for the entire band program, but also for audience members who might not be as interested in attending a "symphonic band only" concert. The idea of a comprehensive music program within instrumental music, including opportunities for some students to perform jazz music, tended to increase popularity in American school districts (Ferriano, 1974). The largest expansion of school jazz ensembles in America took place in the 1960s and 1970s (Ferriano, 1974). Ferriano (1974) estimated that about 5,000 faculty-led jazz ensembles operated in secondary schools by 1960, which increased to over 15,000 by 1970. In post-secondary schools, growth from around 30 jazz bands to over 450 mirrored this same time. In the early 1970s, Berry (1971) estimated approximately 600 college, 16,000 high school, and 10,000 junior high school jazz bands to be in existence in American schools. To his disbelief, his research found there to be few large geographical regions across the US, although not completely defined in size, to have no high school jazz band activity.

Existing Research in Issues in Jazz Education. Several researchers have focused specifically on theoretical and practical issues in jazz education, both in the US and across the world, including topics such as jazz pedagogy courses to prepare band directors (Balfour, 1988, Easter, 2020; Fisher 1981; Hinkle, 1977; Hinkle, 2007; Knox, 1996; McMahan, 1977; Thomas, 1980), music education curricula (Avery, 2002; Elliot, 1983; Jones, 2005; Jones 2009; McMahan, 1977; Payne 1973; Wiggins, 1997), advantages and attitudes of jazz ensemble participation (Berry, 1971; Calonico, 2016; Ferriano, 1974; Montgomery, 1986); jazz improvisation instruction (Bash, 1983;

Brumbach, 2017, Burnsed, 1978; May, 2001, 2003; Moore, 2016; Prouty; 2008), vocal jazz ensemble pedagogy (Cruse, 1999), and other areas of jazz education. Despite a growing body of literature, researchers have yet to investigate state-sponsored interscholastic jazz contest/competition/festivals with the overall objective of providing a comprehensive overview of the administrative management, contestant participation, and competitive environment in which the contest takes place. Such a study could add to the existing music education competition literature by advancing state-level jazz adjudication and assessment in the music education competition debate. As well, a possible contribution of research along these lines could be an archetype for a comprehensive review of state-level interscholastic adjudicated events.

Statement of the Research Problem

Since their inception, controversy has accompanied U.S. music competitions. Several researchers have surveyed band directors', students', administrators', and parents' (Burnsedet et al., 1983; Brown, 1985; Fleming, 1975; Head, 1983; LaRue, 1986; Meyers, 2011; Rogers, 1985) opinions of music competitions, but the failure to reach a consensus on the role of contests created a fundamental schism within the music teaching community and a resulting inconsistency from one school to another (Rohrer, 2002). Most current perspectives of music competition appear to be aimed at enhancing music performance, increasing musical awareness, encouraging students to pursue their music studies, and setting high standards for ensemble performance (Calonico, 2016). Therefore, it seems critical that stakeholders (e.g., music educators, school administrators, contest program administrators) are made aware of the various factors that can affect interscholastic music adjudicated events. Most research in the field of music

education competition has concentrated on concert and marching band settings, with little to no research focusing on jazz competitions.

Hurst (1994) surveyed band directors nationally and identified the most attended marching and symphonic band competitions. The competitive activities of the study included: clinic band (i.e., all-district, all-county, or all-state bands that need competitive auditions to be accepted), concert band, solo/ensemble, marching band, sight-reading, and jazz. Of all competitive activities listed, jazz festivals were the least attended (n= 131, 48%) by participants in Hurst's study while (n= 254, 93%) attended festivals for clinic band, (n= 231, 85%) attended festivals for concert band, and (n= 205, 75%) attend festivals for marching band. Hurst also found that administration, parental, and community standards for jazz ensemble competitions were the lowest. This idea becomes critical because jazz contest scrutiny and oversight may be poor and require investigation if administrative, parental, and community standards are not taken as seriously as other forms of music competition.

The State of Oklahoma places value in interscholastic music competition as evidenced by its operation and active participation (among member schools) in the Oklahoma Secondary School Activities Association (OSSAA) music contest (e.g., marching band, concert band, choral, orchestral, and jazz). While ratings from music competition/festivals have been scrutinized in various states (Brakel, 2006; King & Burnsed, 2009; Guegold, 1989; Latimer, 2007; Terrell, 2015), no research studies exist concerning ratings of Oklahoma music competition/festival adjudicators, specifically those of jazz contests.

Need for the Study

At the time of this study, no researchers had investigated and evaluated administrative practices, processes, and procedures for the jazz component of a music competition adjudicated at the state level. If such a study were paired with an analysis of performance trends and adjudicator ratings, a detailed overview of the strengths and weaknesses of the competition would emerge. This is significant in the field of music education because such a study could have a direct impact on the potential funding, planning, and management decisions of the state-level competition being investigated. Such a study also could provide a model for the study of other large ensemble competitions/festivals components (e.g., concert band, marching band, orchestra, choir) at state, regional, and national levels.

The Oklahoma Secondary School Activities Association (OSSAA) Jazz Ensemble competition represents an ideal program study because it determines a champion at multiple size classification levels, which differs from the ratings-only model used in the other major OSSAA ensemble competitions. The administrative management, contestant participation, reliability of adjudicators, reliability of the adjudication form, and many other aspects of the competition provide a great opportunity to explore the "nuts and bolts" of the competition. Significant research on the OSSAA Jazz Ensemble contest would benefit administrators, music educators, and students equivalently. Research on such organizations should explore a wide range of details, ranging from financial and economic imperatives to social concerns and responses (Carlsen & Andersson, 2011). Research framed in such a way could address a broad variety of topics including management and administrative strengths/weaknesses; financial/economic

considerations; social concerns/responses; contestant participation, and adjudicator reliability in an effort to provide a thorough descriptive analysis of the contest.

Purpose of the Study

The purpose of this study was to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary School Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation, categorical and final performance ratings, and adjudicator reliability were identified and evaluated to provide a clear and comprehensive understanding of the overall environment in which the competition took place.

Research Questions

The following questions were used to create and guide the initial research project and collection of data:

Core Question 1: What is the organizational infrastructure (e.g., logistical practices, policies, and procedures; time of year; location; performance venues; adjudicator selection and training; revenues; expenditures) of the OSSAA jazz contest?

Core Question 2: What are the strengths and weaknesses of the OSSAA jazz ensemble contest's current configuration? Specifically, I aimed to describe relevant competition elements that can be considered their strengths and weaknesses to promote or mitigate these aspects accordingly.

***Sub-question 1*:** How do participation levels in the OSSAA jazz ensemble contest compare to those of the OSSAA regional/state marching band, concert band/sight-reading, and orchestra contest between 2014 – 2019? In what ways, if

any, do these relationships vary by demographics (e.g., OSSAA size classification, OSSAA district level, individual participating sites)?

***Sub-question 2*:** How does the reliability of adjudicator scores compare between individual and cumulative contest years, in conjunction with size classifications?

Core Question 3: How does the OSSAA Associate Director for Music perceive both future opportunities which may enhance, as well as possible resolutions to challenges of the OSSAA jazz ensemble contest structure? Explicitly, I aimed to recognize factors promoting the consolidation and effective operation of the contest and any circumstances that could prevent them from functioning idyllically, either improving or mitigating those aspects accordingly.

Definitions of Terms

The following operational definitions were utilized in this study:

Adjudicators – The panel of individuals, normally consisting of three people, which assess a band's performance based on predefined musical criteria.

Competition/Festival – Any activity in which participants compete against a set standard and receive a rating which is based upon a judgment of their performances by a qualified adjudicator. Participants may be ranked (e.g., first, second, third) (Alexander, 1953).

Improvise/Improvisation – Generally, this term means to invent, compose, or recite without preparation. For the purposes of this study, however, the term means to create a new melody while performing, otherwise known as spontaneous composition (Dunscomb & Hill, 2002).

Jazz - Music rooted in improvisation and characterized by syncopated rhythms, a steady beat, distinctive tone colors, and distinctive performance techniques are grouped together under this umbrella term. Developed in the United States from the musical and rhythmical roots of Africa, jazz blends with American and western European influences. Significant growth of jazz developed at the start of the twentieth century in New Orleans (Dunscomb & Hill, 2002).

Jazz combo - a small group of 3-9 members, of any instrument or voice combination, whose performance is highly improvisational (OSSAA MU, 2019).

Jazz ensemble – a minimum of 10 and a maximum of 25 instrumentalists/vocalists engaged in the rehearsing and performing of jazz music. The ensemble must have an equal number (or greater number) of wind players to non-wind players. Typically refers to traditional big band instrumentation (4-5 saxophones, 3-4 trombones, 3-4 trumpets, piano, guitar, bass, and drums) (OSSAA MU, 2019).

Secondary School Activities Association - An association whose membership is made up of secondary schools which participate in interscholastic activities. The purpose of such an association is to stimulate and limit, where needed, all interscholastic activities. Legislative control of this type of organization rests with school administrators, and most associations have a full-time executive officer (Alexander, 1953).

CHAPTER 2: CRITICAL REVIEW OF RELATED RESEARCH LITERATURE

A careful examination of previous research in music contest history, administration, and adjudication is a necessary precursor to this current investigation. In this literature review, I included research studies for their contributions to interscholastic instrumental music competition/festivals through historical narratives, overall governance and administration, contest adjudication, and contestant participation. Through this review, I also highlight the need for additional research, specifically on factors affecting administrative approaches and contestant participation in interscholastic jazz competition/festivals at the secondary level. The studies I discuss here are limited in number due to the scant research exploring and providing contest management narratives (i.e., administrative strategies, methods, and procedures), adjudication, and contestant participation in high school jazz competitions.

I address various topics within the framework of interscholastic jazz ensemble competition/festivals at the secondary level. The literature examined are grouped by categories chosen for synthesis and analysis: (1) narrative aspects of music competition/festivals; (2) research on evaluative instruments, criteria, and adjudicator reliability in interscholastic music competition/festivals; (3) assessment and evaluation in jazz performance and improvisation; (4) additional factors affecting adjudication in instrumental competition/festivals; (5) concerns related to contestant participation in music competition/festivals; and (6) supplementary jazz education studies in the state of Oklahoma. I identified segments of this literature review by their apparent connection to research questions, their contribution to the overall body of current literature, and their importance to the universal understanding of this specific topic.

Narrative Aspects of Music Festivals and Competitions

A Brief History of Music Competition/Festivals

Scholars have labeled the Schools Band Contest of 1923 the event that marked the beginning of the contest movement in instrumental music education in the United States (Burdett, 1985; Holz, 1962; Moore, 1972; Payne, 1997; Rohrer, 2002). However, this was not the first use of competition in music. Music competitions in vocal ensemble venues were documented as far back as the mid-1800s, and local band contests had been held since 1915 (Burdett, 1985; Rohrer, 2002). Nonetheless, the 1923 Schools Band Competition of America initiated the nationwide expansion of music competitions (Holz, 1962; Moore, 1972; Rohrer, 2002). A committee established by the Music Supervisors National Conference (MSNC)—now known as the National Association for Music Education (NAfME)—regulated the contest. The MSNC committee agreed shortly after to standardize the competition to influence smaller and more regional music competitions. Although contradictory information exists on the original reasons for establishing the contest, most investigators credit the financial distress of instrument manufacturing companies in the early 1900s as the rationale (Burdett, 1985; Holz, 1962; Moore, 1972; Payne, 1997; Rohrer, 2002). The first contest was held in Chicago, Illinois, June 4–6, 1923. Thirty bands competed for monetary awards, reflecting their placement in the contest. The Fostoria High School Boys Band from Fostoria, Ohio, won first place.

Controversy over the organization and results of The Schools Band Contest of America prompted a committee meeting to refine and standardize national competitions. As a result, the MSNC formed the National School Band Association (NSBA) to oversee band contests. MSNC held its first general session on music competitions in 1926. A

significant consensus point of the session was that music contests stimulated teaching excellence in schools. The first National Band Competition was held in Fostoria, Ohio, in 1926, two years after the NSBA was formed (Burdett, 1985; Holz, 1962; Moore, 1972; Payne, 1997; Rohrer, 2002). Subsequently, the first National School Orchestra Contests occurred in 1929, broadening the scope of instrumental music contests across America.

Many aspects of competition in instrumental music have evolved since the rise of the band contest movement. Rohrer (2002) conveyed the following:

> By 1931, colleges and state teachers' associations sponsored contests all over the nation, and the national contest, although it remained in existence, moved toward state, regional, and local sponsorship . . . In 1937, the national sponsorship of music contests was officially replaced by sponsorship from ten geographic regions. Band, orchestra, and choral associations became responsible for their own affairs. (p. 39)

Perhaps the most significant reform was prompted by the debate over the placement system, leading to a ranking system where bands were awarded a performance rating instead of a placement. This change became evident in 1932 as a result of the Kansas' competition/festival's approach (Burdett, 1985; Rohrer, 2002). The Music Educators National Conference (MENC) restructured national music competitions and festivals in 1948, followed by the National Interscholastic Music Activities Commission in 1952. Following the National Interscholastic Music Activities Commission in 1968, the competition format returned to localized control and varied from state to state.

Music competition has been a consistent controversial subject among music educators, administrators, and researchers since its inception (Rohrer, 2002). In addition

to discussing the progression of music competition/festivals, researchers have highlighted the advantages and disadvantages of these events. Rohrer cited Neil's (1945) study to provide support for music competitions: "directors valued contests for (1) the use of better music, (2) the improvement of instrumentation, (3) increased interest in school music by parents and students, (4) adjudicators' comments, and (5) the opportunity for students to hear other groups" (Rohrer, 2002, p. 41). In contrast, Rohrer also cited several other studies that suggested band directors not compete in music competitions. For example, Coleman (1976) compared music to athletic competitions:

> The competitive situation is one in which reinforcement is prescribed on the basis of a subject's behavior relative to that of other individuals; while the cooperative or less-competitive situation involves working in harmony to achieve a mutually agreeable end. The person engaged in competition is concerned with winning, while the goal of winning need not be present under cooperative conditions. (p. 41)

Criticism of the competition format, the adjudication process, and the concentration on winning the competition led to a shift in perspective later in the 20th century (Payne, 1997). Rohrer (2002) also discussed an issue of concern regarding music contest stating, "despite a rating system that replaced a ranking system, success at competition/festivals became a unit of measure for many communities and school systems for evaluating music programs and directors" (p. 42). The names of these events changed from "contests" to "competition/festivals" in the 1930s. Additionally, rankings (i.e., first place, second place, third place, etc.) were replaced with performance ratings (i.e., Superior, Excellent, Good, Average, Poor) (Payne, 1997). To reinforce music teachers' instruction of music

reading in school music programs, the sight-reading performance was later added (Payne, 1997).

Competition/Festival Terminology. Several state-level music education associations or secondary activity associations now host some form of music performance competition/festivals. In the United States, the majority of states hold some variation of these competition/festivals in marching band, solo and small ensemble, and large concert ensembles (e.g., symphonic/concert band, string/symphony orchestra, concert choir, jazz ensemble). Competition/festivals, with the exception of marching band, typically take place in an academic year's spring semester. Payne (1997) stated that "the terms 'contest,' 'festival,' and 'competition/festival' remain relatively interchangeable in professional literature" (p. 3). In 2008, The North Carolina Music Educators Association (NCMEA) designated music festivals as music performance adjudication (North Carolina Music Educators Association, 2009). Some state music associations embraced the term Music Performance Adjudications, while others chose Music Performance Assessment (e.g., Alabama, Florida, New Mexico, Ohio, Pennsylvania, etc.). Each of these terms (i.e., state music festival, music performance adjudication, and music performance assessment) share common expectations—a music ensemble performs for a panel of adjudicators who assign a rating and provide critical feedback (Rohrer, 2002).

State of Oklahoma Music Competition/Festivals

Oklahoma was a natural environment for the development of music contests (McDow & Stiffler, 2020). Music competitions were first conducted just before and after Oklahoma's 1907 statehood date, held at the 1901 Territorial Teachers' Convention

(McDow & Stiffler, 2020). A vocal contest was held at a Chautauqua in Kingfisher in 1906. A whole day was set aside for that contest, which included mixed choirs in addition to men's and ladies' quartets. Oklahoma's oldest continuous music contest is a district competition first held in 1910 at the Durant campus of Southeastern State Normal School (now Southeastern Oklahoma State University) (McDow & Stiffler, 2020).

According to the Oklahoma Secondary School Activities Association Music Manual (OSSAA MU, 2019), the first state-wide music contest was held at the University of Oklahoma in 1913. Fredrick Holmberg, then Dean of Fine Arts and conductor of the university orchestra, introduced piano, voice and violin competitions to the annual Oklahoma Interscholastic Meet, which, since its establishment in 1905, consisted only of track and field activities (McDow & Stiffler, 2020). The second state-wide music contest was established at Oklahoma A&M College, known now as Oklahoma State University. This became a qualifying contest for the national band contest (OSSAA MU, 2019). From 1910 to 1927, invitational music competitions hosted by state colleges and universities became district competitions:

- Southeastern Oklahoma State University, 1910
- Southwestern State Normal School (now Southwestern Oklahoma State University), 1913
- East Central Normal School (now East Central University), 1915
- Northwestern Fine Arts Contest at Northwestern Normal School (now Northwestern Oklahoma State University), 1917
- Northeastern State Normal School and University of Tulsa, 1924
- Oklahoma City University, 1927

In 1931, Oklahoma music teachers formed a reorganization committee resulting in two primary outcomes: (a) the establishment of eight district elimination competitions leading to one state competition, and (b) the control board's organization to manage the

new contest plan (OSSAA MU, 2019). Eight district elimination competitions were organized leading to one state music contest with instrumental and vocal events alternating annually between the University of Oklahoma and Oklahoma Agricultural and Mechanical College (Oklahoma State University) (McDow & Stiffler, 2020). A newer rating system, still utilized today, replaced the older tournament-style ranking system in 1937. In 1941, Oklahoma became the only state in the union to have its state contest designated as a national, regional competition/festival (OSSAA MU, 2019).

The Oklahoma Music Educators Association (OkMEA) was founded in 1941 (Front Matter, 1941). The state-level branch of MENC assumed control of the music contest sponsorship that year (OSSAA MU, 2019), lasting for nearly 20 years. On October 26, 1961, legislation was presented at the annual meeting of the Oklahoma Athletic Association to cover non-athletic events. Amendments to the Constitution and regulations needed to administer each activity were submitted for adoption at the Oklahoma High School Athletic Association's Annual Meeting in 1962, effective July 1, 1963 (OSSAA MU, 2019). The name was changed to the Oklahoma Secondary School Activities Association (OSSAA) at that same time. Under the leadership of OSSAA, state music competitions were moved to a more centralized plan, with the same panel of judges hearing all state-level bands, orchestras, and choirs (McDow & Stiffler, 2020). This organizational scheme is now a permanent part of state music contests and the development of Oklahoma state school music contests has contributed to the participation of approximately one hundred thousand students from some four hundred schools by the 2016–2017 school year (McDow & Stiffler, 2020).

The contest rules for music and speech were first included in the OSSAA Yearbook for the 1968–69 academic year. In 1970, Floyd Moyer was hired as OSSAA 's first music specialist and was primarily responsible for managing all state-wide music contests. C. W. Simmons Jr. was hired as the second OSSAA music specialist to oversee state-wide music and speech after Floyd Moyer 's retirement in 1985, serving in the role for 16 years. Mike Plunkett was hired as the third OSSAA music specialist in 2001 and remains the sole person coordinating music and speech programs throughout the state at the time of this study. The title of the position has been changed to the Associate Director of Music. The job definition states the individual is responsible for the coordination, regulatory functions, and supervision of designated activity programs in music and speech (OSSAA MU, 2019).

Jazz Competition/Festivals History

Participation in jazz ensembles, in some form or other but generally outside the administration radar, may have occurred in educational settings as early as the 1920s (Ferriano, 1974). The 1948 North Texas State University school jazz ensemble festival is considered to be America's first music competition/festival specifically featuring school jazz ensembles (referred to at the time as dance bands), which comprised both college and high school jazz ensembles (Ferriano, 1974). The first high school jazz ensemble-only festival was the 1950 Tall Corn Dance Band Festival in Cedar Falls, Iowa (Ferriano, 1974). The first all-college jazz ensemble festival took place at the University of Notre Dame in South Bend, Indiana, in 1959. Other adjudicated jazz competition/festivals (non-activity association related) appear to chronicle their own individual histories. For example, the University of Wisconsin–Eau Claire documents its

festival's history online, claiming that the Eau Clair Jazz Festival— in operation since 1967—is America's largest and longest-running jazz competition (Eau Clair Jazz Festival, 2020). Other large-scale festivals (e.g., Essentially Ellington High School Jazz Band Competition & Festival, Berklee Jazz Festival, Monterey Jazz Festival) appear to follow similar procedures, outlining historical anecdotes on their own websites. Ferriano's research appears to be the only study that includes a comprehensive investigation of historical and chronological events documenting the history of interscholastic jazz competitions and festivals in America.

Interscholastic jazz ensemble competition/festivals have grown considerably since their inception in the mid-twentieth century. Many jazz ensemble festivals were found to be non-competitive in nature, but offered awards ranging from talent quotations, to scholarship awards, to individual musician accolades (Ferriano, 1974). Conversely, more than half of the festivals were competitive, with most offering these individual talent awards in addition to competitive adjudication ratings/rankings. Jazz festivals usually employed professional musicians or well-known jazz educators to serve as adjudicators and clinicians; these post-performance clinics (intensive rehearsals with the adjudicator/clinician) are considered an integral part of interscholastic jazz competition/festivals (Ferriano, 1974).

Professional Jazz Organizations in Oklahoma

Several professional organizations promote jazz education in the state of Oklahoma. The Oklahoma Jazz Educators (OKJE), an extension of the Oklahoma Band Masters (OBA) association, is composed of educators and performers in the state of Oklahoma who are interested in learning and teaching jazz (OKJE, 2020). The

OKJE/OBA supports the Oklahoma Music Educators Association (OkMEA), Oklahoma's largest professional music organization, by supplying the organizational structure and clinicians for the OkMEA All-State Jazz Band. The All-State Jazz Ensemble has been a part of OkMEA since the early 1970s, possibly even late 1960s. (B. Gorrell, personal communication, October 16, 2020).

According to the Oklahoma Music Educators Association (OkMEA) constitutional bylaws (OKMEA, 2020), within its elected officers, the OkMEA includes a jazz ensemble chair on its board of officers. The elected jazz chair organizes the annual all-OkMEA all-state jazz band for exceptional jazz musicians from Oklahoma high schools and works with selected jazz clinicians for the annual state convention. The Association of Choir Directors of Oklahoma (OCDA) organizes the all-state jazz choir, which includes 16 to 24 members annually. The OCDA jazz choir collaborates with OkMEA, adopting the all-OkMEA jazz band rhythm section for a concert at the annual OCDA conference, typically held one week before the OkMEA conference in January. The Oklahoma City Jazz Orchestra (OKJO)—a 501(c)3 non-profit corporation—aims to preserve, perpetuate, and educate the community on jazz (OKJO, 2020). The OKJA sponsors the Oklahoma Youth Jazz Ensemble (OYJE) as an extension of their program. In addition to these professional music organization ensembles, several jazz festivals hosted by high schools and universities throughout Oklahoma each year.

Oklahoma Secondary School Activities Association Jazz Competition History

The first invitational jazz contest in Oklahoma was held at Bethany High School in 1967 (13 bands attended). The event was held at Del City High School in 1968 and Mustang High School in both 1969 and 1970. The following year, OSSAA introduced the

first state-level jazz ensemble contest. Since 1971, the OSSAA has employed a contest structure in which a jazz champion is crowned at each school classification level. This approach to final adjudication standings is similar to how overall champions are awarded in athletic competitions—a departure from the ranking scheme that has been in place for marching, concert band, solo and small group, and choral contest since 1937. The State Jazz Ensemble contest went to a five-rating system in 1997, awarding plaques for E bands (i.e., site-level secondary ensembles participating in the contest without duplication of participants from the original competing ensemble) with Superior Ratings, but not named Outstanding, First Runner Up, or Second Runner Up. Jazz Combos were added to the competition format as a pilot program in 2012 and the OSAA competition committee would vote to formally integrate them into the competition in 2014. In 2015, a single adjudicator was recommended and approved by the committee, allowing the adjudicator to facilitate clinics for competing combo's post-adjudication. There are also numerous jazz festivals organized annually throughout the state by high schools and universities.

For the scope of this analysis, these historical narratives are significant, as they provide context for the origin and evolution of overall competition/festival structure. They also give insight into jazz competition/festivals in the United States as well as the state of Oklahoma. Nevertheless, they also indicate a need for further research to establish historical and overall structural/organizational perspectives in state-level jazz competition/festivals.

Research on Evaluative Instruments, Criteria, and Adjudicator Reliability

The concept of measurement and evaluation is critical to the functioning of music competitions. As a result, a significant body of literature explores the development of

means for fair and reliable assessment and performance evaluation, but most of these studies remain outside the context of jazz. When examining the adjudication of music performance, one must consider adjudication aims and purposes (McPherson & Thompson, 1998). The principal aim of music assessments is to objectively and accurately evaluate student performance and provide feedback on performance progress (Temple, 1973; Wesolowski, 2015, 2018). Ensemble directors frequently use large-group (e.g., marching, concert, or jazz band) and solo/small ensemble performances—sometimes referred to as music performance assessments (MPAs)—to receive feedback, track student development, and provide their students with opportunities to learn and develop (Austin, 1988; Howard, 1994; Sullivan, 2005; Werpy, 1995; Wesolowski, 2015). Music performance assessments (MPAs) stakeholders (including researchers, school administrators, adjudicators, event managers, etc.) should consider the motivations of directors and students who participate in MPA programs (Millard, 2014). Adjudicators should understand the philosophical premises for the competition/festivals; otherwise, without this knowledge, adjudicators may rate performance quality based heavily on individual preferences and experiences (Ekholm, 2000; Ford, 1999) and be influenced by bias conditions (Cassidy & Sims, 1991; Radocy, 1976), regardless of criteria-based rubrics or standardized evaluation forms (Cassidy & Sims, 1991; Ekholm, 2000; Ford, 1999; Radocy, 1976). Structurally, the idea of the measurement and evaluation of musical performances occurs in many areas: from instrumental to vocal music, solo to ensemble-based performance, primary/secondary to college music programs, auditions for prestigious musical organizations and ensemble membership, and so on. The assessment of music performance consists of a variety of dynamic interactive variables. O'Leary's

(2016) phenomenological investigation of competition in band assisted in performing a comprehensive review of available research on evaluative instruments, criteria, and adjudicator reliability.

Numerous studies related to instrumental performance were presented in the applicable literature on music performance assessments: (Bergee, 2003; Bergee, 2007; Bergee & Platt, 2003; Bergee & Westfall, 2005; Burnsed et al., 1985; Ciorba & Smith, 2009; Geringer & Madsen, 1998; Hash, 2012; Hewitt & Smith, 2004; Juchniewicz, 2008; Krueger, 1966; Landy & Farr, 1980; Madsen et al., 2007; McPherson, 1995; McPherson & Thompson, 1998; Mitchell & MacDonald, 2016; Saunders & Holahan, 1997; Silvey & Risher, 2015; Smith, 2009; Stanley et al., 2002; Wrigley & Emmerson, 2011; Zdzinski & Barnes, 2002). Many researchers focused on the selection of evaluative criteria (Cooksey, 1977; Jones, 1986; McPherson, 1995; Smith & Barnes, 2007; Stanley et al., 2002; Wrigley & Emmerson, 2011) and the evaluation of measurement instruments (Bergee, 2003; Bergee & Platt, 2003; Ciorba & Smith, 2009; Cooksey, 1977; Kinney, 2009; Latimer et al., 2010; McPherson, 1995; Mills, 1991; Norris & Borst, 2007; Saunders & Holahan, 1997). Another area of focus in research was training (Hewitt & Smith, 2004); however, the researchers reviewed training only in the forms of experience (Kinney, 2009; Mills, 1991), adjudication training (O'Leary, 2016), and teaching level (Hewitt & Smith, 2004). I was unable to locate research that examined the academic level of adjudicators as a factor influencing performance quality. There also appeared to be limited research in the assessment of jazz ensemble performance.

Assessment Criteria and Rubrics. Adjudication ratings forms are structured to provide two types of data: (a) numerical ratings reflecting the overall assessments of the

performance, and (b) commentary reflecting the rating justification. Most investigations examined criteria-based rubrics (i.e., the instrument used to assess the performance). Researchers have presented evidence that MPA rubrics do not have high inter-rater reliability (Bergee, 2003; Cooksey, 1977; Hash, 2012; Latimer, 2007; Latimer et al., 2010; Norris & Borst, 2007). In these studies, researchers used a wide variety of subjects to test hypotheses on the inter-rater reliability various assessments. Researchers wanted to know if the adjudicators agreed with each other on performance rating measures. The spectrum of participants included highly respected professional's, less experienced musician's, and non-musician's assessments of musical performances. In most cases, inter-rater reliability or agreement between adjudicators was not sufficient. Adjudication forms range from open-ended blank sheets of paper to highly organized rubrics with comprehensive explanations of elements within a musical performance. A general understanding among adjudicators is that structured forms with categories and definitions are considered 'specific' forms whereas open-ended forms are considered 'global' or 'holistic' (Cooksey, 1977; Mills, 1991; Radocy, 1989; Stanley et al., 2002). Global forms permitted adjudicators to analyze a performance holistically and assign a final score they felt best represented the overall performance. Specific (or segmented) forms permitted adjudicators to measure observable musical aspects of a performance, with each aspect receiving a weighted score, being totaled to generate an overall score.

Adjudicator Reliability. Reliability, as defined by Asmus and Radocy (1992), is "the stability of the measure across time, which may be ascertained by determining the agreement between two different administrators of the same test at some time interval" (p. 144). Reliability in music contest adjudication could be conceived of as an ensemble

receiving the same score by multiple adjudicators in a single contest/performance, regardless of who evaluates them, the location the contest is held, or what music they choose to play. Reliable adjudication is key to a fair, level "playing field" in MPA events (O'Leary, 2016). Interrater reliability studies have mainly been done in the solo and small- ensemble context (e.g., Bergee, 2007; Bergee & McWhirter, 2005) or in the context of assessments of solo performances such as juries (e.g., Bergee, 2003; Ciorba & Smith, 2009; Kinney, 2009). There has been some research on reliability in the context of large- group festivals (Brakel, 2006; Burnsed, Hinkle, & King, 1985; Garman et al., 1991; Hash, 2012; King & Burnsed, 2009; Latimer, Bergee, & Cohen, 2010), in particular for concert bands and orchestras. Relevant findings are summarized as follows: (a) the use of criteria-specific assessment rubrics were shown to be reliable tools for adjudication (Ciorba & Smith, 2009; Latimer, Bergee, & Cohen, 2010; Norris & Borst, 2007; Saunders & Holahan, 1997); (b) there are currently conflicting results on adjudication panel sizes and their impact on interrater reliability, with some studies citing little difference between increases or decreases in panel size (Brakel, 2006), and others citing a need for a minimum number of adjudicators on the panel (Bergee, 2003; Fiske, 1977); (c) there are conflicting results on adjudicator expertise or familiarity with the music, with some studies citing that adjudicators' prior experience had no apparent effect on reliability (Bergee, 2003; Rogers, 2004), while others suggest that music experience and training had positive associations with internal consistency and increased ability to evaluate separate components of music performances (Kinney, 2009). However, research is still lacking on interrater reliability in jazz ensembles competitions.

The Assessment and Evaluation of Jazz Performance and Improvisation

There is a limited amount of published literature on the methods for assessing and evaluating jazz performances. In his review of literature on the construction and evaluation of jazz performance and improvisation measurement instruments, Brumbach (2017) confirmed that research on methods for assessing and evaluating jazz performances, along with jazz improvisation has been conducted however is minimal. Studies of this nature is typically paired in conjunction with a variety of experimental studies, in addition to those aimed at defining predictive variables as described in the previous section. Researchers have surveyed and interviewed experts as well as analyzed jazz artifacts in pursuit of appropriate ways of evaluating and assessing jazz performances and improvisation capacity (Brumbach, 2017; Burnsed and Price, 1984; May, 2011; Moore 2016; Pfenninger, 1990; Smith, 2009; Wesolowsiki, 2014, 2015, 2017). Research on jazz performance assessment tends to address the issue of assessment and evaluation of jazz performances from two perspectives: performance ability and creative development.

Performance Rating Scales in Jazz. A performance rating scale specifically for jazz ensembles was developed by Wesolowski (2016). Utilizing big-band literature and methodology research, twenty-two initial-scale candidates were assembled. The result was a four-category (e.g., blend/balance, time-feel, idiomatic nuance, and expression) scale that included 18 individual factors. Each line item in the scale was designed as a 4-point Likert-type prompt. Using this four-factor standardized instrument, (N = 102) volunteer adjudicators ranked (N = 102) jazz ensemble performances into small, medium, or high-performance groups with 88.5% accuracy. Expanding on his previous work,

Wesolowski (2017) developed another rating scale focused primarily on the rhythm section of the jazz ensemble. Using similar methodological procedures as his 2015 study, participants rated performances by middle school, high school, and college jazz ensembles. The results produced a rating scale with a two-factor structured instrument: (1) rhythmic support/drive containing nine criteria, and (2) style/clarity included seven. The 16-scale evaluation rubric exhibited high reliability (alpha reliability 0.986), and rhythmic support/drive scores served as rhythm section achievement predictors. Moore (2016) also developed a rubric for the assessment and evaluation of jazz improvisation by collegiate jazz musicians. He attempted to ascertain whether specific characteristics of aural improvisation abilities and components of jazz improvisation could be evaluated adequately. Through this examination pedagogical books and published studies on jazz improvisation and general music performance, he established the frequently cited terms Technique/Technical Facility, Expression, Tone/Tone Control, Rhythm, Melody/Motives, Interaction, Harmony, and overall improvisation. Moore 's final rubric contained nine improvisation assessment criteria with four achievement levels. Technique, expression, rhythm, melody, harmony, rhythmic interaction, melodic interaction, harmonic interaction, and overall improvisation are the criteria. Descriptors are included to help adjudicators identify the appropriate level of proficiency.

Criteria for Evaluating Jazz Improvisation Performance. Researchers have investigated the criteria for evaluating jazz improvisation performance (Burnsed & Price, 1984; May, 2001; Pfenninger; 1990; Smith 2009; Wesolowski, 2013). By analyzing jazz improvisation literature and collecting data from a sample of three university jazz studies programs, Burnsed and Price (1984) explored criteria metrics for evaluating jazz

improvisation performance. Five categories emerged from their research (e.g., technical facility, melodic and rhythmic development, style, tonal materials, and emotional effect) to which Burnsed and Price added a sixth (e.g., overall jazz improvisation effect). Participating adjudicators (*N*=8), four who possessed extensive jazz experience, and four with limited jazz experience, were tasked with evaluating recorded improvisations by various performers to determine the reliability of the improvisation criteria. The results indicated a high correlation between the ratings of the individual categories, among both sets of adjudicators, suggesting high reliability of the criteria for improvisational achievement. Jazz musicians (*N* = 10) and educators from prominent universities (*N* =4) were surveyed to identify descriptors of measurable jazz improvisation components. Survey results produced elements related to the tonal dimension of music, rhythm, and expression, which were utilized to develop a provisional scale. Thirty jazz majors were asked to improvise one "All Things You Are" chorus on their instrument, accompanied by a pre-recorded rhythm track. Adjudicators (*N* = 6, including Pfenninger himself) analyzed the recordings using the survey criteria. The findings indicated that developing a reliable rating scale to assess jazz improvisation's achievement was a feasible task.

May (2001) used Burnsed and Price's (1984) five criteria to develop a seven-criterion instrument entitled the Instrumental Jazz Improvisation Measure (IJIEM) to which she added two criteria (i.e., rhythm/time feel and creativity). To assess this measure's reliability, three adjudicators scored the recordings of 73 undergraduate wind jazz ensemble members pre-recorded two F blues choruses and one "Satin Doll" chorus. Results indicated a high correlation ($\alpha = .84$) on all seven criteria, implying that despite the attention to unique improvisation characteristics provided by the seven criteria, one

overall improvisation criterion could be as useful as the more complex and time-consuming application of multiple criteria. Smith (2009) additionally sought to develop a valid and reliable rating system for jazz improvisation performance by college wind students. A content analysis of pedagogical materials, accounts of jazz educators, published interviews with jazz musicians, and jazz education research studies contributed to Smith's rating scale. Contributions from a group of professional jazz musicians and Smith's own experience and expertise guided the final rating criteria. The result was the Wind Jazz Improvisation Evaluation Scale (WJIES), which was constructed of 14 criteria for evaluation. To test the WJIES, May (2003) selected five collegiate jazz students and one jazz professional to record two choruses and the Bb blues and a chorus of "Killer Joe." Sixty-three adjudicators with diverse backgrounds and expertise, graded twelve solos using the WJIES and the Instrumental Jazz Improvisation Assessment Test. The results indicated that Smith's two-faceted approach to rating both performance skills and creative development was an adequate means of evaluating jazz improvisation performance. It was also determined that performance skill development is a precondition for creative development, consistent with previous studies (Antonelli, 1997; Bash, 1983; Burnsed, 1978; Meadows, 1991). The results also indicated that advanced jazz improvisation has a deep association with components of creativity and expression.

The cognitive processes affiliated with interaction episodes that occur jazz improvisation were investigated by Wesolowski (2013). Using ethnographic and philosophical accounts of interactive jazz improvisations by jazz practitioners, Wesolowski developed a rubric to assess the ensemble's capacity to converse musically through improvisation. The criteria consisted of eight ranges grouped into three sections

(i.e., melodic, harmonic, and rhythmic) in which level of performance was implied on a four-level scale, correlated with a beginning, developing, proficient, and accomplished ratings. Ensembles were recruited from three universities with accredited jazz programs ($N = 55$) to produce recordings that expert adjudicators adjudicated. Results showed that this rubric could discern the difference between achievement levels of undergraduate, graduate, and professional improvisers on each criterion. The most substantial discrepancies between groups were on three melodic and one rhythmic parameter, suggesting a cognitive prioritization of tasks as melodic, then rhythmic, and harmonic. Wesolowski proclaimed that a robust aural ability and background in jazz vocabulary, repertoire familiarity, and stylistic knowledge are needed to facilitate an advanced level of interaction and communication. These research studies are critical for this current study as they provide the backdrop for adjudicating jazz competition/festivals. The addition of adjudicating improvised solos is a significant difference that marching/concert band adjudicators do not typically experience when judging. Score criteria must be investigated when undertaking a systematic look at the jazz competition/festival.

Additional Factors Affecting Adjudication in Instrumental Competition/Festivals

Although adjudicators use tools to assess music performances, subjectivity remains. Adjudicators add a subjective (i.e., influenced by personal feelings, taste, or opinions) dimension to assessment. Radocy (1989) states that "any measurement that involves human judgment is inherently subjective because it involves human impressions" (p. 30). Considering that they have a great deal of power in music competitions, researchers have explored ways in which judging can be performed in a fair, accurate, and impartial manner. Scholars have examined adjudication and accurate

assessment at competitive festivals and the findings indicate that reliability problems occur in a variety of situations including the number of adjudicators (Bergee, 2003), discrepancies between adjudicators' assessments (Garman et al., 1991), construction and design of the scoring instrument (Zdzinski & Barnes, 2002), and varied personal preferences of each adjudicator (Thompson & Williamon, 2003). Research on the implications of evaluation consistency and reliability via the configuration of judging panels, credentials of the adjudicators providing the assessment, and how adjudicators were qualified is justifiable.

Number of Adjudicators. By using multiple adjudicators as panels, many competition/festivals have sought to mitigate issues related to adjudicator bias and subjectivity. However, the use of an adjudication panel as opposed to one judge can raise additional reliability issues (O'Leary, 2016). Current research has not identified an optimal size for adjudicator panels. For example, Bergee (2003), Brakel (2006) and Hash (2013b) each found that larger panels were more reliable; however, Dugger (1997) found no benefit in the reliability of using five panels instead of three. Bergee (2007) later used audio recordings from eight high school wind instrumentalists and asked ten experienced and trained adjudicators to evaluate the recordings. The results identified substantial differences in scores and what the author called "the possibility of a substantive error of measurement between raters" (p. 356). Bergee concluded that a larger panel of judges likely would increase reliability, but that "at present, musicians may not always receive the consistency and reliability of the performance assessment that we would wish them to receive" (p. 357). Findings from these studies support the notion that a panel of judges may be a more successful means of assessment than a single adjudicator,

but they do not relate specifically to how ratings could be determined or reported in these panels.

Olympic-style Scoring. An alternative method of measuring scores is the Olympic-style panel. This is a process by which both the highest and lowest score for each participant is discarded, and the sum of the remaining scores are used in determining the overall result (Bergee & Platt, 2003; Bergee & McWirter, 2005; Bergee, 2007). Bergee (2007) claimed this method could be successful in generating accurate scoring data but concluded that this method would add considerable cost to contests because it would significantly increase the number of judges required. King and Burnsed (2009) tested the use of an Olympic-style platform in state marching band festivals in Virginia. Results showed a high level of reliability (alpha = .94); however, the authors acknowledged that the reliability would not have been negatively affected by the inclusion of all ratings—suggesting no advantage to the Olympic-style model. Furthermore, Chaney (1983) warned that the additional costs of recruiting an Olympic-size panel would not be the only concern for contest-festival managers. He acknowledged that a system in which outlying ratings are ignored may allow judges to vote equally if they want their vote to count in the outcome. Though it may lead to greater unity among judges, the approach could discourage adjudicators from factoring strong positive/negative opinions into their rating (Chaney, 1983). Given the significant importance that directors and students attach to adjudication ratings, any scoring system that possesses inherent bias on adjudicator reliability is cause for concern (O'Leary, 2016). Further research on the impacts of scoring systems in music ensemble performance adjudication seems warranted.

Training and Expertise of Adjudicators. In conjunction with the discussion regarding the number of adjudicators used to assess performance, adjudicator qualifications and expertise comprise a substantial body of literature. Researchers have investigated the importance of various adjudicator credentials, including as career level and education (Fiske, 1983; Geringer et al., 2009; Hewitt, 2007; Hewitt & Smith, 2004; Pope & Barnes, 2015; Winter, 1993), primary instrument (Fiske, 1975), achievement in theory and history courses (Fiske, 1977), experience adjudicating (Winter, 1993), familiarity with the repertoire performed (Kinney, 2009), and the availability of a written score for the works performed (Napoles, 2009; Wapnick et al., 1993). Findings in these studies suggest that it is more critical to have adjudicators trained in the specific judging of musical performances rather than recruiting judges with high levels of experience on a particular instrument (Fiske, 1983; Hewitt, 2007; Hewitt & Smith, 2004; Winter, 1993), as long as the adjudicators have a reasonable degree of musical competence (Kinney, 2009; Hewitt & Smith, 2004). To this point, Fiske (1983) recommended that "reliability is the most important measure of a judge's ability" (p. 7), and that reliability can be best achieved with judges trained and certified in adjudication. Fiske also argued that, in competitive situations, the more important role of the judge was to accurately compare the performances rather than provide accurate scores: "the rank-order of performances has greater value for the individual and greater rater accuracy than does the principle of absolute scores" (p. 9). Interestingly, Fiske's guidelines appear to emphasize reliability, yet largely neglect the role of feedback in adjudication. Research has yet to demonstrate how Fiske 's recommendations may have an effect on curricular decisions or the perceived importance of the competition experience.

Prior Knowledge of Ensemble or Director. Adjudicators' familiarity with the performers, or what Forbes (1994) discussed as the “halo-effect” (p. 17), is a factor impacting adjudication ratings. Researchers have suggested that an adjudicator 's knowledge of an ensemble's or director 's reputation, setting, and rehearsal habits can affect ratings, reflecting the perceived correlation between competitive success and professional reputation (Batey, 2002; Forbes, 1994; Radocy, 1976; Sheldon, 1994). Forbes addresses this as problematic because "ensembles are sometimes awarded ratings based in part on their reputation or the director 's reputation rather than their performance" (p. 17). Although the term halo-effect offers the connotation of favorable effects upon results, this is not always the case. Ensembles and directors with unfavorable reputations may have their scores negatively affected by the halo-effect in the same way as other individuals can have their scores increased (O’Leary, 2016). Radocy (1976) examined the adjudicator knowledge of performing groups by investigating the influence of authority figures conveying details, such as the history of the performer or the institutional affiliation of the ensemble on the assessment of recorded performances. Findings indicated that while good performances were not affected by ability and effort details, weak performances were more positively evaluated when adjudicators had prior knowledge of atypical performance preparation efforts. Sheldon (1994) observed that knowledge of the type of event a performance was for made a difference in adjudication. She discovered that student adjudicators viewed performances more favorably when they were told that the recording was performed at a competition rather than a regular concert. To boost ratings, Batey (2002) urged directors to include more detailed information about performing ensembles and repertoire such as rehearsal frequency, the grade of

performers, number of years the director has taught at a location, and selectivity of performing group to influence adjudicator opinions. The "halo effect" calls into question the strategy of providing information about the director and ensemble to adjudicators prior to performance assessment. This approach suggests that some consideration should be given to programs with novice directors, smaller school enrollments, or in the early stages of development, and that such considerations should to some degree be reflected in ratings.

Inflated Ratings. The scores, labels, and rankings received by ensembles are easily communicated to stakeholders (e.g., administrators, community members, peer colleagues), with the potential to affect expectations (O'Leary, 2016). Although various rating scales have been employed across adjudication events, Keene (1982) found that the Kansas adjudication method that ranges from I (*superior*) to V (*poor*) remained prevalent since its inception in the 1930s. Although familiar to music competition/festivals, this rating system may be unfamiliar to persons and events outside the music community (O'Leary, 2016). Hash (2013b), using guidelines from the Virginia Band and Orchestra Directors Association Manual (VBODA, 2010), provided an interpretation of the Kansas system that equated the ratings to corresponding academic letter grades:

> A final rating of I/Superior was equivalent to the letter grade "A" and represented a superior interpretation and performance, technically and musically. A rating of II/Excellent was equivalent to the letter grade "B" and demonstrated an excellent interpretation and performance of all selections, or a superior performance of one selection and excellent performance of two. A rating of III/Good was equivalent to the letter grade "C" and denoted a good interpretation and performance of all

> selections, technically and musically, or a combination of performances of the three selections which would justify an overall rating of "Good." A rating of IV/Fair was equivalent to the letter grade "D" and represented a performance that approximated the technical and musical requirements of the music but was seriously lacking in its rendition. The rating of V/Poor was equivalent to the letter grade "F" and signified a performance which was unacceptable technically or musically. (p. 5)

A statistician might expect a normal distribution of scores when utilizing this method, with an equal number of weak and superior ratings and most competitive scores in the mid-scale (Huck, 2011). Nevertheless, the distribution of scores tends to be heavily skewed towards the top (positive) portion of the scale which has led an ongoing discussion of rating inflation in music competitions (O'Leary, 2016).

Positive skewness in music contest-festival ratings has contributed to an ongoing debate of ranking inflation in music competitions from the earliest solo and ensemble events. (Meyers, 2012). Boeckman (2002) analyzed traditional scoring distributions in Ohio state band festivals over a 50-year period. Results showed that average ratings increased over that time. From 1951–1970, 35.5% of bands received a superior rating, rising to 45.8% for the period between 1971 and 2000. By analyzing the Indiana State School Music Association Festival scores, Brakel (2006) attempted to address the rating inflation phenomenon and found that judging panels had higher levels of inter-rater reliability for highly rated performances than for lower ratings. Brakel suggested that phenomenon reflected adjudicators' unwillingness to award low scores, even though the assessment tool provided for such an evaluation. Similarly, Hash (2012) analyzed ratings

in band competitions in the state of South Carolina and reported the average final rating for all bands (N = 353) was 1.73, with 86.7% (n = 306) earning a I/Superior or II/Excellent from 2008–2010. Despite consistent research on rating inflation in concert band festivals, researchers have yet to investigate whether/how the phenomenon manifests in the environment of a jazz ensemble competition/festival.

Concerns Related to Contestant Participation in Music Competition/Festivals

Ensembles preparing to participate in instrumental competition/festivals typically encounter several immediate factors that may affect the outcome. Many musical and non-musical factors influence an adjudicator's assessment of an ensemble's performance (McPherson & Thompson, 1998). Research has suggested the predominate non-musical factor affecting competition/festival participation can be categorized under financial concerns (Brown, 1984; Goodstein 1987; Hamann et al., 1990; Killian 1998, 1999, 2000; O'Leary 2016; Rickles, 2011; Sullivan, 2003; Wasiak, 1997). Researchers have recognized many conditions of financial concern in the band competition/festival literature, including socio-economic factors, the availability of quality instruments and music, availability of quality teachers, the availability of private lessons, the availability of quality rehearsal and performance facilities, and travel concerns. Music education researchers have also highlighted different demographic factors (i.e., race, gender, and attractiveness) and parental involvement as areas of concern in competition/festival participation.

Financial Concerns

Finances may play a key role in competitive success in music competition/festivals. Research has shown school sites with more significant financial

resources are associated with more successful bands and may employ multiple music educators and non-certified personnel within their programs (Goodstein 1987; Hewitt, 2000; O'Leary 2016; Rickles, 2011; Wasiak, 1997). Each of these studies offers convincing correlation evidence that shows larger schools with more financial resources are more competitive in band competitions (Brewer, 2013; Dawes, 1989; O'Leary, 2016; Rickels, 2011). If these attributes are strongly associated with competitive/adjudicated success, music educators seeking to generate a favorable competitive record may be more inclined to seek faculty positions with larger student bodies in more affluent neighborhoods (O'Leary, 2016). Goodstein's (1987), in his research focused on high school band directors' leadership attitudes discovered successful band directors appeared to be older, held a master's degree, operated in more affluent school districts, had band booster groups that regularly fundraised, and taught in schools with large student bodies. Despite this Goodstein's results showed that financial descriptive variables such socio-economic status, fundraising amount, and band booster strength, appeared to be more predictive of success than band program size. In his research on the education policies of instrumental ensembles, Brown (1994) found that funding availability is a critical factor in program development and success. Among factors that influenced program success, tax base and financial obligations as well as federal and state mandates were listed. Wasiak (1997) linked the contribution of government funding to the development and sustainability of school bands as well as connected the availability of resources to opportunities for band participation. If variables such as financial resources are correlated with positive performance evaluations, competitive outcomes may not be an accurate measure of the work of teachers and students (O'Leary, 2016). Similarly, if these factors

are recognized within music education, small and rural students and directors may compete from a disadvantaged perspective.

Socio-Economic Status. Socio-economic status (SES) was defined by Bornstein and Bradley (2003) as "the relative position of individuals, families, or groups in stratified social systems where some societal values are not uniformly distributed" (p. 2). Home support can vary pending one- or two-parent/ guardian households and their ability to foster and facilitate educational efforts (O'Leary, 2016). According to Albert (2006) the cost of participation in instrumental programs may be a deterrent to the initial participation and the continued participation of students from low socioeconomic backgrounds. Socio-economic status is an issue that affects every student who has the desire to play an instrument or participate in any school music program. Albert (2006) stated:

> Music educators do not have direct control of a family's SES. We do have control over our classrooms, and we have a role in helping students realize their potential. Imaginative thinking and partnership formation may be crucial to overcoming possible SES influences on instrumental music. (p. 44)

Although there are significant numbers of students participating in music ensembles, on average these students come from families who are more privileged than non-music ensemble students (Elpus & Abril, 2011). Students from the highest socio-economic status quintiles were overrepresented among studies on music students (Dunlap, 1975; Goodstein 1987; Elpus & Abril, 2019; Killian 1998, 1999, 2000; Parsad & Spiegelman, 2012; Rickles 2011; Wasiak, 1997). Dunlap (1975) explored the effect of socio-economic status, race, community size, and the presence of a father in the home on

the musical achievement of students ($N = 472$) in Mississippi and Arkansas. Dunlap found that SES correlated positively with music achievement among all the students of the sample and among students in each of the sub-groups (black students, urban students, metropolitan students). Couldry (1995) examined the financial concerns of rural school districts finding that socio-economic factors displayed significant correlations with achievement. The influence of socio-economic status on a Swedish municipal music school was examined by Brändström and Wiklund (1996). They discovered that twice as many students whose parents were considered higher-level employees studied music as students with working-class/lower SES parents. Phillips (2003) found significant differences between instrumental music participation and home environment in sixth through eighth-graders. Schools with higher poverty concentrations were found to be less likely to provide music instruction (81% in the lowest socio-economic status vs. 96% in the highest SES schools), and the same schools offered fewer music courses than their higher SES counterparts (Parsad & Spiegelman, 2012). When considering SES-related variables, various schools have devised ways to offer high-quality music programs to students. The most popular strategy was to build after-school services from external funding sources (Mulcahy, 2017; Willis et al., 2002). While there is no clear literature documenting the impact of socio-economic influence on jazz ensemble participation or success in competition/festivals, indicating a need for research, the effect on music classroom students' performance logically relates to the active participation of bands in competition/festivals.

Private Instruction. Private musical training enables the student to increase his or her level of ability at a rate that is exclusive to the student (Sullivan, 2003). A concern

within music in education, specifically dealing with how funding leads to advantages in the field of music via private instruction was addressed by Green (2001) who stated:

> Furthermore, many children who did not have access to free instrumental tuition, could not afford private lessons. Therefore, while music education was in theory offered to all children equally, in practice, children from some particularly interested, committed, or better-off social classes were more likely to benefit from and succeed at music in school, to the detriment of children from other social classes. (p. 53)

Philpott (2001) extended this notion by merging music lessons' availability with the quality of music instruction stating:

> The quality of opportunity offered to youngsters by instrumental tuition is usually of a high standard, and long may this flourish and develop. However, there is a double issue of equality of opportunity which arises as a consequence for those who cannot afford instrumental tuition, and for the extra advantage offered to the general curriculum for those who can. (p. 156)

Several researchers (Bowen, 1995; Seibenaler, 1997; Townsend, 1991) reported a correlation between band participation and private lessons, suggesting a relationship between private instruction and successful contest and festival performance. He also found the most significant relationships in programs with higher levels of participation. Townsend therefore concluded that bands had a higher level of participation when a large number of students studied outside the music class and those bands tend to be successful at music contest. In examining the influence of private instruction on musicianship, Bowen (1995) generated a profile of community members and found a link between

private lessons and band participation. He concluded that private instruction was an integral part of successful musicianship, and subsequently, performance in competitions and festivals. Siebenaler (1997) investigated the importance of private instruction and found that private instruction patterns are similar to those used in successful music classrooms. He asserted that private teaching was beneficial and helped develop the music student, which could be observed in music competition/festivals. Siebenaler concluded that students receiving private instruction were better able to meet the demands of performing in an instrumental music ensemble than students who received no such instruction.

The question of equality of opportunity for private lessons, unlike success in other academic areas, is primarily decided based on achievement outside of the classroom environment. This success may be more dependent on the financial capacity of the parents to pay for additional instruction than any other factor. Unlike paying for resources such as tutoring and remediation for core academic courses (e.g., mathematics, reading), families oftentimes do not feel the same urgency to spend money on additional musical lessons (O'Leary, 2016). The musical advantages to successful private instruction would appear to provide a significant impetus to the overall success of not only the student but also the instrumental music ensemble in which he/she performs (Sullivan, 2003).

Instrument Quality. The quality of a student's instrument can significantly impact their ability to succeed at competition/festivals. I found only one major study examining instrument quality with competitive music performance, although it still appears to be a financial/socio-economic issue. Bobbett and Bobbett (1991) examined student 's musical independence on professional instruments versus other instruments, indicating that those

playing professional instruments were evaluated significantly higher. Students were measured for their musical independence ability in four areas: tonal memory, melody recognition, pitch recognition, and instrument recognition. Their results showed that "students who owned their instrument scored higher while students using school instruments scored lower on all subtests and grand total score" (p. 13). There also was a comparison between students using professional, intermediate and beginning instruments. "Students playing professional instruments scored higher on ST1 (tonal memory), ST4 (instrument recognition), and grand total score, while students playing beginning instruments scored lowest on all four subtests and the grand total score" (p. 13). They also found that a student's ability to purchase an instrument was strongly linked to success in instrumental music. Since the opportunity to have instruments is related to greater financial standing, they concluded that students from more affluent neighborhoods would be more likely to succeed in instrumental music. Furthermore, the NAfME Opportunity to Learn Standards (2020) emphasizes the importance of a quality, functioning instrument toward achieving a quality music education stating:

> Music education cannot exist without making music, and making music in most traditions requires instruments, accessories, texts and other content, and increasingly access to and use of various technologies. The needs in first three areas of instruments, accessories, and content are well accepted by most well-funded school systems, but need constant attention to avoid problems with outdated or substandard equipment. (para 5)

Travel Concerns. Discussing transportation issues, Martinez (1987) investigated elementary and secondary schools in Albuquerque, New Mexico. He found that students

and parents contributed, mostly through fundraising, thousands of dollars to pay for additional services not provided by the district or individual schools. Most of the funds raised were to pay for travel to competitions. Ross (1992) published an article questioning the sum of money expended on band travel costs to and from contests. While addressing this sort of travel, he calls it a "worthwhile trip both educationally and socially" (p. 26). Battersby (1994) also explored why bands may decide to participate or avoid contests and competitive festivals. Battersby found that the most common reasons for non-participation were logistical, such as scheduling and travel-related financial costs. In addition, several directors said that they would only take students to activities that they thought were properly prepared for. Although there is little literature available on the effects of funding on competition/festivals success (scarce in the jazz ensemble competitions), the literature illustrated in this section indicates the importance of funding for high school band programs.

Demographic Concerns. There is a body of evidence that indicates decisions on musical performances can be affected by demographic variables beyond the performance itself, even though those decisions are made by highly qualified evaluators (Elliot, 1995). Conceivably the most concerning topic in musical assessment areas are the potential impact of physical appearance characteristics including body type, physical attractiveness, race, gender, and age. (Elliot 1995; Ryan & Costa-Giombi, 2004; Van Weelden, 2002; Wapnick et al., 1997). Elliott (1995) analyzed solo trumpet and flute performances that were videotaped and connected to an identical audio file. The findings showed a complicated relationship between gender, race, and instrument selection – Pr(>*F*) values equal – (*Gender* = .5988; *Instrumen*t = .0005; *Gender X Instrument* =

.0308; *Race* = .00001; *Gender X Race* = .0410; *Instrument X Race* = .0003; *Gender X Instrument X Race* = .5202). Both trumpet and flute were found to have strong gender relationships with male trumpet players, and female flutists were most positively assessed when compared to males. The female trumpeters were judged to be lower than the male flutists. Black students scored less than White students, and Black males were rated the lowest. White females received a lower score than White males. While the results of this study are troubling, this is not the only way race is a factor in the performance assessment. Morrison (1998) compared black and white middle school students' preferences for instrument jazz excerpts performed by artist of both races. Students were divided into three groups, listening only, listening while viewing a slide of the actual performer, and listening while viewing a slide of a performer of the opposite race. Results revealed white students in all three groups preferred same race performers. Black students, however, preferred white performers only when they were heard and same race performers when seen and heard. Ryan and Costa-Giomi (2004) found that, depending on the performer's gender attractiveness had opposite effects. Attractive female performers were evaluated more positively than their less attractive counterparts, whereas less attractive male performers were assessed more positively than attractive males. In addition to attractiveness, race and gender also can influence performance assessments from perspective of the conductor. Van Weelden and McGee (2007) studied repertoire-race relationships, explicitly investigating whether conductors would be evaluated more favorably if they performed music perceived to identify with their ethnicity. The results indicated that White conductors were rated higher when performing a piece of traditional Western art music, whereas African American conductors were rated higher when

conducting a spiritual. Literature has shown different demographic factors have influenced adjudicated musical performances and perceptions in many ways, but more research is needed to see how these demographic factors influence adjudicated jazz competition/festivals.

Jazz Education Studies in Oklahoma

At the time of this study, only four large-scale investigations focused on non-historical aspects of jazz education in Oklahoma existed. These investigations can be categorized into two topics: secondary school instrumental directors' behavior and perceptions (Montgomery, 1986; Regier, 2016), and pre-service teacher preparation in jazz (Easter, 2020; Jones 2005). Regarding high school directors, Montgomery (1986), observed and analyzed the teaching behavior of jazz and concert ensemble directors in selected Oklahoma high schools and Regier (2016), examined Oklahoma secondary band directors' self-efficacy toward the concert, marching, and jazz ensemble pedagogy. On the subject of pre-service teacher preparation in jazz Jones (2005) investigated the role of jazz in music teacher education curricula in Oklahoma colleges and universities, and Easter (2020), examined policies that influence jazz education in music education teacher preparation program curricula, subject area certification exams, and the pedagogical competence expected of classroom music educators in Oklahoma.

Oklahoma Band Directors and Jazz. The analysis teacher behavior has long been a significant part of music education research. Such research sought to evaluate the quality and type of classroom instruction by analyzing teacher's role in presenting and influencing the learning process. Montgomery (1986) analyzed the variations in teaching behavior between jazz and concert ensemble directors in selected Oklahoma high

schools, concluding that jazz directors used more verbal and listening behaviors, while concert directors relied heavier on conducting abilities. The subjects for this study consisted of fourteen (seven jazz, seven concert) ensemble directors chosen on the basis of their scores and rankings in state music competitions sanctioned and administered by the Oklahoma Secondary School Activities Association. Every director was videotaped seven times for 98 observations. Results showed intra-observer reliability coefficients ranging from .94 to .98. Data showed major differences between jazz directors who exhibit more "direct" behavior; concert directors who exhibit more "conduct" behavior; and jazz directors who invest more time in "Critical Listening to Performance" behavior. Instructional behaviors may be directly related to self-efficacy. Regier (2016) investigated the self-efficacy of secondary band directors towards concert, marching, and jazz ensemble pedagogy in Oklahoma. A secondary aim was to examine possible relationships (in each of the three ensemble settings) and their respective previous interactions between directors' pedagogy self-efficacy. Oklahoma high school band directors who taught at OSSAA affiliated schools ($N = 395$) were invited to participate in a researcher-designed survey that included questions related to the demographics of their school, (b) professional teaching background, and (c) preservice music teaching experiences. A total of 133 (33.7%) band directors participated in the study. Regier suggested particular interest was given to identifying influential experiences in jazz pedagogy on band director self-efficacy, given that previous studies suggested there may be a lack of expectations and requirements at the undergraduate level in jazz settings. Nearly 70% ($n = 93$) of Oklahoma band directors reported professional experiences in a jazz setting, but only 6.8% ($n = 9$) of them were required to participate in a jazz course

during their undergraduate studies. This lack of past jazz experiences may have led to relatively low efficiency in band directors' jazz pedagogy. Considering several jazz-related experiences (e.g., jazz theory, improvisation, jazz pedagogy), Regier suggested that music teacher preparation programs should be designed to provide preservice music educators with various opportunities to gain pedagogical experiences that have the potential to raise effective jazz pedagogy beliefs.

Jazz Experiences in Oklahoma Music Teacher Education. Music teacher self-efficacy and instructional behaviors are likely influenced by their experiences during undergraduate music teacher education programs. Jones (2005) analyzed many of the considerations involved in the design, implementation, and attitude of music educators in Oklahoma's jazz-oriented curricula. A researcher-designed online survey was administered to college and university program administrators in Oklahoma that offered music education as a degree track ($N = 23$); Jones also conducted supplemental interviews. The Jazz in Oklahoma Music Teacher Education Survey was used to obtain attitudes of Oklahoma music education program administrators concerning the: (a) importance of jazz in music teacher education, (b) availability of jazz study in music teacher education curricula, (c) degree of jazz activity in secondary schools and communities, (d) backgrounds of Oklahoma music education program administrators, and (e) comments on the topic of jazz in Oklahoma music teacher education. Data showed that, in their undergraduate classes, participants expressed inadequate jazz instruction. Respondents also reported a lack of consistency among jazz activities in Oklahoma public schools. Conversely, the most critical aspect was that respondents either "agreed" or "strongly agreed" that music majors should be required to participate in

at least one course of jazz studies. Ironically, interviewees identified issues with enforcing this provision because of unique degree-hour constraints on the music education track. Jones suggested that integrating aspects of jazz study into current music education curricula might be a possible solution to such a problem to produce capable jazz educators.

In further investigating Oklahoma MTE curricula in jazz, Easter (in press) examined policies that impacted preservice music education teacher preparation program (MUED-TPP) curricula, subject area certification tests, and projected pedagogical competence of Oklahoma's music educators. He reviewed curricula from all undergraduate MUED-TPPs at degree-granting colleges/universities in Oklahoma (N = 18). Data revealed that no institution required a jazz course to complete the degree. Further examination of the findings (a) highlighted critical insights on equity and access to jazz instruction, (b) called into question the contents of the certification exam for instrumental music teachers, and (c) suggested a need for enhanced preparation of preservice instrumental music teachers to meet students ' diverse needs. Easter posited the need to include jazz pedagogy coursework in the instrumental MUED-TPP curriculum and suggested that music teacher certification policies be revised to address jazz instruction competencies. This segment illustrated non-historical, Oklahoma State jazz-specific research. More investigation is warranted that addresses the states jazz competition/festival including, festival management, contestant participation, and adjudicator reliability.

Summary of Literature Reviewed

Research on the narrative aspects of the music competition/festivals was presented within this literature review. A comprehensive body of literature addresses the competition/festival model in music education, concentrating on the following: developing means for equal and accurate assessment and performance evaluation; explaining how competitions are facilitated and experienced; and voicing positions that are either vital to competition in music education or advocate for music education. No consensus has been reached on all of these topics, and competition continues to be an intense source of controversy in the field of music education. As well, evaluative instruments, criteria, and adjudicator reliability in music competition/festivals, particularly jazz-based ones (focusing on assessment and evaluation of jazz performance and improvisation), have been systematically investigated, as well as non-musical factors that may affect adjudication. The need for future research on these topics in the context of the state-level jazz competition/festivals has been identified. There are multiple states which hold state-association sponsored jazz competitions; however, no formal investigations have been performed on any state to establish a means for comparison. The Oklahoma Secondary School Activities Association (OSSAA) Music Competition/Festival did not have any studies investigating its overall governance and administration, contest management, and contestant participation in any of their core competitions studies. There were also no studies conducted directly related to the adjudicator reliability, specifically in the OSSAA jazz ensemble contest. Together, this review synthesizes current research and exposes a literature gap that provides the framework to support this particular study.

CHAPTER 3. METHODOLOGY

Purpose

The purpose of this study was to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary School Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation, categorical and final performance ratings, and adjudicator reliability were identified and evaluated to provide a clear and comprehensive understanding of the overall environment in which the competition took place.

Research Questions

The following questions were used to create and guide the initial research project and collection of data:

Core Question 1: What is the organizational infrastructure (e.g., logistical practices, policies, and procedures; time of year; location; performance venues; adjudicator selection and training; revenues; expenditures) of the OSSAA jazz contest?

Core Question 2: What are the strengths and weaknesses of the OSSAA jazz ensemble contest's current configuration? Specifically, I aimed to describe relevant competition elements that can be considered their strengths and weaknesses to promote or mitigate these aspects accordingly.

> ***Sub-question 1*:** How do participation levels in the OSSAA jazz ensemble contest compare to those of the OSSAA regional/state marching band, concert band/sight-reading, and orchestra contest between 2014 – 2019? In what ways, if any, do these relationships vary by demographics (e.g., OSSAA size classification, OSSAA district level, individual participating sites)?

***Sub-question 2*:** How does the reliability of adjudicator scores compare between individual and cumulative contest years, in conjunction with size classifications?

Core Question 3: How does the OSSAA Associate Director for Music perceive both future opportunities which may enhance, as well as possible resolutions to challenges of the OSSAA jazz ensemble contest structure? Explicitly, I aimed to recognize factors promoting the consolidation and effective operation of the contest and any circumstances that could prevent them from functioning idyllically, either improving or mitigating those aspects accordingly.

Theoretical Framework

Research inherently depends on generating and guiding theoretical frameworks as a disciplined approach to explain why the research problem under study exists (Drew et al., 2008; Miksza & Johnson, 2012). Theories are formulated to explain, anticipate, and interpret phenomena and, in many cases, question and expand existing knowledge within the limits of critical bounding assumptions (Abend, 2008). Whether the theoretical framework is used to support research design (*a priori*) or materialize from research findings (*a posteriori*)—or a unique mixture of both—several educational researchers have argued the relevance of theory to the incremental advancement of understanding (e.g., Gall et al., 2007; Leedy & Ormrod, 2005; Miksza & Johnson, 2012).

Within the context of music education, similar assertions have been made which suggest research generates a distinct form of knowledge and is strengthened by the presence of theory (e.g., Elliott, 2002; Heller & O'Connor, 2002; Rainbow & Froehlich, 1987). Elliott (2002) suggested that theoretical frameworks can contribute beneficial guidelines and

infrastructure for defining research problems. Others have argued that the quintessential objective of educational research, whether conceived as "pure" or "applied," is to conceptualize and/or inform theory (Drew et al., 2008; Labaree, 1998). Reimer (2008) further argued that ramifications for music education practice that are not grounded in some form of a theory are essentially "blind" (p. 193). Presumably, it seems evident that efforts to understand and attribute meaning to educational processes may be significantly enhanced when informed by theoretical frameworks.

An increasingly important social and behavioral science research trend is to consider and attempt to comprehend research problems from an interdisciplinary perspective (Cohen et al., 2019). Building theoretical frameworks based on principles and theories established in other disciplinary contexts can be an enlightening and effective way of engaging with the research topic (Abend, 2008; Cohen et al., 2019; Lynham, 2002; Ravitch & Riggan, 2017). One way to accomplish this is to consider how research problems may be informed by theories developed in other disciplines, rather than relying exclusively on the theories developed within the researcher's primary discipline. In their 2012 study, which determined the theoretical frameworks most commonly used in music education research and which fields of knowledge beyond music education influenced music education research in the context of theoretical frameworks used, Miksza & Johnson found a large number of theoretical frameworks have been used in music education research from many academic fields of expertise. Together with Elliott (2002) and Reimer (2008), Miksza & Johnson (2012) concluded that among a myriad of other benefits, "theoretical frameworks can provide focus for research on issues related to music teaching and learning by helping to define terms and constructs, suggesting

relationships and interactions among variables, delimiting phenomena, and clarifying research questions/hypotheses" (p. 19). They also asserted, along with (Heller & O'Connor, 2002; Rainbow & Froehlich, 1987), "it is important to recognize that theoretical frameworks have the potential to aid music education researchers in their pursuit of understanding" (Miksza & Johnson, 2012, p. 19). Utilizing this perspective, I was able to broaden the scope and breadth of this research using a theoretical framework seldom used in music education research (viz., S.W.O.C analysis), to provide a clear and comprehensive overview of the Oklahoma Secondary School Activities Association (OSSAA) State Jazz Ensemble contest.

S.W.O.C. Analysis

To direct this investigation, I utilized a S.W.O.C (Strengths, Weaknesses, Opportunities, and Challenges) Analysis, a method derived from its predecessor: S.W.O.T (Strengths, Weaknesses, Opportunities, and Threats) Analysis. According to Lai & Rivera, a S.W.O.T Analysis originated as a process that identifies the strengths, weaknesses, opportunities, and threats of an existing or proposed project or business venture (2006). It can be a powerful technique to facilitate discussion and identify critical criteria and issues in analysis and problem solving (Lai & Rivera, 2006). Commonly used by government, businesses, and educational institutions in strategic planning in the context of marketing/management strategy development, S.W.O.T analysis is a flexible tool that can be used in a wide range of disciplines to address research problems and concerns (Lai & Rivera, 2006). In addition, Lai & Rivera demonstrate that S.W.O.T Analysis can be applied to case studies, providing a basis for research, analysis, and discussion (2006).

S.W.O.T Analysis began as a case research technique at Harvard Business School (Ghemawat 2002; Lai & Rivera, 2006; Panagiotou, 2003). In the early 1950s, two professors of business policy trained students to question whether a company's marketing/management strategy matched its competitive environment as part of the case analysis process (Ghemawat, 2002). Their work was expanded by another Harvard business policy professor in the late 1950s and early 1960s, influencing academic curricula. Case discussions in Harvard business policy courses evolved to focus on understanding the strengths and weaknesses of a company in terms of opportunities and threats (or risks) in its business environment, a framework later referred to as the S.W.O.T acronym (Lai & Rivera, 2006). In 1963, a business policy conference was held at Harvard, which helped disseminate the S.W.O.T concept more widely (Ghemawat, 2002; Lai & Rivera, 2006; Panagiotou, 2003). The use of S.W.O.T Analysis as a research framework has been expanded beyond its initial use in business, and it is now commonly used as an initial step in the planning process by public agencies, academic institutions, and other organizations (Lai & Rivera, 2006).

Subsequently, various S.W.O.T Analysis descriptions have emerged across multiple disciplines, one being the systematic study of the organization's environment (Evan Zahav & Hassan, 2017). This interpretation is based on the definition and investigation of (a) internal organizational characteristics (strengths and weaknesses), and (b) external organizational environment characteristics (opportunities and threats). S.W.O.T Analysis also has been used to evaluate public sector organizations (Rego & Nunes, 2010). For example, in the field of education, higher education institutions conduct a S.W.O.T. Analysis to assess various educational programs (Sabbaghi &

Vaidyanathan, 2004). Results can help an organization choose operational strategies that cultivate and protect its strengths and opportunities from its vulnerabilities and threats (Barney, 1995). Because the term "threat" is derived from military strategy (which could be correlated with negative connotations), some proponents in both education and business advocate using “C” as ‘challenge’ or ‘constrains’ to encourage a more optimistic attitude in its place (Shata, 2013), hence a modified S.W.O.C acronym. Nonetheless, they are essentially identical within this context, highlighting the same issues and concerns.

In agreement with Kelly (2015), Shata (2013) suggested three main points are developed utilizing S.W.O.C Analysis:

1. Clearly define the analysis's objective, the purpose of the analysis, and the decision(s) that the information from the analysis will help you make.
2. The object of the analysis can be a new product, a program you want to offer, a service you want to develop, a research project idea, a plan for allocation of scarce resources, or an aspirational goal for your unit, any desired end state.
3. The four aspects of S.W.O.C Analysis have been defined in several ways, but the following explanation will suffice (see figure).

Figure 3.1

S.W.O.C. Analysis Guidelines Matrix

	Factors likely to lead to positive change and a further improvement in the quality of the competition's infrastructure	Factors that may compromise further improvement in the quality of the competition's infrastructure.
Inside the competition's infrastructure (Internal Attributes)	Strengths What have been the strengths of the competition? What is the competition doing well? What are the competition's essential resources? What resources or capabilities allow the competition to function optimally? What are the positive aspects of the competition others have commented on?	Weaknesses What frustrations/challenges has the competition been faced with. What does the contest need to fix? What are the internal weaknesses and deficiencies in resources or capabilities that may hinder the contest from functioning optimally?
Outside the competition's infrastructure (External Attributes)	Opportunities What opportunities will most dramatically enhance the quality of the competition? What critical environmental/market factors may positively impact the competition? What external or future opportunities exist for the competition? What are some critical areas of untapped potential?	Challenges What are the critical challenges to the quality of the contest that needs to be addressed? What future challenges may affect the contest? What external or future challenges does the contest face?

Figure 3.1 serves as guidance for a S.W.O.C. Analysis. Adapted from Shata, H. (2013, April 17). *Why SWOT analysis becomes a S.W.O.C. analysis.* Think Marketing.

Research Design

I aimed to facilitate analysis and to develop an in-depth understanding of the phenomenon (i.e., the OSSAA jazz contest) within a real-world context using a case study design (Yin, 2014); specifically, a descriptive analysis case study design. This

approach utilizes a parent case study and includes a nested mixed-methods design (Guetterman & Fetters, 2018). The objective was to (a) examine the OSSAA jazz contest's participation, operational management, and organizational infrastructure comprehensively; (b) evaluate its strengths and weaknesses; (c) identify growth opportunities; (d) identify challenges to its overall efficiency, and (d) arrive at a consensus concept of an ideal jazz contest in the state of Oklahoma. In this study, I utilized multiple data sources, including document analysis, in-depth semi-structured interviews, and perform secondary data analysis of adjudicated ratings.

Descriptive Analysis

Descriptive analysis characterizes a phenomenon by identifying data patterns to answer questions about who, what, when, and to what extent (Leob et al., 2017). In their 2017 reference manual, *Descriptive Analysis in Education: A Guide for Researchers,* Leob et al. emphasize that good description illustrates what we know about capacities, needs, processes, procedures, strategies, demographics, and environments in ways relevant to a specific research or policy question:

> Whether the goal is to identify and describe trends and variation in populations, create new measures of critical phenomena, or describe samples in studies aimed at identifying causal effects, description plays a critical role in the scientific process in general and education research in particular. (p. 1)

The authors further propose that descriptive analysis can stand alone as a methodology in educational research, for example, by recognizing patterns of significance not previously recognized (2017). Leob et al. asseverate that "there are times when descriptive analysis stands on its own as research—particularly when findings focus on identifying

undocumented phenomena, identifying hidden patterns in large datasets, or diagnosing real-world needs that warrant policy or intervention" (p. 2). According to the authors, such a descriptive study can be incredibly informative if there is no fundamental understanding of a phenomenon.

Descriptive research can also be considered beneficial in the early-21st century era of vast datasets where otherwise, the volume of knowledge may confuse awareness of basic relationships (Leob et al., 2017).

> Countless pieces of data are collected each day about our education system—each student's attendance, classroom participation, assessment results, grades, and disciplinary incidents; each school's enrollment, curriculum, class schedules, staff characteristics, and facilities; and every state's number and types of schools, revenues and expenses, and academic achievement. (p. 3)

Educational researchers can use descriptive analysis to simplify these datasets into useful and meaningful dimensions to discover patterns and inform and improve decision-making. Descriptive analysis can also be used to diagnose issues that warrant policymakers, practitioners, and researchers' immediate attention.

When attempting descriptive work, researchers first should seek to identify a phenomenon of interest. "Once a phenomenon has been identified, the researcher must fully consider the phenomenon in question, determine which features are most salient, and define relevant constructs (measures) that represent these features" (Leob et al., 2017, p. 17). Analysis should focus on identifying patterns in the data that are most important for "telling the story." The researcher's job includes presenting the information in a format readily comprehensible to a particular audience or audience. "This approach

to descriptive analysis is iterative, with each step building upon others and requiring reconsideration and modification as the researcher's understanding of the phenomenon, and the study unfolds" (p. 17).

Mixed-Methods Case Study

The term mixed-methods refers to an evolving research methodology that facilitates the systematic integration or fusion of quantitative and qualitative data within a single or sustained investigation (Ponce et al., 2015). Mixed-methods research is used only if the complexity of the research problem cannot be addressed from the unique perspective of a quantitative or qualitative study (e.g., Creswell & Plano Clark, 2007; Fitzpatrick, 2014; Ponce et al., 2015). Scholars advanced various designs and typologies for mixed-method analysis. Such designs are typically classified into categories of designs based on the degree of integration that includes: (a) full or partially mixed; (b) the sequence of qualitative and quantitative components; (c) concurrent or sequential; and (d) emphasis on equal or dominant components (Leech & Onwuegbuzie, 2009). Researchers often begin with core designs and then add components, such as combining core designs with philosophical worldviews (e.g., participatory research, social justice) or other purposes (e.g., randomized controlled trials, evaluation, case studies, instrument development) in complex mixed-methods designs (Creswell, 2015a). Transparency about the design used within a mixed-methods study gives readers a strong sense of the systematic procedures guiding the inquiry (Guetterman & Fetters, 2018).

Case studies integrate well with mixed-method approaches (Creswell & Plano Clark, 2007). A mixed-methods case study can "enable you to address broader or more complicated research questions than case studies alone" (Yin, 2014, p. 67). Mixed-

method methodologies achieve this combination by collecting, analyzing, and integrating qualitative and quantitative data, or closely related series of studies as implied by Creswell (2015a). Guetterman & Fetters define a ***case study–mixed methods*** (CS-MM) design as a "research design that employs a "parent" case study design and uses mixed-methods by collecting, analyzing, and integrating qualitative and quantitative data" (2018, p. 906). They suggested, "integrating quantitative research into case studies can reveal broader trends, statistical relationships, and generalizable inferences as long as the study has adequate sampling and a logical design" (p. 913).

A substantial proportion of quantitative educational research is non-experimental, as many important interest variables cannot be manipulated (Johnson, 2001). Johnson defines quantitative non-experimental research as

> a systematic empirical inquiry in which the researcher does not have direct control of independent variables because their manifestations have already occurred or are inherently not manipulable. Inferences about relations among variables are made, without direct intervention, from a concomitant variation on independent and dependent variables. (p. 7)

The quantitative portion of this study utilized non-experimental data.

The purpose of mixed-methods designs, according to Morse (1991) is "to obtain different but complementary data on the same topic" (Creswell & Plano Clark, 2007).These authors further state:

> The combination of qualitative and quantitative data provides a more complete picture by noting trends and generalizations as well as in-depth knowledge of participants' perspectives. . .. One type of evidence may not tell the complete

> story, or the researcher may lack confidence in the ability of one type of evidence to address the problem. Further, the type of evidence gathered from one level in an organization might differ from evidence looked at from other levels. (p. 33)

In this research study, the OSSAA state jazz contest functions as the case. Yin (2014) suggested that a *holistic case* study design uses a global-level unit of analysis (e.g., a program or organization). Combining Yin's (2014) *holistic case study* (i.e., analyzing the OSSAA state jazz ensemble contest as a single analytical unit) and Guetterman and Fetters's (2018) *CS-MM design* (i.e., utilizing the OSSAA state jazz contest as the parent case; incorporating a nested mixed-methods design by collecting, analyzing, and integrating non-experimental qualitative and quantitative data) within a theoretical framework of S.W.O.C. analysis, a critical and comprehensive examination of the OSSAA state jazz ensemble contest can transpire. A descriptive analysis case study approach, utilizing a mixed-methods approach, was selected for this study because using multiple methods allows the researcher to balance each approach's strengths and weaknesses.

Triangulation

Researchers generally rely on triangulation to ensure that an account is rich, robust, comprehensive, and well-developed (Creswell & Plano Clark, 2007). Denzin (1978) and Patton (2002) identify four types of triangulation: (1) data triangulation: the use of multiple data sources in a single study; (2) investigator triangulation: the use of multiple investigators/researchers to study a particular phenomenon; (3) theory triangulation: the use of multiple perspectives to interpret the results of a study; and (4)

methodological/method triangulation: the use of multiple methods to conduct a study. I used both data and method triangulation approaches.

Data triangulation is an approach utilizing several data sources, including time, space, and individual participants (Denzin, 1978; Hale, 2010; Patton, 2002). According to Hale (2010), findings can be corroborated, and any data deficiencies can be accounted for by other data strengths, thereby improving the findings' validity and reliability. This approach has been used in many disciplines to strengthen conclusions about findings and minimize the likelihood of misinterpretation (Hale, 2010). Methods triangulation analyzes a situation or phenomenon using several methods (Denzin, 1978; Hale, 2010; Patton, 2002). As specified by Hale, the aim is to eliminate deficiencies and biases from any single method. In other words, one method's strengths will compensate for the other's weaknesses. It is a variation on data triangulation, focusing on the use of data collected by various approaches compared to data collected by different programs, locations, populations, etc.

I achieved triangulation in this study by collecting data through (a) in-depth semi-structured interviews with the OSSAA Associate Director for Music which will occur both pre and post data collection; (b) document and content analysis of OSSAA published materials (2014–2019) (e.g., the OSSAA Music Manual, the OSSAA jazz contest adjudication forms, the Annual Report of OSSAA contest results, OSSAA Contest Manager Adjudicator Reports); and (c) secondary data analysis of categorical/final performance ratings (where descriptive data and adjudicator reliability were calculated).

Data Collection

In order to perform a descriptive analysis of the organizational infrastructure utilized to administer and adjudicate the OSSAA state jazz ensemble competition from 2014–2019, certain data is needed that covers multiple years of the contest's organization, management, and content (i.e., data produced). Data for this study were collected with the S.W.O.C. Analysis framework in mind and were chosen based on each data point's potential to provide information that is helpful in matching the organization's resources and capabilities to the competitive environment in which it operates.

Semi-Structured Interview. Due to the study's scope, it was necessary to collect as much relevant data as possible from the OSSAA Associate Director for Music to enable a deeper understanding of the external and internal factors affecting the OSSAA jazz contest. In order to gather primary data, I used a semi-structured qualitative interview, both pre- and post-data collection and analysis. Qualitative interviewing is different in many respects compared to quantitative research interviews; for example, qualitative interviews are generally much less structured (Bryman & Bell, 2007). Moreover, qualitative interviews are typically considered flexible, whereas quantitative interviews frequently involve closed-ended questions delivered in the same format and order to and respondent (Blackstone, 2014). This is done to mitigate the interviewer effect or potential adjustments in how an interviewee reacts based on the interviewer's presentation of questions and answers (Blackstone, 2014). Using the qualitative approach, the interviewer varies and reacts to the interviewee, and there is considerable interest in the respondent's point of view, thorough and rich responses are required, the interviewer is allowed to depart from any schedule used, new questions can arise as a

result of the respondent's reactions and the order of questions may be revised (Bryman & Bell, 2007).

Semi-structured interviews provide an opportunity to regulate the order of questions. Respondents can expand their ideas and speak in great detail about various topics rather than rely solely on concepts and questions defined before the interview (Bryman & Bell, 2007). I chose to employ a semi-structured approach to encourage the interviewee to freely discuss his own opinion on what logistical processes, policies, and procedures impact the administration and adjudication of the OSSAA state jazz ensemble contest. I collected this data through two semi-structured interviews (pre- and post-data collection and analysis). Each interview lasted approximately 40–60 minutes in length. I asked open-ended questions, taking care not to lead the participant in any direction, and utilized a flexible interview schedule (Appendix B), which included the topics that I wished to cover (Smith & Osborne, 2008). I recorded and manually transcribed each interview verbatim through repeated listening to each recording. If required, I asked short follow-up questions via e-mail based on the participant's interview. This open-ended approach allowed me to adjust questions depending on the participant's responses. All interview questions aligned with the S.W.O.C analysis framework, advancing the content validity of the protocol (Creswell, 2015b; Smith & Osborne, 2008). Approval for the present study was granted from the Institutional Review Board (IRB) at the University of Oklahoma (See Appendix B).

Document Analysis. Document analysis is a systematic method used to scrutinize or evaluate documents—both printed and electronic (computer-based and internet-based) content (Bowen, 2009). Document analysis is particularly relevant as a research method

to qualitative case studies. As with other qualitative research analytical methods, the analysis of documents requires data to be examined and interpreted to generate meaning, understanding, and empirical knowledge (Bowen, 2009; Corbin & Strauss, 2008; Rapley, 2007). According to Labuschage (2003), document analysis provides data—extracts, quotes, or whole passages—after which are grouped into main themes, categories, and case examples by content analysis (Bowen, 2009):

> Documents that may be used for systematic evaluation as part of a study include: advertisements; agendas, attendance registers, and minutes of meetings; manuals; background papers; books and brochures; diaries and journals; event programs (i.e., printed outlines); letters and memoranda; maps and charts; newspapers (clippings/articles); press releases; program proposals, application forms, and summaries; radio and television program scripts; organizational or institutional reports; survey data; and various public records." (Bowen, 2009, p. 28)

For the purpose of this study, data analyses were used to (a) bear witness to past events, (b) provide background information and historical insight, (c) suggests some questions that need to be asked and circumstances that need to be identified as part of the research, (d) provide additional research details, (e) provide mandates for monitoring change and development, and (f) verify findings or corroborate evidence (Bowen, 2009). Documents analyzed included the Oklahoma Secondary School Activities Association (OSSAA) Music Manuals from 2014-2019; the OSSAA Music Contents–State Jazz Band adjudication sheets; OSSAA Contest Manager Adjudicator Reports; and OSSAA District and State Music Contest Results Report 2014–2019.

Secondary Data Sources. Individual participant rantings of Oklahoma High School Jazz Bands were sought from the Oklahoma Secondary School Activities Association (OSSAA) for academic years 2014 through 2019. Categorical and final performance ratings are reported in the publicly accessible OSSAA State Music Contest Results Report. The OSSAA state jazz contest utilizes three adjudicators per size classification level; the jazz combo competition utilized both a three-adjudicator system and a single adjudicator system during this time span. Individual school site scores are reported on the OSSAA Music Contest-State Jazz Band adjudication form (see Appendix A). The ratings from all three adjudicators are used to determine an overall score for each performing group. Scores are averaged into a composite to establish final ranking orders. In order to more deeply and more accurately analyze the ratings, data from each judge was necessary.

To obtain the required data, I contacted the OSSAA Associate Director for Music via e-mail. After arranging a face-to-face meeting with the OSSAA Associate Director for Music and providing him with a description of the proposed study, they supplied me access to the data via large three-ring binders, complete with printed results, separated by contest year. The contents of each year's three-ring binder were copied into Microsoft Excel spreadsheets to consolidate the data. I used this data to begin preliminary analysis.

I determined and systematically organized the OSSAA jazz contest's participants and their scores by size classification and OSSAA district level spanning the years 2014–2019. I sufficiently identified each OSSAA jazz contest contestant's participation, or lack thereof, in the other OSSAA-sponsored competitions (e.g., marching, concert band/sight-reading, orchestra) and their 2014–2019 ratings. I was able to identify the OSSAA jazz

contest's individual adjudicator selections, repeat selections, combinations, and repeat combinations, by year, from 2014–2019. Collecting this data helped me to delimit and refine the scope of this research.

Setting

The 2014–2019 Oklahoma Secondary School Activities Association (OSSAA) state jazz competition functioned as the parent case in this study. The OSSAA state jazz competition exists as the only music competition among a broader set of OSSAA-sponsored competitions (e.g., concert band, regional marching band, color guard, orchestra, jazz, and chorus contest) in which an overall winner is established. All other contests function as ratings-only events. At the time of this study, 2014 contained the last motion to update the OSSAA music manual specifically pertaining to jazz. I chose the 5-year period from 2014–2019 because it minimized the possibility of site-level director turnover and allowed more accurate inferences to be drawn from the statistical data obtained from their categorical and final performance scores over longer periods of time. The 5-year period also was selected because the 2020 competition was not held, due to the closure of OSSAA operations (COVID-19 pandemic). The OSSAA jazz contests from 2014–2019 included a total of (N = 339) participating school jazz ensembles and combos throughout the five-year period as well as (N = 21) adjudicators. In 2014, there were nine (n = 9) adjudicators. In all other years, there were seven (n =7) adjudicators. Eight (n = 8) adjudicators served as multi-year judges, and sixty-four (n = 77) individual school sites participated in multiple years of the contests.

The purposes of the OSSAA music contests are to "provide statewide music competitions that foster high-performance standards, nurtures aesthetic development and

reinforces the many functions of music within the society" (OSSAA Music Manual, 2019, p. MU1). As of 2019, the OSSAA had 483 member schools. Member schools and associate member schools are eligible by complying with the Constitution and Rules of the Oklahoma Secondary School Activities Association governing non-athletic activities (OSSAA Music Manual, 2019, p. MU3). Schools are assigned (geographically) to one of 14 districts recommended districts devised by the Oklahoma Education Association (OEA) in 1967. Occasionally, schools are asked to attend different contest locations to address scheduling conflicts or balance the contest size (i.e., number of schools participating at a given contest site). It is important to note that these eligibility procedures are only recommendations; directors may choose any district contest they wish to attend.

Significant Setting Variables. Individual school sites, Oklahoma Secondary School Activities Association (OSSAA) size classifications, and adjudicators and adjudicator pairings functioned as independent variables within the study setting via the collection of unobtrusive data that occurred naturally inside the research context (i.e., the case of the 2014–2019 OSSAA state jazz competition).

Individual School Sites. The individual participating school site ensembles/combos were OSSAA sanctioned high school "big bands" typical of swing-era jazz style. The majority of ensembles included four or five trumpets, four or five trombones, five saxophones, a piano, bass, guitar, and rhythm section (OSSAA Music Manual, 2019). Jazz combos may have between three to nine members of any instrument or voice combination (OSSAA Music Manual, 2019). Several individual school sites participated in the contest multiple years.

Size Classification. As specified by the OSSAA manual (2019), schools are classified according to their numerical order based on grades 9–12 Average Daily Members (A.D.M.) each year—a calculation of attendance directly linked to student funding, as derived from data sent to the State Department of Education from the previous year: (a) Class 6A - 32 largest schools; (b) Class 5A - next 32 largest schools; (c) Class 4A - next 64 largest schools; (d) Class 3A - next 128 largest schools; (e) Class 2A - all remaining schools. The OSSAA also includes an E Class, reserved for schools that have multiple ensembles of the same makeup (e.g., two jazz bands, four concert bands): Class E - all second groups; Class EE – all third groups; Class EEE –all 4th groups; Class EEEE – all fifth groups, etc. In Class MH, mid-highs are treated as class 4A (grades 9–10.) "When students from grades 9 and 10 are added together to form a competing high school unit the resulting group is known as a Mid-High group" (OSSAA Music Manual, 2019, p. MU5). A.D.M. fluctuation may result in some school sites to shift between classifications from year to year.

Adjudicators. OSSAA adjudicators are expected to read and review the Music Manual and should have a working knowledge of the Music Regulations as to the event they are adjudicating, in this case the OSSAA state jazz contest. The OSSAA Associate Music Director selected, and appointed adjudicators directly based upon personal association and director feedback from previous competitions. Three adjudicators were appointed per size classification level per year. Adjudicators groupings evaluated multiple classes in their given year (e.g., 6A/4A; 5A/3A/2A/E-Class/Combo). In years 2015–2019 the combo portion of the competition only had one adjudicator. Several adjudicators served as multi-year judges.

Participant Description

OSSAA Associate Director for Music.

The OSSAA Associate Director for Music for the Oklahoma Secondary School Activities Association (OSSAA) was interviewed as a primary data source for this study. The OSSAA Associate Director for Music is responsible for the coordination, regulatory functions, and supervision of designated activity programs in music and speech, including the OSSAA jazz contest (OSSAA, 2020). Semi-structured interviews were conducted virtually and followed a researcher-designed interview protocol to ensure specific topics are covered while maintaining process flexibility. Interview questions were generated from (a) the S.W.O.C. analysis framework (e.g., strengths, weaknesses, opportunities, and challenges), (b) initial analysis of the document and content analysis (e.g., OSSAA published contest materials, categorical/final performance ratings), as well as a (c) multi-item questioner developed by Scheurer Jr. (1997) designed to assess knowledge of and attitudes toward the Missouri State High School Activities Association and its music program.

The interviews were carried out via videoconferencing using the Zoom platform and externally recorded using a Zoom H1 digital recorder. The interviews were transcribed after each interview has occurred. The goal of each interview session was to capture the OSSAA Associate Director for Music perceptions on the organizational infrastructure utilized to administer and adjudicate the state jazz ensemble contest from 2014–2019.

Data Analysis and Interpretation

Qualitative Data Analysis

Interview with the OSSAA Associate Music Director. I ascertained the OSSAA Associate Music Director's perception of both future opportunities which may enhance, as well as possible resolutions to challenges of the OSSAA jazz ensemble contest structure. These interviews aided in determining factors promoting the consolidation and effective operation of the contest as well as any circumstances that could prevent them from succeeding.

I chose semi-structured interviews to facilitate rapport and allow flexibility. According to Smith and Osborne (2008), "the level of transcription is generally at the semantic level: one needs to see all the words spoken, including false starts; and significant pauses, laughs and other features are also worth recording" (p. 36). After transcribing each interview verbatim, I utilized participant verification to add trustworthiness to the study, asking the participant to review his transcript for accuracy (Creswell, 2013). I read the transcribed interviews multiple times and added annotations to show what I found important or relevant about the participants' responses. Subsequently, I uploaded transcriptions into a coding software (HyperRESEARCH) and coded relevant information in each interview (Miles et al., 2014).

Coding is the process of "analyzing qualitative text data by taking them apart to see what they yield before putting the data back together in a meaningful way" (Creswell, 2015b, p. 156). I utilized both *a priori* codes (based on the S.W.O.C. analysis framework of strengths, weaknesses, opportunities, and challenges), as well as emergent coding designs (Creswell, 2013; Smith & Osborn, 2008). I then codifed these codes into *a priori* themes, also based on the S.W.O.C. analysis framework (e.g., strengths, weaknesses,

opportunities, challenges). In all cases, codes require some sort of codification, so that the researcher may confidently state that they considered all the data in the light of all their codes, retrace portions that were coded earlier, and refine their study in the light of later code development (Elliot, 2018). I used the resulting knowledge after defining the appropriate themes to assess the strengths, weaknesses, opportunities for improvement, and challenges to the OSSAA state jazz contest (Creswell, 2013, 2014; Miles et al., 2014).

Creswell (2009) states that "the process of data collection, data analysis, and report writing are not distinct steps in the process—they are interrelated and often go on simultaneously in a research project" (p. 150). The primary technique that was used to address trustworthiness of this section was member checks (Creswell, 2007; Merriam, 1998; Stake, 1995). When describing member checks, Creswell (2007) suggested that case study researchers take "data, analyses, interpretations, and conclusions back to the participants so they can judge the accuracy and credibility of the account" (p. 208). I utilized member checking by providing the participant with a transcript of the study and presenting themes to validate an agreement in the manner in which I will present his experiences (Creswell, 2013). Input from the participant helped to confirm rather than contradict preliminary analysis.

Documents & Secondary Data Sets. Document analysis is a qualitative study method in which the researcher interprets documents to give voice and meaning to the subject of evaluation (Bowen, 2009). Documents may provide background information and broad data coverage, thereby contextualizing one's study in one's topic or field (Bowen, 2009). Bowen (2009) indicated that a wide variety of documents is optimal, but

the issue should be more about document content than quantity. I used traditional document analysis procedures (Bowen, 2009) to examine the following data points: (a) the Oklahoma Secondary School Activities Association (OSSAA) Music Manuals from 2014–2019, (b) the OSSAA Music Contest-State Jazz Band adjudication forms (Appendix A), (c) the OSSAA Contest Manager Adjudicator Reports, (d) OSSAA Music Classification Reports 2014–2019, and (e) the OSSAA District and State Music Contest Results Reports 2014–2019.

O'Leary (2014) offered two main techniques for an actual method of exploring the content of the documents, which were used for this analysis. One is the interviewing technique. In this situation, the researcher considers the document as a respondent or informant, supplying the researcher with relevant knowledge. The researcher then highlights the response inside the text. The other approach suggested by O'Leary is to notice occurrences, or analysis of the text, where the researcher quantifies the usage of specific terms, phrases, and concepts. The researcher decides what is being searched for, then documents and organizes the frequency and quantity of occurrences within the document. The information is then grouped into "related to central questions of the research" (Bowen, 2009, p. 32).

The overall concept of document analysis can be viewed as a method of "evaluating documents in such a way that empirical knowledge is produced and understanding is developed" (Bowen, 2009, p. 33). I examined each document for this study, and relevant aspects were noted and developed in an outline form. I used a coding method in which both color and numerical systems were employed to delineate policies, procedures, interesting trends, and descriptive statistics.

Quantitative Data Analysis

Quantitative data for this study was generated via the categorical and final performance scores assigned by 18 OSSAA state jazz contest adjudicators who evaluated 339 participating school jazz ensembles and combos during the 5-year period. I obtained the original ratings from the OSSAA State Music Contest Results report prepared and provided by the OSSAA Associate Music Director via printed results in large three-ring binders, separated by contest year. Digital data scans were made and manually transferred to a Microsoft Office (version 16.41) Excel database. Results also were transferred manually to a Microsoft Office Excel database. I used Microsoft Excel and SPSS 26 to perform a statistical analysis of the data.

Procedures for this portion of the analysis moderately replicated those by Hash (2013a), who used multiple measures to examine the ratings and reliability of high school band contests in South Carolina from 2008–2010. I used descriptive and frequency data to examine both categorical/final ratings for each individual site, size classification, and OSSAA district level. Categorical and final adjudicator scores were compared by size and individual year classifications (2014–2015, 2015–2016, 2016–2017, 2017–2018, 2018–2019), as well as by size and cumulative year classifications (2014–2019) to help produce a rich, thick overview of the competition.

I calculated internal consistency and reliability using Cronbach's alpha (α) with ratings of individual judges treated as "items," indicating the degree to which adjudicators' ratings corresponded (Adler & Clark, 2011). I determined interrater agreement (IRA)--the average percent of combination agreement (IRA_{combo}) between individual size classifications compared to years, and the percent of agreements for all

ratings combined (IRA_{total}). Calculating IRA_{total} involved dividing the total number of agreements within each performance by the total number of ratings given. Unlike IRA_{combo}, combined interrater agreement IRA_{total} considered ratings within each performance without comparing specific adjudicators' decisions, thus assessing the effectiveness of adjudication panels as single units and the consolidated evaluations of adjudicators from separate size classifications. IRA_{combo}, however, was useful for identifying panels with a frequent disagreement between adjudicators and in affirming the check-and-balance mechanism produced by three-member adjudication panels (Hash, 2013a). Combined IRA_{combo} and alpha equaled the average of these statistics from each size classification. IRA_{total} was calculated using the entire data set since this measure could be considered separately from specific adjudication panels. A benchmark of .80 (Carmines & Zeller, 1979; Hash, 2013a; Krippendorff, 2004) represented the minimum level for good reliability in this study.

CHAPTER 4: DESCRIPTIVE ANALYSES OF CONTEST STRUCTURE AND RESEARCH VARIABLES

The purpose of this study was to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary School Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation, categorical and final performance ratings, and adjudicator reliability were identified and evaluated to provide a clear and comprehensive understanding of the overall environment in which the competition took place.

Using a Strengths, Weaknesses, Opportunities, and Challenges (S.W.O.C) theoretical framework, the following questions were used to create and guide the initial research project and collection of data:

Core Question 1: What is the organizational infrastructure (e.g., logistical practices, policies, and procedures; time of year; location; performance venues; adjudicator selection and training; revenues; expenditures) of the OSSAA jazz contest?

Core Question 2: What are the strengths and weaknesses of the OSSAA jazz ensemble contest's current configuration? Specifically, I aimed to describe relevant competition elements that can be considered their strengths and weaknesses to promote or mitigate these aspects accordingly.

Sub-question 1: How do participation levels in the OSSAA jazz ensemble contest compare to those of the OSSAA regional/state marching band, concert band/sight-reading, and orchestra contest between 2014–2019? In what ways, if any, do these

relationships vary by demographics (e.g., OSSAA size classification, OSSAA district level, individual participating sites)?

Sub-question 2: How does the reliability of adjudicator scores compare between individual and cumulative contest years, in conjunction with size classifications?

Core Question 3: How does the OSSAA Associate Director for Music perceive both future opportunities which may enhance, as well as possible resolutions to challenges of the OSSAA jazz ensemble contest structure? Explicitly, I aimed to recognize factors promoting the consolidation and effective operation of the contest and any circumstances that could prevent them from functioning idyllically, either improving or mitigating those aspects accordingly.

The following section presents a descriptive analysis of the logistical method and procedures used to govern the 2014–2019 OSSAA State Jazz ensemble competition alongside various findings organized by significant variables and their connection to research questions, the OSSAA jazz competition infrastructure, and the S.W.O.C Analysis Framework. First, relevant data on the competition structure is presented, followed by data on adjudicators, reliability, and categorical/final rating data (disseminated by OSSAA size classification, district level and individual participating sites). The chapter concludes with the presentation of qualitative data from the semi-structured interview with the OSSAA Associate Director for Music.

Descriptive Analyses of Documents and Secondary Data

Contest Structure

Among the large ensemble competitions offered by the OSSAA, the jazz ensemble component of the music competition is unique in that it is the only component

that crowns overall winners. These winners are identified in each of the school size classification as state champions, in similar fashion as football, basketball, or any of sport-related activities sponsored by the OSSAA This distinctive aspect of the OSSAA jazz ensemble competition dictates that the contest have its own specific rules and regulations, separate from other music contest events.

According to the OSSAA Music Manual (OSSAA MU. 2019), each participating jazz ensemble may have a minimum of 10 and a maximum of 25 instrumentalists/vocalists with equivalent or greater numbers of wind players versus non-wind musicians. This ensemble makeup reflects that of traditional big band instrumentation: 4–5 saxophones, 3–4 trombones, 3–4 trumpets, and a rhythm section of piano, guitar, bass, and drums. Jazz combos may have between 3–9 members, of any instrument or voice combination. Regarding literature selection, any standard orchestration or special arrangement may be used, however, the doubling (duplication) of the individual parts of the standard jazz ensemble outside the instrumentation required by a particular arrangement is discouraged. Third or fourth trumpet parts, octave lead trumpet, third or fourth trombone parts, guitar covering piano changes, and auxiliary percussion as stylistic approaches, are exceptions to this soft policy noted by the OSSAA music manual. It also is possible to use more than five saxophones, but it is recommended that only the five standard saxophones (two alto saxophones, two tenor saxophones, one baritone saxophone) be used at a time. The entire performance time limit, both on and off stage, is 25 minutes; continuing to play after the time has passed will lower the given rating by one rating category.

Ratings

Ratings and rankings are based on three categories of musicianship, selection of program material, and manner of presentation. If a jazz ensemble or combo chooses, they may enter the adjudicated event in the "Rating Only" category, enabling the jazz ensemble to obtain a rating without a ranking. They also may choose to enter the "Comment Only" category, receiving comments without ratings or rankings. According to the OSSAA Music Manual, overall ratings in this state are indicated by use of Roman numerals with each rating having the following description:

- Division I (*superior*) – A first rate performance for the event and the class of participants being judged. A top performance, with few technical errors exemplifying a truly musical expression. Worthy of the distinction of being recognized as being among the best.

- Division II (*excellent* or *above average*) – An unusual performance in many respects but not worthy of the highest rating due to minor defects in performance or ineffective interpretation. A commendable performance showing a high standard of musical accomplishment.

- Division III (*good* or *average*) – An average performance lacking in many essentials, balance, tone, intonation, precision, etc. The performance shows accomplishment and marked promise. Right notes and right rhythms.

- Division IV (*fair* or *below average*) – Below AVERAGE performance and not worthy of a higher rating because of basic weakness in most of the fundamental factors. Performances suggest lack of training or rehearsal time and a need for greater emphasis on fundamentals.

- Division V (*poor*) – An ineffective performance indicating major deficiencies in tone quality, intonation, balance, blends, and musical expression. The fundamentals of a good performance need careful attention. The director or student should check his methods, instrumentation, etc. with those of a more mature organization. This performance has major problems and has much room for improvement.

- Comments Only (CO) – Any OSSAA music event may be entered for "comments only" if the director so chooses. The decision to perform for "CO" can be made any time prior to the performance (large groups must declare it prior to the concert performance). It is the responsibility of the contest

> manager and director to see that the soloist or group is announced to the adjudicator(s) as "Comments Only" immediately prior to the performance. (p. MU22.)

Adjudicators report individual school site scores and ratings by use of the OSSAA Music Contest-State Jazz Band adjudication sheet (see Appendix A). Point totals are divided into two categories: artistic merit (55 points possible) and technical merit (45 points possible). The artistic merit category can be subdivided into four separate subcategories: improvisation (20 points possible), style/interpretation (15 points possible), and programming/presentation (10 points possible) and musicality (10 points possible). The technical merit category can also be subdivided into four separate subcategories: time & rhythm (15 points possible), ensemble (15 points possible), intonation (10 points possible), and technique/diction/articulation (5 points possible). There are no rubrics in place which indicate or suggest the division of potential points per category; however, the following brief explanations are provided:

- **Improvisation:** Evaluation based on soloists' awareness of stylistic and harmonic content, ability to communicate ideas, and the ability to create personal, musical statements.
- **Style/Interpretation:** Evaluation based on group's (conductor) awareness of what entails the correct stylistic performance and interpretation chosen composition.
- **Programming/Presentation:** Evaluation based on the appropriateness of the music relative to the group's abilities (technical and artistic), and how the music is presented (amount of improvisation, staging, microphone use, etc.)
- **Musicality:** Evaluation based on emotional communication, to the extent the technique is used to create an expressive and meaningful performance for performers and audience.
- **Time & Rhythm:** Evaluation based on the performance of the tempo (beat)and the figures (rhythms) relative to one another and to the rhythmic concept of the composition (is it correct, and effective?).

- **Ensemble:** Evaluation based on the ability of the group to consistently perform the music in a fundamentally correct manner (phrasing, accents, dynamics, balance, etc.)

- **Intonation:** Evaluation based on the ability to perform in tune, with and between each section.

- **Technique/Diction/Articulation:** Evaluation based on the ability of the group to perform, clean, clear, articulate musical phrases (Appendix A)

Ratings are distributed according to the total points assigned by individual adjudicators. Ratings range from Superior (I – 90.0 to 100 pts); Excellent (II – 80.0 to 89.9); Good (III – 70.0 to 79.9); Fair (IV – 60.0 to 69.9); and Poor (V – 0.0 to 59.9). Ratings are combined and the winner is determined by the highest average point total. In the case of a tie in total points, the structure of the contest drops the high and low score to determine the overall outcome (i.e., Olympic scoring). If there is still a tie after this process, the contest structure allows for adjudicator's preference to break the tie. If there is still a tie after the total points, the Olympic scoring, and the preference of the adjudicators, the OSSAA will recognize co-champions. This situation was not observed during the time period under investigation.

Participant Qualifications

Each school site wishing to participate in the State Jazz ensemble competition must be a member of the OSSAA, meeting clear requirements for participation by complying with the organization's constitution and rules. A student may only represent the school in which they are legally registered/enrolled. The ensemble director, certified teacher, or administrator from the participating school district must be present at the contest site during the contest but does not have to be responsible for the participants'

preparation. If a school district director or certified teacher is not present, students may not perform in the adjudicated event. Not adhering to these regulations would result in scores being withheld by the OSSAA and the participating school would be disqualified. Student musicians are not permitted to play on the same instrument in multiple ensembles (exception being the combo component). For example, a student cannot perform on saxophone in both the school's top ensemble and the E-class ensemble. However, a student may perform on unrelated instruments in multiple ensembles (e.g., saxophone and trumpet). Such participation would not be considered a duplication of student personnel. The OSSAA classifies related instruments as:

- saxophones, soprano clarinets Bb, A and Eb
- marimba, xylophone or any keyboard instrument
- guitar, bass, and banjo (p. MU8)

In addition to large ensemble performance, any student can participate in a maximum of three combos. Students are allowed to duplicate instrumentation between combos, as long as exact duplication of personnel between any two jazz combos does not occur. The director is not permitted to play an instrument or to sing; only to conduct.

Size and District Classifications

School Size Classification

Individual school sites are placed into prescribed size classifications (which may change yearly) defined by the size of their student population. The OSSAA utilizes the Average Daily Membership (A.D.M.) statistic, as reported via documents submitted by Oklahoma school districts to the State Department of Education each academic year. The OSSAA recognizes and places school sites into numerical order based on their previous

year's A. D. M. The size classifications are as follows: Class 6A - 32 largest schools; Class 5A - next 32 largest schools; Class 4A - next 64 largest schools; Class 3A - next 128 largest schools; Class 2A - all remaining schools (224 average over the examined time frame) (OSSAA MU, 2019, p. MU4). Size Classification E-Class is an "open" class that accepts secondary ensembles from all previously defined size classifications. An individual school site may enter a secondary ensemble in the E-Class component of the competition, given that (a) their primary jazz ensemble has been entered and is eligible to compete in its prescribed allocated size classification, and (b) that there is no duplication of student personnel or music across the ensembles (pursuant with previously mentioned guidelines). The duplication of student personnel or music would disqualify both ensembles with the exception of jazz combos, which are permitted to share rhythm section players. The OSSAA annually reports individual school site classifications on their music classification sheet (see Appendix F).

School District Classification

The OSSAA assigns participating schools to recommended districts according to the 1967 Oklahoma Education Association district map (OSSAA MU, 2019, p. MU3). Districts are drawn according to the State of Oklahoma county map. Counties are combined according to geographical proximity and assigned numbers 1–11. Schools in the greater Oklahoma City and Tulsa areas are assigned to metro-based districts (Districts 12 and 13, respectively). These districts represent a "bubble" around each city area that include portions of multiple existing districts (1–11). See Figure 4.1 for a visual depiction of the OSSAA district classifications. Although district assignments are important to the logistical management of the other OSSAA sponsored large ensemble contests, beyond

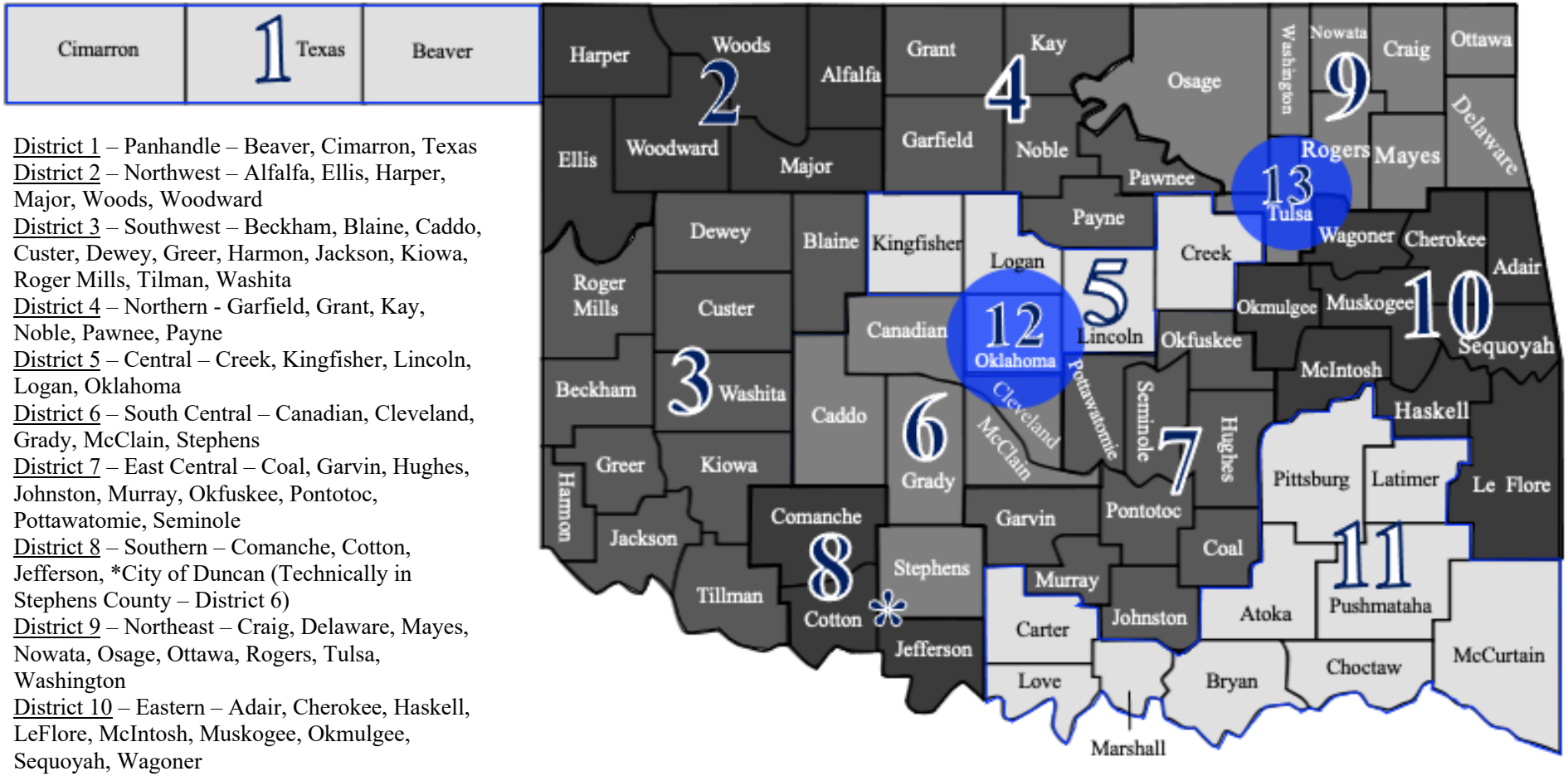
the data management utilized by this research for pattern association analysis, they are irrelevant to the jazz component of the OSSAA music competition as there is no qualifying competition. Within the two-day contest structure, the OSSAA can accommodate all participating ensembles without a qualifying contest. The OSSAA Associate Director for Music further explained the lack of qualifying contest for jazz ensembles:

> Our jazz competition is interesting in the fact that there's not a pre-qualification. In other words, any band that wants to enter is allowed to go to what we call our "state" jazz band [contest]. Normally, when you heard the word "state," [that implied] there was a district level [contest] below it, or a regional level below it. In the world of jazz, we just don't have that many schools that participate. So, we really don't have a need or use to have a qualifier. We are able to get all the bands in, in a in a two-day contest.

Despite the lack of relevance to the OSSAA jazz component competition structure and overall ranking system, the collection of district demographic data was valuable for this research as a means of comparison with other variables.

Figure 4.1

2014–2019 OSSAA District Classification Map



District 1 – Panhandle – Beaver, Cimarron, Texas
District 2 – Northwest – Alfalfa, Ellis, Harper, Major, Woods, Woodward
District 3 – Southwest – Beckham, Blaine, Caddo, Custer, Dewey, Greer, Harmon, Jackson, Kiowa, Roger Mills, Tilman, Washita
District 4 – Northern - Garfield, Grant, Kay, Noble, Pawnee, Payne
District 5 – Central – Creek, Kingfisher, Lincoln, Logan, Oklahoma
District 6 – South Central – Canadian, Cleveland, Grady, McClain, Stephens
District 7 – East Central – Coal, Garvin, Hughes, Johnston, Murray, Okfuskee, Pontotoc, Pottawatomie, Seminole
District 8 – Southern – Comanche, Cotton, Jefferson, *City of Duncan (Technically in Stephens County – District 6)
District 9 – Northeast – Craig, Delaware, Mayes, Nowata, Osage, Ottawa, Rogers, Tulsa, Washington
District 10 – Eastern – Adair, Cherokee, Haskell, LeFlore, McIntosh, Muskogee, Okmulgee, Sequoyah, Wagoner
District 11 – Southeast – Atoka, Bryan, Carter, Choctaw, Latimer, Love, Marshall, McCurtain, Pittsburg, Pushmataha
District 12 – Oklahoma City Area
District 13 – Tulsa Area
District 14 – Statewide JH and MS Orchestra (not applicable to current contest

Descriptive Analyses of Research Variables

Individual school site scores and ratings were reported on the OSSAA Music Contest-State Jazz Band adjudication sheet (see Appendix A). Point totals were divided into two categories, artistic merit (55 points possible) and technical merit (45 points possible). The artistic merit category is subdivided into four separate subcategories: improvisation (20 points possible), style/interpretation (15 points possible), and programming/presentation (10 points possible), and musicality (10 points possible). The technical merit category is also subdivided into four separate subcategories: time & rhythm (15 points possible), ensemble (15 points possible), intonation (10 points possible), and technique/diction/articulation (5 points possible). Overall ratings are distributed according to the total points assigned by individual adjudicators across both categories, ranging from Superior (I – 90.0 to 100 pts), Excellent (II – 80.0 to 89.9), Good (III – 70.0 to 79.9), Fair (IV – 60.0 to 69.9), and Poor (V – 0.0 to 59.9). Ratings are combined and the winner is determined by the highest average point total.

Overall average competition scores for the 5-year span included artistic merit (M = 48.98, SD = 3.72), technical merit (M = 39.68, SD = 3.19), total score (M = 88.66, SD = 6.33), and overall score (M = 266.16, SD =16.93). The smallest overall categorical score and standard deviation combination belonged to the technique/diction/articulation subcategory (M = 4.26, SD = .78), while the largest was for improvisation scores (M = 17.50, SD = 1.91). Figure 4.2 provides a complete breakdown of categorical/final ratings means and standard deviations for each OSSAA classification across the 5-year span.

Figure 4.2

2014–2019 OSSAA Jazz Ensemble Competition Categorical and Final Ratings Means and Standard Deviations by Size Classification

	Improvisation (20)		Style/ Interpretation (15)		Programming Presentation (10)		Musicality (10)		Total - Artistic Merit (55)		Time/Rhythm (15)		Ensemble (15)		Intonation (10)		Technique/ Diction/ Articulation (5)		Total - Technical Merit (45)		Total Score (100)		Overall Score (300)	
	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation	Mean	Std. Deviation
Overall Contest	17.50	1.91	13.43	1.16	9.39	.93	8.65	1.00	48.98	3.72	13.47	1.20	13.41	1.17	8.52	1.18	4.26	.78	39.68	3.19	88.66	6.33	266.16	16.93
6A	17.39	1.92	13.64	1.14	9.44	.89	8.88	.89	49.35	3.47	13.65	1.10	13.53	1.18	8.85	1.08	4.35	.72	40.37	3.02	89.72	5.95	269.77	15.06
5A	18.18	1.23	13.53	.87	9.48	.83	8.58	.97	49.78	2.76	13.63	.93	13.51	.85	8.53	1.03	4.23	.82	39.93	2.52	89.69	4.54	269.14	11.87
4A	17.07	2.24	13.32	1.30	9.38	.91	8.67	1.03	48.45	4.16	13.31	1.44	13.26	1.43	8.39	1.22	4.29	.74	39.30	3.58	87.74	7.17	262.86	19.69
3A	17.56	1.72	13.17	1.11	9.25	1.05	8.44	1.09	48.42	3.85	13.20	1.24	13.33	1.08	8.21	1.28	4.17	.85	38.90	3.32	87.33	6.58	262.32	17.77
2A	16.93	2.72	13.00	1.66	9.30	1.30	8.11	1.09	47.33	5.68	13.48	1.28	13.22	1.09	8.04	1.34	3.93	.78	38.67	3.56	86.00	8.85	258.00	24.23
E-Class	18.23	1.36	13.54	.78	9.62	.72	8.66	.88	50.06	2.43	13.73	.87	13.67	.87	8.78	.94	4.24	.83	40.42	2.32	90.48	3.99	271.45	9.60
Combo	16.92	1.62	13.32	1.21	9.32	1.04	8.90	.92	48.46	4.15	13.56	1.09	13.54	1.02	9.04	1.40	4.55	.65	40.69	.65	89.15	6.34	279.25	8.21
2014–2015 (6A)	16.47	2.11	13.36	1.48	9.41	.93	8.95	.99	48.20	4.05	13.34	1.20	13.51	1.14	8.53	1.11	4.13	.85	39.51	3.33	87.72	6.92	263.16	17.87
2015–2016 (6A)	18.12	1.42	13.51	1.24	9.07	1.20	8.75	.95	49.52	3.17	13.50	1.15	13.41	1.44	8.78	1.26	4.18	.91	39.87	3.80	89.39	6.32	268.20	17.21
2016–2017 (6A)	16.78	2.13	13.60	1.02	9.35	.87	8.94	.91	48.68	3.58	13.48	1.24	13.29	1.47	8.87	1.41	4.53	.56	40.19	3.21	88.87	6.16	268.38	13.55
2017–2018 (6A)	17.23	1.63	13.78	1.01	9.51	.74	8.85	.65	49.35	3.03	13.84	.83	13.60	.96	9.06	.68	4.40	.58	40.88	2.15	90.23	4.84	272.26	10.67
2018–2019 (6A)	18.44	1.47	13.94	.78	9.81	.48	8.86	.94	51.05	2.79	14.04	.91	13.79	.83	8.98	.83	4.59	.60	41.33	2.17	92.40	4.41	276.99	11.41
2014–2015 (5A)	17.67	1.54	13.44	.93	8.87	1.03	8.48	1.01	48.50	3.11	13.11	1.05	13.11	.85	7.93	.96	3.72	.95	37.87	2.44	86.37	4.15	259.11	10.34
2015–2016 (5A)	18.86	1.03	13.35	1.03	9.76	.55	8.62	1.04	50.60	2.74	14.08	.83	13.73	.79	8.60	1.09	4.41	.90	40.84	1.87	91.43	4.01	275.25	9.65
2016–2017 (5A)	17.83	.84	13.54	.63	9.33	.84	8.58	.90	49.33	2.28	13.75	.84	13.36	.87	8.65	1.23	4.38	.57	40.14	2.70	89.40	4.38	268.16	11.53
2017–2018 (5A)	17.75	1.29	13.53	.80	9.72	.56	8.51	.71	49.51	2.45	13.67	.79	13.54	.81	8.71	.79	4.36	.72	40.28	2.16	89.80	4.24	269.38	10.91
2018–2019 (5A)	18.61	1.00	13.73	.93	9.58	.87	8.68	1.16	50.59	2.87	13.40	.95	13.71	.87	8.60	.90	4.16	.84	39.95	2.54	90.51	4.65	271.19	11.78
2014–2015 (4A)	16.67	1.95	13.21	.98	9.50	.72	8.25	.74	47.63	3.28	13.46	1.63	12.94	1.20	8.00	1.50	3.75	.61	38.14	4.08	85.77	6.70	257.31	17.17
2015–2016 (4A)	17.96	1.64	13.23	1.37	9.54	1.03	8.85	1.35	49.58	4.27	13.30	1.54	13.42	1.53	8.42	1.45	4.46	.95	39.54	4.78	89.12	8.80	267.75	25.52
2016–2017 (4A)	16.15	2.58	13.13	1.76	9.15	1.27	8.62	1.31	47.04	4.92	12.68	1.85	12.51	1.94	8.34	1.46	4.33	.81	38.07	3.93	85.12	7.93	254.23	20.00

2017–2018 (4A)	16.90	2.30	13.52	1.19	9.22	.72	8.85	.72	48.49	4.12	13.64	1.04	13.43	1.07	8.44	.82	4.20	.63	39.71	2.74	88.20	6.44	263.94	17.97
2018–2019 (4A)	17.93	1.77	13.39	.93	9.67	.51	8.65	.88	49.64	3.21	13.54	.90	13.92	.66	8.56	1.01	4.56	.55	40.58	2.33	90.22	5.18	271.28	14.23
2014–2015 (3A)	17.20	2.31	13.10	1.15	9.13	1.04	8.48	1.03	47.91	4.52	13.02	1.38	13.34	1.18	8.16	1.43	3.89	.94	38.41	3.93	86.31	7.55	258.94	20.7
2015–2016 (3A)	17.97	1.54	13.47	1.14	9.73	.83	8.80	1.27	49.97	3.52	13.58	.98	13.67	1.10	8.60	1.16	4.65	.73	40.50	1.98	90.47	5.02	274.00	9.24
2016–2017 (3A)	17.74	1.27	13.14	1.14	8.97	1.27	8.44	1.13	48.30	3.69	13.43	.98	13.18	.92	8.23	1.24	4.44	.60	39.26	2.60	87.56	5.80	262.65	15.81
2017–2018 (3A)	17.47	1.50	13.24	.83	9.48	.63	8.62	.56	48.81	2.89	13.41	.95	13.50	.87	8.45	1.02	4.22	.74	39.59	2.62	88.40	5.21	266.06	11.80
2018–2019 (3A)	17.63	1.43	12.93	1.23	9.08	1.13	7.85	1.14	47.50	3.72	12.63	1.52	12.97	1.19	7.67	1.30	3.75	.84	37.01	3.76	84.52	7.10	253.55	19.19
2014–2015 (2A)	14.00	2.83	12.00	.89	9.33	.82	7.50	.55	42.83	3.54	12.50	.84	12.17	.75	7.67	.52	3.50	.55	35.83	1.72	78.67	4.97	236.00	10.95
2015–2016 (2A)	20.00	.00	14.33	1.15	10.00	.00	8.33	1.53	52.67	2.52	15.00	.00	15.00	.00	10.00	.00	4.67	.58	44.67	.58	97.33	2.08	292.00	.00
2016–2017 (2A)	17.00	2.61	11.83	2.40	8.00	2.10	8.00	1.26	44.83	7.91	12.83	1.60	13.33	.82	7.17	1.33	4.00	.89	37.33	3.98	82.17	11.67	246.50	32.32
2017–2018 (2A)	19.00	1.00	14.33	.58	10.00	.00	9.00	1.00	52.33	1.53	14.33	.58	14.00	.00	9.33	.58	4.00	1.00	41.67	1.53	94.00	2.65	282.00	.00
2018–2019 (2A)	17.11	1.69	13.56	1.01	9.67	.71	8.22	1.09	48.56	3.75	13.78	.97	13.00	.87	7.78	1.3	3.89	.78	38.44	2.13	87.00	5.15	261.00	7.69
2014–2015 (E-Class)	18.00	2.00	13.33	.50	9.11	1.27	9.33	.71	49.78	2.73	13.33	1.00	13.89	1.05	8.44	.88	3.61	.93	39.28	2.49	89.06	3.43	267.17	3.93
2015–2016 (E-Class)	18.92	1.02	13.54	1.02	9.92	.28	8.67	1.09	51.17	2.14	14.23	.86	13.79	1.22	8.79	1.22	4.38	.92	41.19	2.52	92.35	4.03	277.06	10.23
2016–2017 (E-Class)	17.67	1.46	13.43	.68	9.38	.76	8.83	.70	49.29	2.45	13.67	.81	13.67	.73	8.96	.87	4.57	.60	40.87	2.18	90.15	4.28	270.46	10.39
2017–2018 (E-Class)	17.94	1.30	13.47	.61	9.79	.48	8.56	.58	49.76	2.20	13.73	.76	13.62	.67	8.88	.83	4.18	.68	40.41	1.90	90.17	3.76	270.50	9.13
2018–2019 (E-Class)	18.50	1.10	13.79	.88	9.50	.83	8.37	1.06	50.17	2.68	13.42	.83	13.56	.80	8.60	.87	4.13	.94	39.71	2.48	89.88	3.88	269.63	8.68
2014–2015 (Combo)	17.67	1.03	13.72	.83	9.94	.24	9.33	.69	50.67	2.30	14.06	1.06	14.00	.69	9.50	.62	4.86	.33	42.42	2.00	93.08	3.91	279.25	8.21
2015–2016 (Combo)	16.00	1.70	12.60	1.51	8.90	1.45	8.50	1.08	46.00	4.99	13.10	1.37	13.00	1.41	9.40	.70	4.50	1.18	40.00	3.06	86.00	7.51	–	–
2016–2017 (Combo)	16.64	1.69	13.43	.94	9.00	1.18	8.71	.91	47.79	4.04	13.43	.65	13.29	.47	8.25	2.44	4.50	.52	39.46	2.62	87.25	5.34	–	–
2017–2018 (Combo)	16.90	1.20	12.90	1.60	8.90	.99	8.50	.85	47.20	4.10	13.30	1.06	13.20	1.40	8.70	.67	4.30	.48	39.50	2.88	86.70	6.73	–	–
2018–2019 (Combo)	16.86	2.54	13.71	1.11	9.57	.79	9.29	.95	49.43	4.93	13.57	1.27	14.14	.69	9.43	.79	4.29	.48	41.43	1.99	90.86	6.67	–	–

Note. Size Classification Jazz Combo had one adjudicator from 2015–2019, therefore no overall score.

Participating Adjudicators

Twenty-one total adjudicators were utilized throughout the 2014–2019 OSSAA jazz ensemble contest. I assigned each adjudicator an alias to protect their identity. In 2014, there were nine adjudicators; in all other years, there were seven. Eight adjudicators served as multi-year judges; one adjudicator (Adjudicator U), participated in all 5-years of the contests observed; two (n = 2) adjudicators, Adjudicator K/L and Adjudicator Q served as adjudicators for 4-years (Adjudicator K was abbreviated and entered as Adjudicator L in year 2014-2015 of the competition); one adjudicator (n = 1), Adjudicator G participated 3-years of the competition; and four (n = 4) adjudicators, Adjudicators D, F, I, J participated as adjudicators for 2-years; thirteen (n = 13) adjudicators, Adjudicators A, B, C, E, H, M, N, O, P, R, S, T, V, participated as adjudicators for a single year of the competition.

Adjudicators typically were assigned in combinations of three that would evaluate multiple OSSAA size classification combinations in individual competition years. There were also multiple adjudicator combinations, as well as single adjudicators who judged multiple years of the same OSSAA size classifications. For example, in 2014–2015, nine adjudicators were divided into three separate panels comprised of three adjudicators each: (a) one group evaluated ensembles from classes 6A, 4A, and 2A, (b) a second panel adjudicated bands from classes 5A, 3A, and the E-class, and (c) a third panel evaluated the combo components of the competition. It should be noted that 2014–2015 was the only competition year in which three adjudicators evaluated the combo component of the competition; only one judge adjudicated combos for each subsequent year. There was no

adjudicated/OSSAA size classifications. Table 4.2 represents a detailed synopsis of adjudicators pairings by year-adjudicated/OSSAA size classification.

Table 4.1

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Adjudicator Pairings

	Contest Year				
Adjudicator	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
Adjudicator A	–	–	–	(6A, 4A)	–
Adjudicator B	–	(5A, 3A, 2A, E)	–	–	–
Adjudicator C	(5A, 3A, E)	–	–	–	–
Adjudicator D	–	–	(6A, 4A)	–	(5A, 3A, 2A, E)
Adjudicator E	(5A, 3A, E)	–	–	–	–
Adjudicator F	–	Combo	–	Combo	–
Adjudicator G	(5A, 3A, E)	(6A, 4A)	–	–	(5A, 3A, 2A, E)
Adjudicator H	–	–	–	(6A, 4A)	–
Adjudicator I	(6A, 4A, 2A)	–	–	(5A, 3A, 2A, E)	–
Adjudicator J	–	–	Combo	–	Combo
Adjudicator K/L	Combo	(5A, 3A, 2A, E)	–	(5A, 3A, 2A, E)	(6A, 4A)
Adjudicator M	(6A, 4A, 2A)	–	–	–	–
Adjudicator N	–	–	(5A, 3A, 2A, E)	–	–
Adjudicator O	–	(6A, 4A)	–	–	–
Adjudicator P	Combo	–	–	–	–
Adjudicator Q	–	(5A, 3A, 2A, E)	(6A, 4A)	(5A, 3A, 2A, E)	(6A, 4A)
Adjudicator R	–	–	–	–	(6A, 4A)
Adjudicator S	–	–	(5A, 3A, 2A, E)	–	–
Adjudicator T	–	–	(6A, 4A)	–	–
Adjudicator U	Combo	(6A, 4A)	(5A, 3A, 2A, E)	(6A, 4A)	(5A, 3A, 2A, E)
Adjudicator V	(6A, 4A, 2A)	–	–	–	–

Note. In the OSSAA End of Year Music Report 2014–2015, Adjudicator K was abbreviated/entered as Adjudicator L; they are the same individual.

Table 4.2

OSSAA Jazz Contest Adjudicator Pairing Combinations 2014–2019

	Adjudicator Pairing Combinations				
Year	6A, 4A, 2A	6A, 4A	5A, 3A, E-class	5A, 3A, 2A, E-class	Combo
*2014–2015	[I, M, V]	–	[C, E, G]	–	*[K/L, P, U]
2015–2016	–	[G, O, U]	–	[B, K/L, Q]	[F]
2016–2017	–	[D, Q, T]	–	[N, S, U]	[J]
2017–2018	–	[H, U, A]	–	[I, K/L, Q]	[F]
2018–2019	–	[K/L, Q, R]	–	[D, G, U]	[J]

Note. * 2014–2015 – Class 2A was grouped with 6A/4A and 3 Adjudicators evaluated combo contest.

Reliability of Adjudicators

The total interrater reliability coefficient (IRA_{total}) for the OSSAA jazz ensemble competition 2014–2019, as measured by Cronbach's Coefficient Alpha (α) was .817 which meets benchmark standard for good reliability of .80 (Carmines & Zeller, 1979; Hash, 2013a; Krippendorff, 2004). Segmented by OSSAA size classification/cumulative years, five of the seven OSSAA size classifications met the benchmark standard for good reliability individually: (a) size classification 6A (.801), (b) size classification 4A (.817), (c) size classification 3A (.838), (d) size classification 2A (.877), and (e) size classification Combo (.840). It should be noted that size classification 2A had a limited number of participants making up the sample size, and the Combo component had only one year with multiple adjudicators. All other years had a single adjudicator.

There were 29 separate adjudicators/year/OSSAA size classification combinations ($IRA_{combo)}$ throughout the timeframe of the OSSAA jazz ensemble competition examined. Internal consistency ranged from .162 to .938 with an average of .741. Less than half (n = 12) of the combinations met the alpha level considered the threshold for statistical significance (.80). The most reliable IRA_{combo} was adjudicator paring [N, S, U] which met the benchmark three times in 2016–2017: 5A (.800), 3A (.845), and 2A (.938). Adjudicator paring [I, M, V] also met the benchmark twice in 2014–2015: 6A (.850), 4A (.823). Interestingly, when calculating Cronbach's Alpha, only one category increased the alpha score if the item was deleted (improvisation). Two other categories kept the alpha score above .80 (programming presentation and technique/diction/articulation). Figure 4.3 provides a complete overview of interrater reliability and internal consistency of adjudication categories by adjudicator combination, size classification, and year.

Figure 4.3

Interrater Reliability and Internal Consistency of Adjudication Categories by Adjudicator Combination, Size Classification, and Year

			Improvisation		Style/Interpretation		Programming Presentation		Musicality		Time/Rhythm		Ensemble		Intonation		Technique/Diction/ Articulation	
	Adjudicator Combination	Cronbach's Alpha (α)	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted	Corrected Item - Total Correlation	Cronbach's Alpha (α) - if item deleted
Overall Contest - IRA_{total}	–	.817	.478	.829	.692	.774	.516	.801	.533	.798	.603	.787	.570	.792	.581	.790	.533	.803
6A - IRA_{total}	–	.801	.357	.841	.710	.746	.421	.792	.545	.777	.637	.760	.595	.765	.586	.770	.580	.780
5A - IRA_{total}	–	.773	.350	.778	.504	.745	.493	.746	.535	.738	.390	.763	.578	.732	.564	.732	.441	.755
4A - IRA_{total}	–	.817	.634	.799	.651	.780	.532	.801	.404	.812	.646	.779	.515	.799	.579	.791	.555	.803
3A - IRA_{total}	–	.838	.460	.848	.741	.797	.580	.818	.667	.807	.547	.821	.618	.813	.567	.819	.528	.826
2A - IRA_{total}	–	.877	.728	.882	.851	.836	.618	.864	.667	.862	.750	.852	.662	.863	.635	.862	.615	.871
E-Class - IRA_{total}	–	.639	.196	.675	.467	.578	.286	.620	.402	.590	.552	.550	.363	.600	.424	.582	.118	.658
Jazz Combo - IRA_{total}	–	.840	.678	.811	.753	.796	.713	.805	.826	.796	.688	.807	.567	.822	.220	.873	.344	.845
6A - IRA_{combo}																		
2014–2015 (6A)	[I,M,V]	.850	.438	.874	.754	.809	.450	.847	.718	.821	.638	.826	.885	.798	.501	.842	.639	.834
2015–2016 (6A)	[G,O,U]	.790	-.104	.859	.718	.726	.496	.771	.644	.749	.628	.747	.397	.787	.838	.706	.635	.751
2016–2017 (6A)	[D,Q,T]	.770	.648	.725	.657	.717	.186	.780	.247	.776	.759	.688	.594	.723	.538	.744	.251	.776
2017–2018 (6A)	[H,U,A]	.772	.372	.825	.750	.702	.445	.755	.530	.745	.402	.759	.559	.734	.598	.734	.612	.74
2018–2019 (6A)	[K/L,Q,R]	.787	.483	.791	.610	.747	.497	.775	.764	.713	.450	.770	.481	.765	.394	.778	.601	.764
5A - IRA_{combo}																		
2014–2015 (5A)	[C,E,G]	.544	.215	.547	.495	.436	.150	.546	.478	.435	.136	.552	.196	.530	.314	.494	.189	.533
2015–2016 (5A)	[B,K/L,Q]	.719	.539	.668	.650	.636	.142	.731	.626	.635	.170	.737	.434	.688	.603	.641	.103	.746
2016–2017 (5A)	[N,S,U]	.800	.255	.812	.637	.769	.585	.767	.457	.787	.337	.801	.695	.747	.685	.750	.613	.772
2017–2018 (5A)	[I,K,L,Q]	.756	.293	.784	.564	.709	.543	.725	.477	.726	.574	.712	.657	.686	.261	.761	.444	.732
2018–2019 (5A)	[D,G,U]	.797	.290	.807	.395	.791	.541	.770	.737	.732	.477	.781	.577	.765	.596	.761	.475	.78
4A - IRA_{combo}																		
2014–2015 (4A)	[I,M,V]	.823	.540	.822	.743	.783	.075	.845	.687	.799	.648	.789	.791	.769	.579	.799	.688	.806
2015–2016 (4A)	[G,O,U]	.923	.637	.923	.776	.911	.771	.914	.606	.924	.905	.899	.844	.905	.782	.910	.704	.919
2016–2017 (4A)	[D,Q,T]	.695	.660	.582	.542	.628	.436	.661	.063	.721	.498	.638	.160	.723	.482	.649	.376	.681
2017–2018 (4A)	[H,U,A]	.847	.632	.879	.828	.796	.693	.827	.727	.825	.692	.817	.559	.832	.663	.825	.574	.839
2018–2019 (4A)	[K/L,Q,R]	.849	.681	.845	.621	.827	.646	.838	.561	.834	.706	.818	.701	.824	.571	.833	.661	.833

3A - IRA_{combo}																	
2014–2015 (3A)	[C,E,G]	.808	.545	.823	.802	.749	.522	.789	.589	.782	.548	.782	.717	.762	.381	.805	.427	.801
2015–2016 (3A)	[B,K/L,Q]	.460	.078	.496	.531	.271	-.147	.501	.489	.257	.116	.456	.188	.432	.261	.398	-.033	.492
2016–2017 (3A)	[N,S,U]	.845	.421	.844	.790	.797	.727	.805	.690	.811	.487	.837	.381	.848	.648	.817	.533	.837
2017–2018 (3A)	[I,K,L,Q]	.849	.644	.843	.619	.828	.731	.823	.785	.823	.349	.857	.748	.812	.582	.832	.591	.832
2018–2019 (3A)	[D,G,U]	.866	.372	.881	.764	.833	.538	.858	.846	.826	.569	.859	.663	.845	.756	.833	.558	.858
2A - IRA_{combo}																	
2014–2015 (2A)	[I,M,V]	.605	.911	.338	.393	.557	-.271	.681	.427	.572	.228	.593	.692	.507	.241	.597	.765	.526
2016–2017 (2A)	[N,S,U]	.938	.772	.941	.956	.919	.959	.916	.969	.923	.911	.922	.857	.937	.509	.946	.929	.932
2018–2019 (2A)	[D,G,U]	.730	.445	.715	.830	.621	.644	.679	.763	.629	.063	.763	-.028	.770	.569	.668	.300	.723
E-Class - IRA_{combo}																	
2014–2015 (E-Class)	[C,E,G]	.162	-.178	.456	.255	.091	.017	.178	.360	.010	.307	-.022	-.048	.212	.068	.140	.196	.063
2015–2016 (E-Class)	[B,K/L,Q]	.536	-.044	.602	.602	.364	.229	.529	.231	.512	.540	.411	.471	.404	.405	.436	-.222	.642
2016–2017 (E-Class)	[N,S,U]	.771	.583	.746	.672	.721	.028	.809	.569	.734	.784	.693	.649	.721	.621	.719	.065	.796
2017–2018 (E-Class)	[I,K/L,Q]	.753	.408	.771	.554	.714	.622	.714	.643	.703	.613	.697	.373	.740	.334	.750	.401	.736
2018–2019 (E-Class)	[D,G,U]	.628	-.052	.712	.337	.592	.432	.569	.666	.477	.294	.604	.254	.613	.635	.509	.184	.509
Jazz Combo IRA_{combo}																	
2014–2015 (Jazz Combo)	[K/L,P,U]	.818	.576	.798	.661	.778	.606	.813	.765	.766	.757	.761	.160	.844	.500	.803	.800	.794

Note. – Size Classification 2A had only one contest participant 2015–2016 and 2017–2018.
Size Classification Jazz Combo had a single adjudicator 2015–2019.

Analysis of Contest Results and Participation

District Participation Results

Overall, the OSSAA jazz contests from 2014–2019 included a total of 339 participating school jazz ensembles and combos. These ensembles/combos may be subdivided into 77 individual school sites, of which 64 (83.1%) participated in multiple years of the competition. A slight majority of the individual school sites (n = 44, 56.4%) came from OSSAA district classifications 12 (n = 29, 37.6%) and 13 (n = 15, 19.5%), the Oklahoma City and Tulsa areas respectively. Outside of the general classification and data collection purposes, these district assignments are essentially useless for the jazz component of the OSSAA music contest, as there is only one competition site each year. The competition sites from 2014–2019 were:

- Oklahoma Christian College – Edmond, 2014–2015
- Oklahoma State University – Stillwater, 2015–2016
- The University of Central Oklahoma – Edmond, 2016–2017
- Tulsa Community College – Tulsa, 2017–2018
- The University of Central Oklahoma – Edmond, 2018–2019

Aside from the combined districts of Oklahoma City (12) and Tulsa (13), District 5 – Central (n = 20, 26%), and District 9 – Northeast (n = 15, 19.5%) had the highest level of participation during the 5-year timeframe. District 9 – Northeast produced the highest number of overall winners (n = 11, 31.4%), 2nd place participants (n = 12, 36.4%), and 3rd place participants (n = 12, 38.7%)—totaling 35.4% (n = 35) of all placements. Overall, there were 166 Superior (I) and 167 Excellent (II) ratings awarded from 2014–2019, compared to 18 Good (III) and six Fair ratings. Table 4.3 provides overall number of

participants and results by district for the Jazz ensemble competition. For more detailed information regarding participation and results by school site within each district, see appendix E.

Table 4.3

2014–2019 OSSAA Jazz Ensemble Competition Participation and Results by District

OSSAA Music District	# of Participating schools	# of Champions	# of 1st Runner up/ 2nd Place	# of 2nd Runner up/ 3rd Place	Total	# of Superior Ratings	# of Excellent or Above Average Ratings	# of Good/ Average Ratings	# of Fair/ Below Average Ratings	# of Rating only	# of Comment only
District 1 – Panhandle	–	–	–	–	–	–	–	–	–	–	–
District 2 – Northwest	–	–	–	–	–	–	–	–	–	–	–
District 3 – Southwest	3 (3.9%)	–	–	–	–	1 (0.6%)	7 (4.2%)	–	–	5 (14.7%)	–
District 4 – Northern	5 (6.5%)	–	–	–	–	1 (0.6%)	7 (4.2%)	–	–	–	–
District 5 – Central	20 (26%)	8 (22.9%)	3 (9.1%)	6 (19.4%)	17 (17.2%)	33 (19.9%)	43 (25.7%)	2 (11.1%)	2 (33.3%)	9 (26.5%)	3 (75%)
District 6 – South Central	11 (14.3%)	5 (14.3%)	7 (21.2%)	4 (13%)	16 (16.2%)	37 (22.3%)	21 (12.6%)	4 (22.2%)	–	17 (50%)	–
District 7 – East Central	5 (6.5%)	2 (5.7%)	–	1 (3.2%)	3 (3%)	5 (3%)	12 (7.9%)	1 (5.6%)	1(16.6%)	–	–
District 8 – Southern	1 (1.3%)	–	–	–	–	1 (0.6%)	2 (1.2%)	–	–	–	–
District 9 – Northeast	15 (19.5%)	11 (31.4%)	12 (36.4%)	12 (38.7%)	35 (35.4%)	53 (32%)	53 (31.7%)	5 (27.8%)	–	3 (8.8%)	–
District 10 – Eastern	13 (16.9%)	8 (22.9%)	9 (27.1%)	7 (22.6%)	24 (24%)	31 (18.7%)	16 (9.6%)	3 (16.7%)	3 (50%)	–	–
District 11– Southeast	4 (5.2%)	1 (2.9%)	2 (6.1%)	1 (3.2%)	3 (3%)	4 (2.4%)	4 (2.4%)	3 (16.7%)	–	–	1 (25%)
Totals	77	35	33	31	99	166	167	18	6	34	4

*District 12 (Greater Oklahoma City Area – 25-mile radius) and District 13 (Greater Tulsa Area – 25-mile radius) are not reflected in table.
*District 14 – Statewide JH (Junior High) and MS (Middle School) – was not determined as there are no entrants to the OSSAA state jazz ensemble competition from junior high/middle school participants.

Comparisons Among Other Music Contest

When compared to participation levels in other large ensemble components (i.e., marching band, concert band, sight-reading) of the OSSAA music contest, Oklahoma schools averaged lower levels of participation in the Jazz ensemble competition for all size classifications. The one exception to this trend was the orchestral-based contests (e.g., string orchestra, full orchestra, full orchestra sight-reading). In size class 6A, the average participation rate in the jazz ensemble component was 50% compared to an 80% and higher average in the other band instrument-based large ensemble components. All large ensemble orchestra participation in size classification 6A averaged under 45%, a pattern that substantially decreases in the smaller size classifications. The average jazz ensemble contest participation rates for size classifications 5A–2A compared to the other band instrument-based ensembles were as follows: 5A = 29.4% jazz ensemble, 64% and above other band instrument-based ensembles; 4A = 19.4% jazz ensemble, 53.4% and above other band instrument-based ensembles; 3A = 8.4% jazz ensemble, 22.5% and above other band instrument-based ensembles, 2A = 0.8% jazz ensemble, 5.8% and above other band instrument-based ensembles. Combo and E-Class components are considered open-class components, combining secondary jazz ensembles/combos of all size classifications. It should be noted that an addendum to the 2017-2018 OSSAA State Music Contest Results Report stated that attendance suffered due to the statewide teacher walkout (work stoppage/teacher strike) which began on April 2, 2018. Table 4.4 provides a complete descriptive analysis of large instrumental ensemble contest participation by classification size from 2014–2019.

Table 4.4

OSSAA Overall Large Ensemble Contest Participation 2014–2019

Year	Number of Participants (% of Total OSSAA Music Size Classification)						
	Jazz Ensemble	Marching Band	Concert Band	Concert Band Sight-Reading	String Orchestra	Full Orchestra	Orchestra Sight Reading
2014–2015 (6A)	17 (53.2%)	30 (93.8%)	27 (84.4%)	27 (84.4%)	16 (50.0%)	13 (40.6%)	13 (40.6%)
2015–2016 (6A)	17 (53.2%)	28 (87.5%)	25 (78.1%)	25 (78.1%)	15 (46.9%)	13 (40.6%)	13 (40.6%)
2016–2017 (6A)	15 (46.9%)	29 (90.6%)	26 (81.3%)	26 (81.3%)	14 (43.6%)	13 (40.6%)	14 (43.8%)
*2017–2018 (6A)	15 (46.9%)	29 (90.6%)	21 (65.6%)	NDP	14 (43.8%)	13 (40.6%)	NDP
2018–2019 (6A)	16 (50.0%)	28 (87.5%)	27 (84.3%)	25 (78.1%)	13 (40.6%)	9 (28.1%)	4 (12.5%)
Average	16 (50.0%)	28.8 (90%)	25.2 (78.7%)	25.8 (80.5%)	14.4 (45%)	12.2 (38.1%)	11 (34.8%)
2014–2015 (5A)	9 (28.1%)	22 (68.8%)	21 (65.6%)	21 (65.6%)	4 (12.5%)	2 (6.3%)	2 (6.3%)
2015–2016 (5A)	9 (28.1%)	24 (75.0%)	24 (75.0%)	24 (75.0%)	5 (15.6%)	2 (6.3%)	2 (6.3%)
2016–2017 (5A)	11 (34.4 %)	22 (68.8%)	22 (68.8%)	22 (68.8%)	3 (9.4%)	1 (3.1%)	2 (6.3%)
*2017–2018 (5A)	9 (28.1%)	21 (65.6%)	13 (40.6%)	NDP	2 (6.3%)	1 (3.1%)	NDP
2018–2019 (5A)	9 (28.1%)	23 (71.9%)	23 (71.9%)	23 (71.9%)	4 (12.5%)	2 (6.3%)	1 (3.1%)
Average	9.4 (29.4%)	22.4 (70%)	20.6 (64.4%)	22.5 (70.3%)	3.6 (11.3%)	1.6 (5%)	1.8 (5.5%)
2014–2015 (4A)	8 (12.5%)	43 (67.2%)	30 (46.9%)	30 (46.9%)	5 (7.8%)	2 (3.1%)	2 (3.1%)
2015–2016 (4A)	9 (14.1%)	44 (68.8%)	34 (53.1%)	34 (53.1%)	3 (4.7%)	1 (1.7%)	1 (1.7%)
2016–2017 (4A)	15 (23.4 %)	43 (67.9%)	34 (67.2%)	34 (67.2%)	3 (4.7%)	1 (1.7%)	1 (1.7%)
*2017–2018 (4A)	15 (23.4%)	43 (67.2%)	38 (59.4%)	38 (59.4%)	3 (4.7%)	1 (1.7%)	NDP
2018–2019 (4A)	15 (23.4%)	24 (37.5%)	26 (40.6%)	26 (40.6%)	3 (4.7%)	1 (1.6%)	0 (0%)
Average	12.4 (19.4%)	39.4 (61.7%)	32.4 (53.4%)	32.4 (53.4%)	3.4 (5.3%)	1.2 (2%)	1.3 (2.2%)
2014–2015 (3A)	13 (10.2%)	47 (36.7%)	25 (19.5%)	25 (19.5%)	2 (1.6%)	0 (0%)	0 (0%)
2015–2016 (3A)	11 (8.6%)	54 (42.9%)	25 (19.5%)	25 (19.5%)	2 (1.6%)	1 (0.8%)	1 (0.8%)
2016–2017 (3A)	10 (7.8%)	48 (37.5%)	30 (23.4%)	30 (23.4%)	3 (2.3%)	1 (0.8%)	1 (0.8%)
*2017–2018 (3A)	10 (7.8%)	46 (35.9%)	29 (22.7%)	NDP	4 (3.1%)	1 (0.8%)	NDP
2018–2019 (3A)	10 (7.8%)	43 (33.6%)	35 (27.3%)	35 (27.3%)	4 (3.1%)	1 (0.8%)	1 (0.8%)
Average	10.8 (8.4%)	47.6 (37.3%)	28.8 (22.5%)	28.8 (22.5%)	3 (2.3%)	0.8 (0.6%)	0.8 (0.6%)

2014–2015 (2A)	2 (0.9%)	11 (5%)	24 (10.8%)	24 (10.8%)	1 (0.5%)	1 (0.5%)	1 (0.5%)
2015–2016 (2A)	1 (0.6%)	12 (5.4%)	14 (6.3%)	14 (6.3%)	2 (0.9%)	1 (0.6%)	1 (0.6%)
2016–2017 (2A)	2 (0.9%)	13 (5.8%)	12 (5.5%)	14 (6.3%)	1 (0.6%)	0 (0%)	0 (0%)
*2017–2018 (2A)	1 (0.4%)	13 (5.8%)	14 (6.3%)	NDP	0 (0%)	0 (0%)	NDP
2018–2019 (2A)	3 (1.4%)	15 (6.8%)	14 (6.3%)	14 (16.3%)	0 (0%)	0 (0%)	0 (0%)
Average	1.8 (0.8%)	12.8 (5.8%)	15.6 (7%)	16.5 (9.9%)	0.8 (0.2%)	0.4% (0.2%)	0.5 (0.3%)
**14–15 E - Class	6 (1.3%)	–	–	–	–	–	–
**15–16 E - Class	10 (2.1%)	–	–	–	–	–	–
**16–17 E - Class	8 (1.7%)	–	–	–	–	–	–
**17–18 E - Class	13 (2.8%)	–	–	–	–	–	–
** 18–19 E - Class	10 (2.1%)	–	–	–	–	–	–
Average	9.4 (2.0%)	–	–	–	–	–	–
**14–15 Combo	8 (1.7%)	–	–	–	–	–	–
**15–16 Combo	11 (2.3%)	–	–	–	–	–	–
**16–17 Combo	14 (2.9%)	–	–	–	–	–	–
**17–18 Combo	10 (2.1%)	–	–	–	–	–	–
**18–19 Combo	6 (1.3%)	–	–	–	–	–	–
Average	9.8 (2.1%)	–	–	–	–	–	–

Note. * The 2017–2018 Oklahoma Teacher Walkout/Strike occurred during this year.
** E-Class/Jazz Combo components are considered open class (i.e., all schools/classifications in one category).

Oklahoma Jazz State Champion and Finalist Results

Of the 339 participating school jazz ensembles and combos in the 2014–2019 OSSAA jazz competition, 51 different state jazz champions and finalists (i.e., 1st and 2nd runners-up) were produced. Eight participating jazz ensembles repeated as state jazz champions across all size classifications with the exception of the E-Class; consequently, it is noteworthy that E-Class participant L and LL are the same school site and may possibly have been mislabeled, thus generating a repeat champion in the E-Class category as well. Numeric comparisons of site participants who repeated as champion or finalist out of the number of total participants by size classification is as follows: 6A = 8 (34.8%) of site participants repeated as champion or finalist out of 23; 5A = 8 (57.1%) of site participants repeated as champion or finalist out of 14; 4A = 6 (25%) of site participants repeated as champion or finalist out of 24; 3A = 7 (36.9%) of site participants repeated as champion or finalist out of 19; E-Class = 8 (44.4%) of site participants repeated as champion or finalist out of 18; and Combo = 9 (32.1%) of site participants repeated as champion or finalist out of 28. Size classification 2A was omitted due to multiple years with low (single competitor) participation. It is also important to note that some sites did not participate in the multiple years of the 5-year span under investigation. Table 4.5 provides a complete list of state champions and finalist size classification from 2014–2019.

Table 4.5

OSSAA Jazz Contest State Champions and Finalists from 2014–2019

	Size Classification		
Year	Champion/Winner	1st Runner up/2nd Place	2nd Runner up/3rd Place
2014–2015	6A Participant N	6A Participant S	6A Participant F
2015–2016	6A Participant S	6A Participant N	6A Participant C
2016–2017	6A Participant S	6A Participant B	6A Participant T
2017–2018	6A Participant C	6A Participant T	6A Participant K
2018–2019	6A Participant C	6A Participant B	6A Participant K
2014–2015	5A Participant H	5A Participant F	5A Participant E
2015–2016	5A Participant G	5A Participant C	5A Participant H
2016–2017	5A Participant G	5A Participant E	5A Participant C
2017–2018	5A Participant G	5A Participant C	5A Participant D
2018–2019	5A Participant G	5A Participant B	5A Participant M
2014–2015	4A Participant B	4A Participant M	4A Participant G
2015–2016	4A Participant G	4A Participant W	4A Participant M
2016–2017	4A Participant W	4A Participant G	4A Participant N
2017–2018	4A Participant V	4A Participant W	4A Participant G
2018–2019	4A Participant V	4A Participant N	4A Participant W
2014–2015	3A Participant O	3A Participant J	3A Participant N
2015–2016	3A Participant O	3A Participant N	3A Participant F
2016–2017	3A Participant O	3A Participant N	3A Participant OO
2017–2018	3A Participant F	3A Participant H	3A Participant P
2018–2019	3A Participant F	3A Participant H	3A Participant J
2014–2015	2A Participant A	2A Participant C	n/a
2015–2016	2A Participant B	n/a	n/a
2016–2017	2A Participant B	2A Participant C	n/a
2017–2018	2A Participant B	n/a	n/a
2018–2019	2A Participant B	2A Participant D	2A Participant E
2014–2015	E-Class Participant M	E-Class Participant L	E-Class Participant B
2015–2016	E-Class Participant H	E-Class Participant L	E-Class Participant HH
2016–2017	E-Class Participant L	E-Class Participant H	E-Class Participant F
2017–2018	E-Class Participant LL	E-Class Participant B	E-Class Participant C
2018–2019	E-Class Participant B	E-Class Participant L	E-Class Participant LL
2014–2015	Combo Participant P	Combo Participant OO	Combo Participant H
2015–2016	Combo Participant R	Combo Participant P	Combo Participant H
2016–2017	Combo Participant C	Combo Participant R	Combo Participant RR
2017–2018	Combo Participant RR	Combo Participant J	Combo Participant CC
2018–2019	Combo Participant C	Combo Participant J	Combo Participant F

OSSAA 6A Size Classification Results

In OSSAA size classification 6A, 23 jazz ensembles participated in the competition from 2014–2019. Per the state Average Daily Membership results, three of those ensembles, 6A Participant D (15–19), 6A Participant E (14–15), and 6A Participant F (15–19), were categorized as OSSAA size classification 5A (5A Participants C, F, and G) respectively. Nine (39.1%) jazz ensembles actively participated in all 5-years of the contest under investigation. Both 6A Participants C and S were 6A jazz champions in multiple years of the competition. Fourteen participants received superior ratings in multiple years of competition but chose to compete as ratings only participants. Six (26.1%) jazz ensembles choose to participate as ratings only participants in one or more years of the competition. Overall frequencies and percentages of ratings reported for 6A jazz ensembles across the 5-year span were as follows: Superior (I) ratings = 41, (52.6%), Excellent (II) = 35 (44.9%), Good (III) = 1 (1.3%), and Fair (IV) = 1 (1.3%). It should be noted that the participant awarded the IV rating did not return as a participant, and the participant awarded the III rating only returned as a rating only participant the remainder of their years as a contestant. Table 4.6 provides a detailed breakdown of 6A participating schools and ratings.

Table 4.6

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for Classification 6A

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
6A Participant A	–	III	–	–	II
6A Participant B	I	I	I (2nd Place)	I	I (2nd Place)
6A Participant C	II	I (3RD Place)	I	I (Winner)	I (Winner)
6A Participant D *(15-19 5A)	II	–	–	–	–
6A Participant E * (14-15)	–	II	II	II	I (RO)
6A Participant F * (15-19 5A)	I (3rd Place)	–	–	–	–
6A Participant G	II	II	II	I (RO)	I (RO)
6A Participant H	–	–	–	II	I
6A Participant I	–	II	–	II	II
6A Participant J	II	II	II	II	II
6A Participant K	II	I (RO)	I (RO)	I (3rd Place)	I (3rd Place)
6A Participant L	I (RO)	I (RO)	I (RO)	I (RO)	I (RO)
6A Participant M	I (RO)	II (RO)	II (RO)	–	I
6A Participant N	I (Winner)	I (2nd Place)	I	I	I
6A Participant O	–	–	–	–	II
6A Participant P	IV	–	–	–	–
6A Participant Q	I (RO)	II	II	–	II
6A Participant R	II	II	II	II	–
6A Participant S	I (2nd Place)	I (Winner)	I (Winner)	I	I
6A Participant T	I (RO)	I (RO)	I (3rd Place)	I (2nd Place)	–
6A Participant U	–	–	–	II	–
6A Participant V	III	II (RO)	II (RO)	–	–
6A Participant W	II	II	II	I	I

Note. * Participating schools belonging to multiple class designations; RO = rating only.

OSSAA 5A Size Classification Results

Fourteen jazz ensembles participated in the OSSAA size classification 5A component of competition from 2014–2019. As previously mentioned, three participants; 5A Participant C (14–15), 5A Participant F (15-19), and 5A Participant G (14-15), were categorized as OSSAA size classification 6A (6A Participants D, E, and F) respectively, (in line with state A.D.M. reports) within the 5-year span investigated. 5A Participant G won the competition four out of five years examined, placing third the year they competed in classification 6A. It is worth noting that 5A Participant G entered a secondary ensemble in the 5A competition (5A Participant GG) versus entering that

ensemble in the E-class component, given they had previously entered secondary ensembles (E-Class Participants F and FF) in the E-class classification. Only one participant (5A Participant A) choose to participate as a ratings-only participant. Four (28.6%) jazz ensembles participated actively in the 5-years of the competition under examination. Overall, 25, (53.2%) of scores reported were Superior (I) ratings and 22 (46.8%) were Excellent (II) ratings; no 5A participants were awarded less than an Excellent rating during the 5-year timespan. Table 4.7 lists a detailed summary of 5A participation and ratings annually.

Table 4.7

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for Classification 5A

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
5A Participant A	II (RO)	II(RO)	II(RO)	II(RO)	–
5A Participant B	–	–	II	I	I (2nd Place)
5A Participant C * (14-15 6A)	–	I (2nd Place)	I (3rd Place)	I (2nd Place)	I
5A Participant D	–	I	I	I (3rd Place)	I
5A Participant E	II (3rd Place)	II	I (2nd place)	1	II
5A Participant F * (15-19 6A)	II (2nd Place)	–	–	–	–
5A Participant G * (14-15 6A)	–	I (Winner)	I (Winner)	I (Winner)	I (Winner)
5A Participant GG	–	–	–	–	I
5A Participant H	I (Winner)	I (3rd Place)	I	I	II
5A Participant I	II	–	–	–	–
5A Participant J	II	II	I	I	II
5A Participant K	II	–	II	–	–
5A Participant L	II	I	II	–	–
5A Participant M	II	II	II	II	I (3rd Place)

Note. * Participating schools belonging to multiple class designations; shading denotes an individual school site with multiple entries; RO = rating only.

OSSAA 4A Size Classification Results

In OSSAA size classification 4A, 24 jazz ensembles participated in all years of the competition from 2014–2019. Three of those ensembles, 4A Participant D (14–15), 4A Participant E (18–19), 4A Participant V (14–17), and 4A participant VV were categorized as OSSAA size classification 3A (Participants B, C, O, and OO), in

accordance with state A.D.M. results. It is worth noting 4A Participant V was a three-year jazz champion in OSSAA size classification 3A before being reclassified to OSSAA size classification 4A. Adding these three 3A championship with the two they won in class 4A makes Participant V the only ensemble to earn the state jazz champion distinction across the five years studied. Four (16.6%) jazz ensembles actively participated in all 5-years of the contest. It is noteworthy that 4A Participant V entered a second ensemble in the 4A competition (4A Participant VV) versus entering the ensemble in the competition's E-class component, although they had previously entered a secondary ensemble (E-Class Participant N) in the E-class component. Overall frequencies and percentages of ratings for 4A jazz ensembles across the five-year span were as follows: Superior (I) = 24 (39.3%), Excellent (II) = 29 (47.5%), Good (III) = 5 (8.2%), and Fair (IV) = 2 (3.3%). No Poor (V) ratings were assigned in class 4A. Table 4.8 provides a comprehensive breakdown of 4A participating schools and ratings.

Table 4.8

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for Classification 4A

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
4A Participant A	–	–	II	I	–
4A Participant B	I (Winner)	II	II	I	I
4A Participant C	–	(CO)	II	–	–
4A Participant D*(14-15 3A)	–	II	II	–	–
4A Participant E*(18-19 3A)	–	III	III	–	–
4A Participant F	II	I	II	II	–
4A Participant G	I (3rd Place)	I (Winner)	I (2nd place)	I (3rd Place)	I
4A Participant H	II	–	–	–	–
4A Participant I	–	–	–	–	II
4A Participant J	–	–	–	II	II
4A Participant K	–	–	–	II	–
4A Participant L	–	–	II	II	I
4A Participant M	I (2nd place)	I (3rd Place)	II	II	I
4A Participant N	–	I	I (3rd Place)	I	I (2nd place)
4A Participant O	III	–	II	II	II
4A Participant P	–	–	IV	III	II
4A Participant Q	–	–	–	–	II
4A Participant R	–	–	II	–	–
4A Participant S	–	–	–	II	–
4A Participant T	–	IV	III	–	–
4A Participant U	II	–	–	–	II
4A Participant V*(14-17 3A)	–	–	–	I (Winner)	I (Winner)
4A Participant VV*(16-17 3A)	–	–	–	–	II
4A Participant W	II	I (2nd place)	I (Winner)	I (2nd place)	I (3rd Place)

Note. * Participating schools belonging to multiple class designations; shading denotes an individual school site with multiple entries; CO = comment only.

OSSAA 3A Size Classification Results

Nineteen jazz ensembles participated in the OSSAA size classification 3A component of competition from 2014–2019. As previously mentioned, per state A.D.M. reports, 3A Participant B (15–17), 3A Participant C (16–19), 3A Participant O, and 3A Participant OO (18–19), were categorized as OSSAA size classification 4A Participants D, E, V, and VV respectively, in various years of the contest. Additionally, 3A Participant E was categorized as 2A Participant A in classification 2A during the 2014–15 year. As mentioned in the previous section, 3A Participant O was a three-year OSSAA state jazz champion in 3A prior to being reclassified to OSSAA size classification 4A,

where they won two more championships. 3A Participant O also entered a second ensemble (3A Participant OO) in the 3A competition and placed 3rd in 2016–17, versus entering the ensemble in the competition's E-class component as in years prior. OSSAA Size Classification 3A is also the first contest component to identify a place winner which did not earn a Superior (I) ranking—3A Participant J earned an Excellent (II) in 2018–19 and finished in 3rd place. Three (15.8%) jazz ensembles actively participated in all 5-years of the contest under investigation. Overall frequencies and percentages of ratings for 4A jazz ensembles across the 5-year span were as follows: Superior (I) = 18, (33.3%), Excellent (II) ratings = 27, (50%), Good (III) = 6 (11.1%). No Fair (IV) or Poor (V) ratings were assigned to 3A jazz ensembles from 2014–2019. Table 4.9 supplies a detailed breakdown of 3A participating schools and their ratings.

Table 4.9

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for Classification 3A

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
3A Participant A	II	–	II	II	II
3A Participant B * (15-17 4A)	II	–	–	–	–
3A Participant C * (16-19 4A)	–	–	–	–	II
3A Participant D	–	–	–	II	–
3A Participant E * (14-15 2A)	–	II	II	II	II
3A Participant F	II	I (3rd Place)	II	I (Winner)	I (Winner)
3A Participant G	III	(CO)	III	II	III
3A Participant H	–	–	–	I (2nd Place)	I (2nd Place)
3A Participant I	II	II (RO)	–	–	–
3A Participant J	I (2nd Place)	I	–	–	II (3rd Place)
3A Participant K	–	–	–	–	II
3A Participant L	III	–	–	(CO)	–
3A Participant M	–	–	–	–	III
3A Participant N	I (3rd Place)	I (2nd Place)	I (2nd Place)	II	–
3A Participant NN	II	II	II	–	–
3A Participant O* (17-19 4A)	I (Winner)	I (Winner)	I (Winner)	–	–
3A Participant OO * (18-19 4A)	II	I	I (3rd Place)	–	–
3A Participant P	III	I	II	I (3rd Place)	–
3A Participant Q	II	I	II	II	II

Note. * Participating schools belonging to multiple class designations; shading denotes an individual school site with multiple entries; CO = comment only.

OSSAA 2A Size Classification Results

Although OSSAA size Classification 2A contains the largest number of individual school sites in the state (approximately 222 schools via Average Daily Membership), it reflects the smallest number of participants (n = 5) in the jazz ensemble competition during the 5-years I examined. In all but one year (2018–19), the 2A classification included only one or two participants. Class 2A state jazz champions were crowned when earning an Excellent (II) rating (2014), with 2A Participant C placing second twice (2014–15 and 2016–17) with a Good (III) rating. 2A Participant B won the competition four consecutive years and was the only competing 2A ensemble to earn a Superior (I) rating during the 5-year timespan. 2A Participant A (a single year 2A participant) was categorized as 3A Participant E in the other years of the competition. No jazz ensemble participated in all five years of the 2A classification. Overall frequencies and percentages of ratings for 2A jazz ensembles across the five-year span were as follows: Superior (I) ratings = 4 (44.4%), Excellent (II) = 3 (33.3%), and Good (III) = 2, (22.2%). Adjudicators did not assign any Fair (IV) or Poor (V) ratings to 2A participants. Table 4.10 provides a complete representation of 2A participating schools and ratings from 2014–2019.

Table 4.10

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for Classification 2A

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
2A Participant A * (15-19 3A)	II (Winner)	–	–	–	–
2A Participant B	–	I (Winner)	I (Winner)	I (Winner)	I (Winner)
2A Participant C	III (2nd Place)	–	III (2nd Place)	–	–
2A Participant D	–	–	–	–	II (2nd Place)
2A Participant E	–	–	–	–	II (3rd Place)

Note. * Participating schools belonging to multiple class designations.

OSSAA E-Class Results

The E-Class is an "open" class, integrating participating sites' secondary jazz ensembles of all size classifications (e.g., secondary ensembles from 6A schools could compete against secondary ensembles from 3A schools). The jazz ensemble competition included 18 ensembles in this "open" classification from 2014–2019; four individual school sites entered multiple jazz ensembles. It should be noted that under the rules of entry (OSSAA Manual, p. MU8), the E-Class Participant J would have been classified as a 6A participant and should have been required to enter an ensemble in the 6A size classification, but for some reason it was allowed to participate as an E-Class participant without entering a primary ensemble in 6A. Four (22%) jazz ensembles participated each year of 5-year investigation. Overall frequencies and percentages of ratings for E-Class jazz ensembles across the 5-year span were as follows: Superior (I) = 26 (55.3%), Excellent (II) = 19 (40.4%), Good (III) = 1 (2.1%); there were no Fair (IV) or Poor (V) ratings assigned. See Table 4.11 for a detailed summary of E-Class participating schools and ratings.

Table 4.11

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for E-Classifications

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
E-Class Participant A	–	–	–	I (RO)	–
E-Class Participant B	II (3rd Place)	I	I	I (2nd Place)	I (Winner)
E-Class Participant C	–	–	–	I (3rd Place)	II
E-Class Participant D	–	–	–	II	II
E-Class Participant DD	–	–	–	–	II
E-Class Participant E	–	I	II	II	II
E-Class Participant F	–	I	I (3rd Place)	I	–
E-Class Participant FF	–	–	–	II	II
E-Class Participant G	–	III	–	–	–
E-Class Participant H	II (RO)	I (Winner)	I (2nd Place)	I	I (RO)
E-Class Participant HH	–	I (3rd Place)	–	–	–
E-Class Participant I	II (RO)	I (RO)	II (RO)	I (RO)	I (RO)
*E-Class Participant J (No Regular Entry)	II (RO)	–	–	–	–
E-Class Participant K	–	II	II	–	–
E-Class Participant L	II (2nd Place)	I (2nd Place)	I (Winner)	I	I (2nd Place)
E-Class Participant LL	–	–	–	I (Winner)	1 (3rd Place)
E-Class Participant M	I (Winner)	I (RO)	II	II	–
E-Class Participant N	–	–	–	II	–

Note. * Did not have a regular entry (per E-Class rules); shading denotes an individual school site with multiple entries; RO = rating only.

OSSAA Combo Results

Twenty-eight jazz combos participated in the OSSAA jazz competition from 2014–2019. The Combo component is also an "open" class field, combining participating jazz combos of all size classifications. Four individual school sites entered multiple jazz ensembles within the 5 years studied. One school site entered six different combos (Combo Participants C, CC, 3C, 4C, 5C, and 6C), entering five in a single year (2017–18)—noteworthy, because the school site did not enter a big band in the 6A large-ensemble classification that year (where they would have been classified). Within the Combo component, the majority of participation was either 2 years (n= 11 = 39.3%) or 1 year (n = 12, 42.9%). Overall frequencies and percentages of ratings for jazz combos across the five-year span were as follows: Superior (I) = 29 (55.8%), Excellent (II) = 20

(38.5%), and Good (III) = 2 (3.8%). No combo earned a Fair (IV) or Poor (V) rating. Table 4.12 provides a comprehensive breakdown of the Combo classification participating schools and ratings.

Table 4.12

2014–2019 Oklahoma Secondary School Activities Association (OSSAA) Jazz Contest Participating Schools/Ratings for Combo Ensembles

Participant	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
Combo Participant A	II (RO)	–	–	–	–
Combo Participant B	–	II	–	–	–
Combo Participant C	–	I	I (Winner)	I (3rd Place)	I (Winner)
Combo Participant CC	–	–	–	–	II
Combo Participant 3C	–	–	II	II	–
Combo Participant 4C	–	–	II	II	–
Combo Participant 5C	–	–	II	II	–
Combo Participant 6C	–	–	–	III	–
Combo Participant D	–	–	–	–	I
Combo Participant E	–	(CO)	–	–	–
Combo Participant F	I	–	I	–	I (3rd Place)
Combo Participant G	–	–	–	–	I
Combo Participant H	I (3rd Place)	I (3rd Place)	II	II	–
Combo Participant I	–	–	I	II	–
Combo Participant J	I	–	–	I (2nd Place)	I (2nd Place)
Combo Participant K	I (RO)	–	–	–	–
Combo Participant L	–	I	–	–	–
Combo Participant M	–	–	II	–	–
Combo Participant N	–	II	–	–	–
Combo Participant O	II	III	–	–	–
Combo Participant OO	I (2nd Place)	II	–	–	–
Combo Participant P	I (Winner)	I (2nd Place)	–	–	–
Combo Participant Q	–	–	I	I	–
Combo Participant R	–	I (Winner)	I (2nd Place)	I	I
Combo Participant RR	–	–	I (3rd Place)	1 (Winner)	I
Combo Participant S	–	–	II	–	–
Combo Participant T	–	II	II	–	–
Combo Participant TT	–	–	II	–	–

Note. Shading denotes an individual school site with multiple entries; RO = rating only.

Qualitative Interview Findings

Qualitative data for this study were gathered through two semi-structured interviews with the OSSAA Associate Music Director. Interviews were conducted post initial collection and review of secondary documents and data, and post quantitative analysis of categorical and final rating data. Both interviews were transcribed and coded for recurring ideas and themes. Patterns in the data produced six overall themes: two generated from emergent design (e.g., OSSAA Associate Director Background Information and Contest Logistics) and four *a priori* themes focused on the S.W.O.C. analysis framework (i.e., strengths, weaknesses, opportunities, and challenges) of the contest structure.

OSSAA Associate Director of Music Background Information

At the time of this study, the current OSSAA Associate Music Director had held the position since July 2001, making it his twentieth year serving in that role. The Associate Music Director's official job title is the OSSAA Associate Director for Music and Speech, where they are responsible for overseeing all fine arts events sponsored by the OSSAA, including the jazz ensemble competition. In his own words, the Associate Director for Music stated:

> I'm in charge of running all of the fine arts here at the OSSAA, which includes the jazz band. I'm responsible for approximately 98 music contests a year that includes marching bands, jazz bands, orchestras, solos, ensembles, string orchestra, all that stuff."

Before entering the OSSAA Associate Music Director's role, the interviewee was a public-school music teacher in the state for 21 years, teaching both vocal and

instrumental music. He spent time teaching both vocal and instrumental jazz ensembles, competing at high levels, and even winning the OSSAA state jazz ensemble competition that serves as the focus of this study. This expertise and experience in the field uniquely qualifies him to provide reflections from both the point of view of a participating director and the direct contest administrator.

> I was a music teacher at (removed to protect confidentiality) for 21 years, from 1980 to 2001. During that time, I did both instrumental and vocal music, mostly vocal, but I was also an instrumental band director and specifically directed the jazz band at (removed to protect confidentiality) High School, 1987 through the 87–88 school year.

When asked about his experiences entering jazz ensemble into the OSSAA competition, he responded:

> I did…We did enter the state jazz band competition and received first runner up in (year removed to protect confidentiality). We entered the competition, and we actually won our classification as the outstanding jazz band for that year (removed to protect confidentiality).

Contest Logistics

I asked the OSSAA Associate Music Director to discuss any logistical practices, policies, or procedures that he would deem necessary to the jazz contest structure. He identified several logistical aspects of managing the jazz ensemble competition, ranging from contest location to adjudicator selection and training. His first discussion point was on the overall structure of the competition. He cited that the jazz competition was different from the other OSSAA sponsored music competitions in that (a) there was no

pre-qualifier to enter the contest (i.e., no regional contest that served as a benchmark to the state level contest, as would see in the other large ensemble components) and (b) it was the only OSSAA-sponsored contest, of the 98 under his jurisdiction, that crowns a winner. He made mention that the OSSAA reviews this contest structure with Oklahoma jazz band directors, who appear to continually approve of the format: "Every few years we ask the jazz band directors, 'Do you like this format? Do you want to change?' They consistently say, 'We like this.'"

I asked the OSSAA Associate Music Director to discuss the time of year the jazz ensemble competition is held, as well as the location selection for the event. In response to the time of year (late spring), he noted that he inherited the event as such, where it has remained during his tenure as music director.

> …to the best of my knowledge, it's always been pretty much the last thing that we do each year. It's like the last week of April and, in the music world, it is the last event I host. It was that way when I started, it was that way when I competed as a director. I don't know the historical significance of why it was put there. I'm assuming [school band directors] wanted to have their best foot forward, their best representation. As you know, your band gets better—or at least you hope it does—throughout the year. So, I'm assuming that's why it got pushed back into the second semester; and not only second semester, but late second semester.

In response to selecting the contest location, he recalled the contest was typically held at the University of Central Oklahoma because of their strong jazz program, central location, and willingness to host the event—likely because it served as a recruiting tool for the university. The OSSAA has recently started to alternate the competition site

between Oklahoma City and Tulsa, citing "we have considered moving it from the central part of Oklahoma to Tulsa every once in a while. Just so the Tulsa schools don't feel like they have to come to Oklahoma City, you know, every time." It is worth noting that the sites represented during the timeframe of this study (2014–2019) alternate from a centrally-located location to Tulsa. All school sites utilized have well-respected jazz programs and active jazz directors, possibly tying into the recruiting aspect previously mentioned.

The OSSAA Associate Music Director also was asked to discuss the revenues and expenditures associated with operating the OSSAA jazz ensemble competition. He noted the $150 registration fee per entry (e.g., a school with two ensembles would pay $300 total to participate in the competition) collected by the OSSAA, which is used to pay adjudicator travel, lodging, and stipends for judging at the event. In addition, the OSSAA makes a $2,000 payment to the host site to cover expenses such as room usage/rental, air conditioning/electricity costs, student worker stipends, sound/lighting technicians' fees, and other related costs. He elaborated:

> …by the time you pay for the travel, pay for the judges, and we also hire a 'boots on the ground' manager to help us run it (we pay him like a judge)—by the time you do all that, you don't make a lot of money. You probably end up losing money some years because you buy medals and you buy trophies and things like that as well. So that's how the financial aspect breaks down.

Adjudicator selection and training also were topics covered under the logistics discussion. The OSSAA Associate Music Director stated that the adjudicators he chooses for the jazz ensemble competition are normally college directors or high school directors

from out-of-state: “occasionally we will use an in-state adjudicator, but for the most part, we try to use out-of-state judges." Most adjudicators of the OSSAA jazz ensemble competition have had professional success as jazz educators, performers, adjudicators, or have been recommended to him by other state music contest directors. When he references selecting “a good adjudicator, I'm talking about someone who I think is educationally sound in their adjudication." The music director referenced a system of checks and balances inherent in the form of director feedback provided to OSSAA via an adjudicator evaluation form. This system allows directors to "show how they feel about the way the adjudicator rated their group,” however the final decision on adjudicators (and reinviting them to participate in subsequent years) is fully at the discretion of the OSSAA Associate Music Director.

When discussing aspects of adjudicator training, the OSSAA Associate Music Director stated, "we don't have a training program, per se.” He narratively expanded on the topic, saying:

> we do have a pre-contest meeting that I sit down about 30 minutes before the contest begins. We all talk about what they're going to do for the two days. I explain to them how our sheet works. We look at the adjudication sheets. I explain to them that they're going to be [recording comments] on tape recorders and they're giving verbal adjudication, but they're also rating and ranking the group. They're going to give them a I, II, III, IV, or V, but they're also going to give them a ranking.

He continued with:

> I think it's important that I stress to those people that, you know, a 6A band and a 4A band and a 1A or 2A band, or whatever, it may be different. In their minds, where they hang that bar—where a I, II, III, IV, or V is for 6A band—may be different than a I, II, III, IV, or V for a 2A band. Where that bar is, that's up to them. I'm not going to tell them where it is…they've adjudicated before, they understand that a larger school is going to have probably more things at their disposal, more resources, maybe more teachers—more things than a 2A band is.

The Music Director continued, stressing that the most critical guidance he provides adjudicators is that he, as well as the philosophy of the contest, "ascribes to what's known as the three C approach to adjudication"—an approach endorsed by the National Federation of High Schools and their music personnel.

> Compliment is the first C. In other words, when you're judging group, try to say something nice to them, because they seem to listen a little bit more than if you come out with both barrels blazing. The second C is to give them the constructive criticism that they need to hear. Tell them what you think needs to be…[where] attention needs to be spent on. The third C is a course to correct it; so, in other words, how to fix it. To put it in plain terms: say something nice, tell them what they need to hear (in your opinion), and then tell them how to fix it.

The OSSAA Associate Music Director concluded his comments on adjudicator preparation by stating, "to me, that is an educationally sound approach to any music contest."

Strengths of Contest Structure

Overall, the OSSAA Associate Music Director outlined three key aspects that he believes are the strengths of the jazz component of the jazz competition: (a) multiple means of contest entry, (b) the jazz combo component, and (c) a contribution to student self-esteem.

Multiple Means of Contest Entry. The OSSAA Associate Music Director highlighted that the competition framework offers multiple means of entry, which he believes encourages (rather than discourages) school jazz ensembles to enter the event. It then is up to each director how they choose to enter the contest—that is, competing for the championship, or seeking ratings/comments only:

> There are different ways to enter our competition. I think that's a good thing. I think anytime you give a director an option of, “Hey, do you want to try to win the thing, or do you just want a rating?. You know, I think that's a good thing, personally.

Accordingly, school jazz band directors may have varied reasons for not wanting to compete for the championship (e.g., philosophical differences, incomplete instrumentation, preparedness). The ratings/comments only option for event entry affords music educators increased flexibility in participation the only state-level jazz ensemble adjudicated event.

The OSSAA has awards designed to recognize overall program success (e.g., sweepstakes award, sweepstakes accent award). These awards differ for each component of the contest structure (e.g., band, orchestra, choir). The general sweepstakes award for band is awarded to school band programs that earn a superior rating at the state contest in

both the (a) regional marching, and (b) concert and sight-reading events within the same academic year. The Sweepstakes Accent Award is an additional award given to any school that goes "above and beyond" the normal sweepstakes criteria (OSSAA Music Manual, 2019). The OSSAA reserves this award for band programs that receive the sweepstakes award and, in addition, earn a superior rating at the state jazz band contest. According to the OSSAA Associate Music Director, some participating jazz ensembles do not care about winning the jazz championship, only the recognition that comes with receiving the sweepstakes accent award.

> There are bands that will enter our competition and just want to make a I (Superior rating). They don't care about winning. "I just want to make a one so we can get that medallion to put it on our sweepstakes accent award." You know, so if you're wondering why someone would come to our competition and not want to try to win.

Despite this factor, he suggests that most jazz ensembles capable of winning the contest do enter to try and win (i.e., compete for the championship). There are not many examples of jazz ensembles that are capable of winning the contest that also enter the contest solely as a rating-only participant.

> I think that for the most part, the bands who are capable of winning—that have the bands that are at that level—are of the competitive nature and they tend to sign up to try to win. Has there ever been a band that probably could have won and chose not to for some ethical reason? Maybe, I don't know. Not very often. Most of the guys that know they['ve] got a good band, they want to go in there and fight for the championship. So, we provide that.

There are various reasons a director may choose to enter their ensemble in an adjudicated event as a "comments only" performance. Unforeseen situations the day of the contest (e.g., eligibility of students, disciplinary action against the ensemble members, student emergency), in which the participating ensemble will not be able to perform at their highest level. A comments-only performance affords students in an ensemble the contest experience without penalty. The OSSAA Associate Music Director described possible comments only scenarios:

> A comments-only situation happens when, maybe the day before you're coming [to the contest], your best alto player and your drummer got kicked out of school for smoking in the boy's room. So now you get to decide, "Do I want to send the whole band home, or do I want to take what I [have] got and do my best?" So, there are different ways to enter our competition. I think that's a good thing.

Jazz Combo. The second key aspect the OSSAA Associate Music Director highlighted as a strength of the state jazz ensemble contest is the combo component of the event—a faction that participating directors originally proposed to include in the competition. He asserted that the strength of the combo component is twofold. First, it allows school sites that may not have much interest in or the numbers to field a full big band within their jazz programs to still have an option of competing in the jazz competition. The jazz combo component allows for the duplication of student personnel (rhythm section), making it possible to have multiple entries into the contest's combo component.

> We allow the use of multiple rhythm section players. So, in other words, if you only had one bass player and one drummer, you can actually have three or four

combos. You know, different combos with different horn players playing lead, or whatever. I think that's been a cool thing and the directors have, for the most part, embraced that.

The second strength of the combo component recognized by the OSSAA Associate Music Director is the way the event is adjudicated. Over the five years investigated in this study, the combo component was adjudicated by a single judge. The rationale for this process was to provide a post-performance clinic by the adjudicator for the participating combo, an aspect the OSSAA Associate Music Director labels as "educationally sound."

> As long as we're talking about good things, we have only judged [the combo component] with one judge the past few years. The reason we've done it that way is because, after the guy hears the combo, he gets to walk down and actually do a clinic with them. It's the only contest I have—in all of my music contests—where the judges get to walk down on stage and say, "Hey, let's do this again" and "Let's give me a little more ride cymbal over here" and "Here's what you want to know here, think about the form of the chart." Where the adjudicator gets to walk down there and work with the kids, which I think is very educationally sound, personally. What's great about the combos—since there's not a whole lot of them, and they're fairly spread out—we have, in the last few years, had some great clinics where you get a guy like (name removed to protect confidentiality) to get to come down there and say "Hey, man, that was great. Let's, let's talk about, you know, what, we can do a little bit better" or (name removed to protect confidentiality) to go down there and work with them. You know, here's a guy

who can play any instrument and can speak intelligently on each one. I think that is a strength to our jazz band competition.

Contribution to Student Self-Esteem. The third key aspect of the state jazz contest that the OSSAA Associate Music Director highlighted was its contribution to student pride/self-esteem. He stated there is a strong sense of school—and even community—pride that comes with winning the state jazz championship. A banner is given to the jazz champion in each size classification, just as the OSSAA would award the state basketball or football champion.

> It's worthy of noting that we give away a banner. Just like the banner that we give away for the state football championship, and basketball, we give the exact same banner to the state jazz band people and the state combo people, because we consider it a state championship. Now, we may not have the same numbers; we do not have the huge numbers that football or basketball. But to those jazz band kids, for them to hang that banner up in the band room or, you know, in the gym or wherever they hang their banners, it's a real sense of pride.

Weaknesses of Contest Structure

Two key aspects were outlined as weaknesses of the OSSAA jazz ensemble competition by the Associate Music Director: (a) support among smaller class sizes, and (b) tabulation errors.

Support Among Smaller Class Sizes. The OSSAA Associate Music Director emphasized that some class sizes are more supported through participation than others.

> Some of the classes are much more well-supported than others. For instance, the class 2A, the small bands, we're lucky to get three bands in there some years and

> that's just the reality of it. If you're living out in a small town in Oklahoma, you may not have what you feel like is the guns to go to that fight. You know, I mean, if you're going to go in there and try to win it, you certainly want to have all your ducks in a row. If I don't have a bass player…it's hard for me to sign up for that contest. So, that's why, when I look at some of the smaller classes, it's a little frustrating. And then when you get to class 4A, man, there's a bunch of them, but whatever. I wish there was a way to even out those classes. I don't think that I have the answer to that.

However, the OSSAA Associate Music Director did address lack of participation in the competition as larger-scale teacher preparation and participation within school jazz ensembles issues. When asked if he thought participation from the smaller size classification/rural districts/school sites had to do with the traveling distance from the contest location, he stated:

> I don't think it has anything to do with the distance. I think it has to do with the fact that the teachers in those districts don't have jazz education in their background, or don't have enough kids in their programs. There are a lot of teachers—when you graduate from school, and you get your teaching degree regardless of what university you go to—there is not a jazz education component. In the vocal world, you could do the same thing with show choirs or jazz choirs, you know? In some cases, [the universities] don't teach you very much of what you need to learn. So, you can actually get a job and never have been…never heard the word "jazz band." In those particular cases, the likelihood of you having a jazz band is pretty small if [professors] don't teach it in college. I don't think it

> has anything to do with the distance because those bands will travel to Oklahoma City for a state band (concert) contest at the drop of a hat. I think the reason they're not participating in jazz band is because one, they don't have a jazz band or two, their teachers have not wanted to participate in that because they don't have the knowledge.

To summarize his point, he states, "how can we increase the participation? Make the colleges be responsible for teaching them something about it."

Tabulation Errors. The OSSAA Associate Music Director seemed to express tabulation errors as more of a frustration than an overall weakness of the contest structure. Nevertheless, he stated "that's a weakness that I don't have some way to keep mathematical errors from happening." He clarified that he did not necessarily have an issue with the adjudication form utilized in the contest; however, some adjudicators occasionally "get lost in the moment" and award more points to a category on the adjudication sheet than the category itself is worth. He provided a narrative of the adjudication sheet being broken down to a point total that varies categorically anywhere from 5 to 20 points, and alluded to the subjectivity of the individual adjudicators:

> I think that some of those categories are going to be more important than others. You know, whether or not your selection of music may not be as important as how well you improvise, or whatever. So, some of those categories are worth 15 [points], some worth 10, some worth 5, and we add all these categories up and it comes up to 100 points. It's difficult from a judge's point of view, as well as my point of view, to make sure a judge in the middle judging for two days doesn't put the wrong number in a category.

He continued:

> An adjudicator will write it down. “You know, man, that was good, except for I'm gonna give him 14. I'm gonna take one point off.” So, in their mind, it's a 14. Well, it's easy to be in a category of 10 and think, “I gotta move one point down” and realize that, “Oh, that's a 10 category, not a 15 category.” So, I've had adjudicators write down 14 in the category that only allows 10 [points]. So, I have to go back to them and say, “Hey, look. I know you gave that band in 93, but you're 5 points off here. You can't give them a 14 in a category that only has 10.” “Oh, I meant to give them a nine.” So, we have to go back and adjust it, and that's just part of the beast, I'm afraid.

When asked about electronically tabulating the scores, he responded:

> Yeah, I guess we could have a spreadsheet and have every judge on a computer, and that spreadsheet would catch those things. But right now, we're manually doing it. I give them all a calculator, and regardless of having an iPhone that has a calculator on it and me handing them a calculator, some judge invariably will add up the categories wrong. You know, they're going to end up with an 89. And when I added up, I come up with an 88. So, I have to walk back to that judge to say, “Hey, (name removed to protect confidentiality), uh, you gave this band 89, but when I pointed to total, it's only 88. Do you want to give them an 89? In which case you need to change one of these numbers up one number, or do you, in fact, want to go with your 88?” Because, you know, a lot of band adjudicators—whether you believe it or not—will say, “Oh, that's an 89.” And then they make the numbers fit that category. Now, we can have a whole ‘nother

dissertation on whether or not we should use rubrics or whatever, but I'm just telling you the reality of the world here, that happens, and I've done it myself.

To reinforce his point on tabulation errors, the OSSAA Associate Music Director shared a tabulation error narrative that happened during the time period analyzed, in which a winner had to be corrected.

> There was one year that there was a tabulation error that was made by me, myself. I'll take the total blame for that. And, uh, we had to go back and correct a rating, correct a winner. That was obviously negative on the part of the school that we said, "Oh, I'm sorry, we made a mistake." There's no one to blame but myself for that. That was one of those scenarios that we talked about earlier, where some band was given a higher rating than the than the category allowed. They were given a 14 out of a possible 10. So, since that time, of course, we put some things in place to make sure that doesn't happen again. But I guess that's how you learn. You have a problem, right? Something blows up, and then you go fix. It blew up in my face, and I take full responsibility for that. It's the only time that's happened in my 20 years, and I hope it will never have again, but certainly, there was a justifiable disappointment from that school.

Opportunities to Improve Contest Structure

Throughout the interview, the OSSAA Associate Music Director highlighted several small variables that could enhance the overall contest structure (e.g., larger venues, professional lighting and sound, spreadsheet integration/computer-assisted score tabulation). Nevertheless, there was one specific aspect that he identified as an opportunity to improve the competition structure—including adjudicator clinics in the

broader framework of the competition. He explicitly conveyed that he believed "it would dramatically enhance the quality" of the contest. He continued, emphasizing logistical concerns of adding this component to the large ensemble/big band portion the event:

> One of the things I think that could definitely increase the quality aspect of our contest would be if I had the ability and the resources to, after you played, that your band is then taken into a room and the adjudicator gets to work with you. I'm a big believer in that component. The downside to that is you have to have at least another adjudicator—if not two or three more judicators. You have to have another room, another facility, another area, and logistically, that makes it difficult.

He continued:

> …while that judge is working with you, you now have to bring in another judge to fill his spot. So now we have different judges judging different bands in a competitive arena. “Oh, you had the easy judge. I had the hard judge.” He was in that other room, you know, all that comes with it, right? So logistically, it brings up some challenges. It works great in a festival format when there's not a winner; that works pretty well. When you're trying to pick a winner, it's difficult if we're not all being judged by the same three judges.

The Associate Music Director ended that conversation stating that he “would feel better about the quality of music education” if adjudicator clinics were added to the larger framework of the contest. Yet, he remained unsure if such an addition would in fact "increase the participation" of school band programs across the state.

> I don't know if that would… I would love to tell you, I believe that would enhance our participation, that people would go, "If you're having a clinic, then I'll show up this year." I don't know if that's true or not.

He again alluded to other factors (e.g., teacher training, jazz ensemble participation at the school level) as factors that may influence participation in the contest but reiterated that he believed a clinic would add to and improve the contest's educational aspect, thus improving the overall contest structure.

Challenges to Contest Structure

In addressing existing and emerging challenges to the OSSAA jazz ensemble competition, three major issues were highlighted by the OSSAA Associate Music Director: (a) factors related to the Covid-19 pandemic (which occurred at the time this study took place), (b) a declining interest in jazz in the public schools, and (c) school scheduling conflicts.

Factors Related to the Covid-19 Pandemic. The OSSAA Associate Music Director spent an extensive amount of time discussing the COVID-19 pandemic (current at the time data for this study were collected) as a significant challenge to the current and future contest structure, asserting, "We are definitely in a world right now…that's going to make things pretty challenging—not only for jazz bands, [but] for all bands, all choirs, all music competitions." He divulged that there were concerns among host sites about having students outside their "bubble" on their campuses amidst COVID health and safety concerns, stating:

> I can't promise you [that] we're going to even have a contest in February, March, and April [of 2021]. The reason I say that is because with the COVID numbers

> going up, we have a number of places who were willing to host our competitions, who are suddenly not willing to host our competitions.

Host sites are currently communicating to the OSSAA Associate Music Director, "We love having kids on campus. We want to do it again, but just not with COVID going on." This type of communication leads him to suggest that "we [OSSAA] may not have a jazz band contest [in 2021]. We didn't have one last year. I hope we get to have one this year, but if not, it'll be because of facilities not wanting to host."

In addition to site and participant well-being, adjudicator safety also was cited among COVID concerns. The OSSAA Associate Music Director expressed:

> There's a concern from a judge. "I'm sitting in a relatively small room. A kid is going to walk in and blow hot air through his horn. What am I going to do as a judge? Every 5 minutes, you're putting another kid in here." I'm a little concerned about COVID. I understand that, especially if you're a retired person, or if you're older age, et cetera. So, we have some real challenges.

While it seemed that the Associate Music Director might have included aspects of the OSSAA music contest outside the jazz ensemble competition with this thought, it is still relative given the concerns of the COVID-19 pandemic and the jazz combo (clinic) component of the competition.

The idea of virtually holding the competition was discussed by the OSSAA Associate Music Director as a possible solution to the COVID concern. His response was:

> I'm not a big fan of virtual. Is it better than nothing, maybe, but boy, I'm telling you, if you've ever heard a jazz band play here, that sound hits you in the chest.

> You know what I'm talking about? When they do that Count Basie tune, and they set you up with that small spot, then out of nowhere, "WHAM!" You know, the horns just part your hair. That doesn't come across on the speaker. That little $6 speaker on your computer doesn't have that same impact, you know? So, I'm not a huge fan of virtual contest…we [have] got some real challenges when we start talking about virtual.

Declining Interest in Jazz. The OSSAA Associate Music Director related less jazz listening among the general population to fewer teachers interested in teaching jazz. He stated:

> Jazz used to be, as you know, the sound of the day in the Forties and the Fifties. You could walk down any street and have jazz clubs. That was…it was the music of the day. It was what was on the radio. Then as we went away from that…now there's less and less educators who are versed in jazz.

He continued, providing a narrative about teacher involvement and declining interest in jazz:

> When I was going to school—I'm much older than you—every band director was in a jazz band in high school and in college. There are a lot less people listening to Stan Kenton out there, and Woody Herman. And when that happens, the teachers get fewer and fewer.

Recognizing this perceived decline in both interest and involvement in jazz, the Associate Music Director suggested that jazz may be more of a niche in present-day than it used to be, expressing:

> I pray that we don't ever lose jazz, because it is one of the few American art forms that we can claim, and it has the one component in it—which is improvisation—that all of our other idioms of music don't have. Jazz is much more popular in other countries than it is in our own country, sadly to say…The biggest factor I see as possibly a challenge to jazz is just that the people who are so [well] versed in it are dying, retiring, moving on. And a lot of the younger people are not getting the experience in a jazz band to feel comfortable to stand in front of one [as a teacher].

School Scheduling Conflicts

The logistical item that presented a challenge to the contest structure can be categorized as school scheduling conflicts. The OSSAA Associate Music Director stated, "We have our jazz band contest in a place, on a Tuesday on a Wednesday, that it's pretty much out of the way of most things." He continued by providing examples of "a prom, graduation or some logistical thing that their school decided to move." To remedy the situation, he—as contest manager—often receives requests to accommodate school schedules: "Can we play early? I've got to get my kids back for prom." In such situations, the Associate Music Director stated that "we [the OSSAA] try to accommodate them." Notwithstanding, the contest is usually able to accommodate schools in these situations.

Summary

This chapter presented a descriptive analysis of the OSSAA jazz competition 2014-2019. Various findings, grouped by significant variables and linked to research issues, have contributed to the characterization of the OSSAA jazz competition infrastructure by identifying the strengths, weaknesses, opportunities for progress and

challenges of the competition (i.e., the S.W.O.C analysis framework). Specific data on competition structure, adjudicator data, reliability, and categorical/final rating data (disseminated by OSSAA size classification, district level, and individual participating sites) were provided alongside qualitative data from a semi-structured interview with the OSSAA Associate Director of Music. The findings produced six overall themes; (a) OSSAA Associate Director background Information; (b) contest Logistics; (c) strengths; (d) weaknesses; (e) opportunities to improve; and (f) challenges to contest structure.

CHAPTER 5: DISCUSSION

This chapter merges the findings from the study's quantitative and qualitative components, which provide a comprehensive analysis of the overall structure and subcomponents of the Oklahoma Secondary School Activities Association (OSSAA) jazz ensemble competition from 2014–2019. Research questions and relevant findings are discussed in combination with implications and recommendations for future research. Additionally, the limitations of the research are discussed in this chapter. Although both quantitative and qualitative data were collected separately, it is important to note that integrating findings from both types is one of the key concepts of the mixed-method approach, striving to provide the most comprehensive insight into the data.

Review of Purpose and Questions

The purpose of this study was to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary School Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation, categorical and final performance ratings, and adjudicator reliability were identified and evaluated to provide a clear and comprehensive understanding of the overall environment in which the competition took place.

The following research questions guided this investigation:

Core Question 1: What is the organizational infrastructure (e.g., logistical practices, policies, and procedures; time of year; location; performance venues; adjudicator selection and training; revenues; expenditures) of the OSSAA jazz contest?

Core Question 2: What are the strengths and weaknesses of the OSSAA jazz ensemble contest's current configuration? Specifically, I aimed to describe relevant competition elements that can be considered their strengths and weaknesses to promote or mitigate these aspects accordingly.

Sub-question 1: How do participation levels in the OSSAA jazz ensemble contest compare to those of the OSSAA regional/state marching band, concert band/sight-reading, and orchestra contest between 2014 – 2019? In what ways, if any, do these relationships vary by demographics (e.g., OSSAA size classification, OSSAA district level, individual participating sites)?

Sub-question 2: How does the reliability of adjudicator scores compare between individual and cumulative contest years, in conjunction with size classifications?

Core Question 3: How does the OSSAA Associate Director for Music perceive both future opportunities which may enhance, as well as possible resolutions to challenges of the OSSAA jazz ensemble contest structure? Explicitly, I aimed to recognize factors promoting the consolidation and effective operation of the contest and any circumstances that could prevent them from functioning idyllically, either improving or mitigating those aspects accordingly.

Core question one was predominantly addressed through the 2014–2019 OSSAA Music Manuals' document analysis and the semi-structured interviews with the OSSAA Associate Director for Music. In Chapter 4, under the subheadings of *Contest Structure* and *Contest Logistics*, detailed explanations of the organizational infrastructure (i.e., the

rules and regulations the Associate Music Director utilizes to manage and administer the contest) can be obtained.

Core question two was addressed primarily through the secondary data analysis of OSSAA State Music Contest Results Reports (2014–2019), the document analysis of OSSAA Music Contest-State Jazz Band Adjudication Form (see Appendix A), and the semi-structured interviews with OSSAA Associate Director of Music. Detailed results and findings can be obtained in Chapter 4 under the quantitative section *Descriptive Analyses of Research Variables*, and the qualitative section subheadings of the *Strengths of Contest Structure* and *Weaknesses of Contest Structure*.

Core question three was addressed exclusively through semi-structured interviews with OSSAA Associate Music Director. Discussion of all research questions are presented below by emergent themes and include a summary of their relevant findings. Where appropriate, their relation to the S.W.O.C. analysis framework as well as implications and suggestions for future jazz competitions and research are also discussed.

Discussion of Central Themes, Implications, and Suggestions

Logistical Practices, Policies, And Procedures

Among the 98 competitions under the OSSAA Associate Music Director's jurisdiction, the jazz ensemble component is the only contest that yields both ratings and rankings, culminating in crowning a jazz state champion in each size classification. Multiple researchers in music education (LaRue, 1986; Miller, 1994; Payne, 1997; Rohrer, 2002) have formulated counterarguments against an overall winner format in music competitions, citing pressure on conductors, music value, educational value, adjudication fairness, and student welfare as negative aspects to the contest format. In

that same context, Roher (2002) asserted that competition advocates argue that, in addition to fostering a positive interest in music, competitions have educational benefits for students, including incentives for hard work and performance goals. While the interview conducted with the OSSAA Associate Music Director yielded no clear explanation of rationales articulating why Oklahoma directors find value in the jazz contest format, he indicated that the OSSAA specifically reviews their jazz contest structure with Oklahoma directors every few years and they constantly approve of and support a continuation of the contest format. The OSSAA jazz contest structure—and the music education field, as a whole—would benefit from further research exploring the rationale for acceptance of the OSSAA jazz contest format by Oklahoma directors, as well as investigations of other competition-based adjudicated music events.

Time of Year

The jazz ensemble contest is unique in that it is the last competition of the OSSAA calendar year (late spring). The OSSAA Associate Music Director indicated the jazz contest had been scheduled similarly since he obtained that position in 2001, yet he was unaware of any historical significance for the contest's timing. He surmised "that directors want to put their best foot forward," a general presumption that implies a more extended preparation period may amount to more competitive ratings and rankings in the competition. Extant research findings on the relationship between achievement outcomes and rehearsal time in other large-ensemble formats are mixed. Davis (2000) and Rickels (2008) found no significant relationship between rehearsal time and marching contest ratings.

In contrast, Bauer (1993) reported that as the number of days in which rehearsal strategies (specifically, emphasizing intonation, balance, and a rhythmic counting system) increased, the chances of receiving high contest ratings in concert band also improved. At the time of this research, no researchers have investigated the relationship between rehearsal time/structure and contest ratings in a jazz ensemble contest setting. The OSSAA jazz contest structure and the field of music education could benefit from such a study. This time variable can be categorized as both a contest ***challenge*** and an ***opportunity*** to enhance the overall contest structure.

Location and Performance Venues

There is no pre-qualifying event to enter the OSSAA jazz contest. The jazz competition has a singular site location (i.e., performance venue) over two days for all size classifications. According to the OSSAA Music Manual (2019), other contest components (e.g., marching and concert bands) offer multiple event schedules and sites across the state, providing potential opportunities for increased participation. Although classes 5A, 6A, MH (mid-high schools), and their E-groups only compete at the state concert band contest, OSSAA rules require size classifications 2A–4A to "qualify at a district contest with a Superior (I) rating before they can enter the state contest" (OSSAA Music Manual, 2019, p. MU5). The concert band component contains site locations specifically labeled east and west, providing locations in both the Tulsa (east) and Oklahoma City (west) areas (where the 5A, 6A, MH, and their E-groups compete) as well as a site for the 2A–4A bands to compete with an average 4-day competition window. The marching band component differs in that there are four regional contest locations (Northwest, Southwest, Northeast, Southeast) for classes 2A, 3A, and 4A, and two

regional contest locations (East and West) for classes 5A and 6A. Despite being labeled regional contests, these regional marching contests award state-level ratings equal to the state-level jazz competition ratings.

The OSSAA Music Manual (2019) explicitly states that directors may choose any district contest they wish to attend (p. MU3). The contest regulations allow the possibility for a 4A/3A marching band to attend the 5A/6A location, should the smaller schools wish to participate for any reason (e.g., scheduling conflict with their own size class competition, proximity to contest site). Additionally, while there may exist potential disadvantages to participating beyond an individual school size classification (e.g., a 2A/3A concert band being evaluated by adjudicators among 6A bands that possibly exceeds their quality due to equity and access to resources), this contest regulation still allows concert bands the opportunity to compete at the different contest locations. Such opportunities do not exist in this compacity in the jazz contest.

The locations of the jazz contest during the 5-years studied were in the greater Oklahoma City area (three times), Tulsa, and Stillwater. Oklahoma City and Stillwater are geographically located in the center of the state, and Tulsa is located in the eastern part of the state. The Associate Music Director mentioned support from the smaller class sizes as a ***weakness*** of the contest structure; however, when asked if he thought that participation from the smaller size classification/rural districts/school sites was related to the distance from the contest location, he indicated that he did not think it was a distance issue versus school sites in those districts not having enough kids in their program or adequate teacher preparation in jazz. Contradictorily, research has shown that the percentage of attendance drops considerably for the contests that require further travel

and more expense (Mulchay, 2017). While this issue was not investigated in the scope of research, data patterns confirm that the farther a district is geographically from the contest site location, the average level of participation of the district substantially decreased.

I question that the possible justifications and acknowledgments for multiple contest site locations (marching and concert band contest) are perceived differences in the degree of event attendance between contest types and size classifications. For example, due to their Average Daily Membership categorizations (e.g., 6A = 32 schools vs. 3A = 124 schools), the lower size classifications have the potential to far exceed the number of contest participants across all competition types, but the data indicates that this is not the case. Patterns in the data from 2014–2019 do not show much difference in the average number of ensembles that participated among the various contest and size classifications. For example, if considering the concert band's participation levels compared to the jazz band component (see table 4.4), differences between the highest and lowest averages across the size classifications are relatively diminutive. Further research is required to explore the associations between OSSAA contest participation and the distance from the contest site. Participation may also be influenced by other variables beyond the distance from the contest venue and should also be investigated. Perhaps there are conditions that prohibit school sites from even offering a program, creating a question of equity and access. There could be a lack of awareness of other methods of contest entry (e.g., the combo component). In order to evaluate these variables and if they impact contest participation, additional research is required.

Revenues and Expenditures

Revenues and expenditures can be categorized as both ***challenges*** and ***opportunities*** toward enhancing the overall contest structure. The OSSAA charges a contest registration fee of $150 per ensemble to enter the contest. These funds are used to pay adjudicator costs, as well as for participant awards (medals and trophies). In addition, the OSSAA makes a $2,000 payment to the host site to cover expenses related to facilities and personnel. The Associate Music Director suggested that, in some years, the organization incurs financial losses in operating the contest. At the time of this study, researchers had not yet explored ways to mitigate the revenue versus expenditure ratio in a state-sponsored music contest.

Examining other active music contest operations, as well as non-music competitive events, may uncover possible solutions to what appears to be a sustainability issue with the OSSAA state jazz contest. A restructuring of the jazz contest structure—in terms of performance schedule—could offer possibilities for subverting the financial burden associated with the event. Emulating marching contests (e.g., Bands of America, Oklahoma Band Masters (OBA) Marching Contest), show choir competitions (e.g., Show Choir Nationals), and even athletic tournaments (e.g., the OSSAA State wrestling tournament), the OSSAA could take a prelim–finals approach to the event: all ensembles compete in a daytime preliminary competition, culminating with evening performances where the top-scoring bands perform again to compete for a placed/ranked championship or as a general exhibition of top performers. Tickets could be sold to the general public, which has the potential to increase revenue. The inclusion of a headliner act, such as a touring big band (e.g., The Airmen of Note, The Gordon Goodwin Big Phat Band) or a

successful solo jazz artist (e.g., Kenny Garrett, Esperanza Spalding) to perform in the break between daytime and evening schedules could secure partnerships and sponsorships that might assist in mitigating the revenue versus expenditure ratios; a well-known performer may also draw in more general public audience members. Headliner performers could be contracted to present an educational clinic/performance for competition participants—a recommendation that the Associate Music Director believed could enhance the educational aspect of the competition. The OSSAA presumably has market and cost/benefit analyses for other sporting activities it sponsors (e.g., the state basketball tournament). Similar marketing and cost-benefit analysis of other (music-based activities would help the OSSAA explore other format choices for the jazz competition. The OSSAA could also provide professional audio and video recordings of this contest for archival purposes in addition to selling for profit. Such competition enhancement *opportunities* and increased participation will be a positive change for both student performers and audience members.

Adjudicator Selection and Training

Adjudicators selected by the Associate Music Director for the Jazz Ensemble Competition were typically out-of-state college or high school directors who had professional success as jazz instructors, musicians, and/or adjudicators, or who had been recommended to him by other state music contest directors. Despite research indicating that adjudicators should be trained in the specific assessment of musical performances, rather than recruiting judges with a high degree of experience (Fiske, 1983; Hewitt, 2007; Hewitt & Smith, 2004; Winter, 1993), the OSSAA jazz competition does not utilize an adjudicator training program. Instead, the jazz contest has operated under a basic "30

minute" introduction/discussion process, facilitated by the OSSAA Associate Music Director prior to the beginning of the contest. The current director shared his endorsement of the "3C approach"— adjudication principals supported by the National Federation of State High School Associations (NFHS)—as a general philosophy/guide for judges to reference when adjudicating jazz ensembles.

Researchers have suggested that training in adjudication might increase inter-judge reliability (Mills, 1991; Ward, 2013). In Gonzalez's (2007) comparative analysis of band contest practices in ten different states across the country, results revealed seven out of the ten states examined required training for adjudicators. It should be noted that OSSAA has policies in place that require the passing of an examination by prospective referees for OSSAA sponsored athletic events. Although these examinations may not be considered to be formal instruction, individual study and a demonstrated proficiency of the specific rules and regulations of the athletic activity is expected of referees (athletic-event adjudicators). I question why such a policy is in place for sporting activities, and not for music events? If research indicates that training adjudicators is an essential component of adjudicator success (Mills, 1991; Ward, 2013), then developing a training protocol for the OSSAA state jazz contest could be an ***opportunity*** to strengthen the overall contest structure. As of November 2019, the NFHS sponsored a free online music adjudication course (https://nfhslearn.com/courses/music-adjudication) that could be used as a training protocol (or as a model to develop one specific to OSSAA) as an adjudicator requirement for the state jazz contest.

Adjudicator Reliability

The total interrater reliability coefficient (IRA_{total}) for the OSSAA jazz ensemble competition 2014–2019, as measured by Cronbach's Coefficient Alpha (α) was .817, meeting the benchmark standard for good reliability of .80 (Carmines & Zeller, 1979; Hash, 2013a; Krippendorff, 2004). There were 29 different adjudicator/year/OSSAA size classification combinations (IRA_{combo}) throughout the timeframe of the OSSAA jazz ensemble competition examined (see figures 4.2 and 4.3). These different combinations (IRA_{combos}) had an internal consistency ranging from .162 to .938 with an average of .741. Only eleven (37.9%) of the combinations met the benchmark standard for good reliability. This frequency implies that while all adjudicators collectively (2014–2019) met the criterion for good reliability, the majority of individual adjudicator groups (n = 18, 62.1%) did not. Notwithstanding, it must be noted that the adjudicators evaluated multiple size classifications per year during the 5-years investigated. Furthermore, multiple adjudicators (n = 8) served as multi-year judges. It must be taken into account that if the ensemble director perceives the ensemble is performing towards the lower end of the rating scale, they typically do not enter the ensemble in a contest of this nature. In the field of music education, this is expected, but has the potential to distort the ratings and breach some assumptions about data independence. This may inflate the overall alpha score, accounting for some of the discrepancy from the IRA_{combo} scores to the IRA_{total},

Intriguingly, when calculating internal consistency based on the individual categories within all individual IRA_{combos} (Cronbach's Alpha, if the item is omitted), the alpha score increased when one category (improvisation) was deleted: the alpha score

increased overall in 22 (75.9%) out of the 29 different adjudicators/year/OSSAA size classification, above the .80 threshold in 16 (55.2%) combinations. Additionally, the improvisation category consistently had the highest standard deviation in scores across all categories (see Figure 4.2). Given that improvisation is assigned the most weight across the 8 categories on the OSSAA adjudication sheet (Appendix A), it seems important to explore options for improving reliability of evaluation of this construct. Nonetheless, it should be noted that the alpha score only measures the internal consistency of items in order to determine their reliability and is not a test of validity. Theoretically, there are several variables that influence the scoring of improvisation by adjudicators outside the scope of this study.

Although adjudication in music ensemble performance can be subjective—a concept articulated by the OSSAA Associate Music Director—research findings have shown that criteria-specific assessment rubrics are reliable and valid tools for such evaluations (Ciorba & Smith, 2009; Latimer, Bergee, & Cohen, 2010; Norris & Borst, 2007; Saunders & Holahan, 1997). Specifically, in jazz, researchers have investigated criteria for evaluating improvisation performance (Burnsed & Price, 1984; May, 2001; Pfenninger; 1990; Smith, 2009; Wesolowski, 2013). Both Burnsed and Price's (1984) and May's (2001) investigations revealed a high correlation, validity, and reliability across their respective evaluative criteria. Pfenninger (1990) suggested that creating a valid and reliable rating scale to determine jazz improvisation achievement was feasible. Despite extant research on the validity and reliability of criteria specific evaluation in improvisation, the OSSAA jazz ensemble competition does not utilize a rubric in the state jazz contest. The Associate Music Director provided several narratives as to why he does

not endorse rubrics in a rankings-based contest—the most notable being his perception that adjudicators often "make numbers fit the categories," regardless of whether or not a rubric is used. Considering the variance in improvisation scores from this analysis, the OSSAA may find improved reliability in both overall and improvisation scores by using a rubric to complete ensemble evaluations. Further research investigating the potential impact of a criteria-specific evaluation—particularly in the area of improvisation—on jazz ensemble contest ratings and ranking-based events (e.g., the OSSAA state jazz contest) seems warranted.

Rating Inflation

Overall, there were 166 Superior (I) and 167 Excellent (II) ratings awarded from 2014–2019, compared to 18 Good (III) and six Fair ratings. No Poor (V) were assigned over the 5-year timeframe (see Table 4.3). These score counts suggest a pattern of inflated ratings. I asked the Associate Music Director if he thought there was any type of rating inflation in the competition structure. He expressed, "it's my opinion that there is definitely rating inflation, not only in Oklahoma, but in the nation… music administrators around the country have had lots of talks about this." Researchers have investigated rating inflation and have consistently found that scoring distribution appears to be biased towards the top portion of individual rating scales (Boeckman, 2002; Brackel, 2006; Hash, 2012, 2013b). Further exploration of this trend is necessary, particularly in the jazz idiom where (at the time of this study) no current research exists. It remains unknown why adjudicators tend to lean strongly towards higher/more favorable ratings. Specifically, in Oklahoma, comparisons among all the components of the OSSAA music competition (i.e., concert band, marching band, orchestra, jazz), as well as other jazz

competitions across the United States, should be explored in order to uncover any trends regarding rating inflation.

Repeat Winners

Of the 339 participating school jazz ensembles and combos in the 2014–2019 OSSAA jazz competition, 51 (15.0%) different state jazz champions and finalists (i.e., 1st and 2nd runners-up) were produced. Data trends indicate there was little variation among state champions in each size classification:

- Class 6A produced two repeat winners
- Class 5A had a participating site win 4 consecutive years
- Class 4A produced one repeat winner, which subsequently won the 3A class the previous 3 years
- Class 3A produced another 2-year winner, after the above winner moved to 4A
- Class 2A generated one 4-year (consecutive) winner.

Researchers have suggested that an adjudicator's knowledge of an ensemble's or director's reputation, setting, and rehearsal habits can affect the ratings they assign (Batey, 2002; Forbes, 1994; Radocy, 1976; Sheldon, 1994). This concept is noteworthy, considering that eight (38.1%) of the 21 adjudicators utilized served as multi-year adjudicators during the 5 years investigated. Given that the patterns from 2014–2019 show a small number of participating sites achieved the majority of the jazz competition's success, I posit the phenomenon is more the product of exemplary jazz programs but acknowledge the potential impact of repeat adjudicators on overall ratings/rankings seems influential and warrants investigation. Such data could aid the OSSAA and other music contest administrators in organizing fair and equitable adjudicated events. Additionally, data

from the investigation of these exemplary jazz program sites could potentially (a) assist other sites in the development of their jazz programs through the identification of effective instructional methods and techniques, (b) provide jazz pedagogy recommendations for pre-service music teacher preparation programs that are effective in a variety of educational settings, and (c) ultimately contribute to greater competition participation.

Strengths and Opportunities to Improve Contest Structure

Quantitative findings in conjunction with the qualitative interview conducted with the OSSAA Associate Music Director established three main aspects as the strengths of the state jazz competition: (a) multiple means of contest entry, (b) the jazz combo component, and (c) a contribution to student self-esteem. In addition, one specific aspect was identified as an opportunity to improve the competition structure—to integrate adjudicator clinics into the broader competition framework. Implications for music education and recommendations for future study are incorporated into the discussion. S.W.O.C. analysis elements are highlighted throughout.

Multiple Means of Contest Entry. The OSSAA Associate Music Director emphasized that the competition structure of the state jazz contest provides multiple means of entry, which he believed encourages (rather than discourages) school jazz ensembles to attend the event. Those means of entry are (a) traditional competitor (vying for state jazz champion), (b) ratings only, and (c) comments only. This three-schemed competition structure seems to be a useful model for appealing to both sides of a continuous debate on music competitions: ratings versus rankings. Multiple music education researchers have formulated counterarguments against an overall winner

format in music competitions, citing pressure on conductors, music value, educational value, adjudication fairness, and student welfare as negative aspects to the contest format (LaRue, 1986; Miller, 1994; Payne, 1997; Rohrer, 2002). In contrast, positive effects of music competition have been identified as potential political impact on educational administrators, the effectiveness of competition as a valuable teaching tool, the use of competitions in the development and enhancement of performance standards, motivational impacts, and the benefits of comments and feedback provided to music educators from adjudicators (Calonico, 2016). Multiple means of contest entry appear to provide opportunities for participation, regardless of which side of the debate a director, administrator, or school district supports; contrarily, further study is required to ascertain whether multiple means of contest entry, as a variable, actually impacts participation in the OSSAA state jazz contest. Such findings may provide evidence for both the OSSAA and other music competition administrators to retain or adopt multiple means of entry in order to serve a more broad and diverse school ensemble population.

The Jazz Combo Component. The OSSAA Associate Music Director asserted the jazz combo component was a ***strength*** of the OSSAA jazz competition structure for two reasons: (a) it affords school sites that may not have interest in, or the numbers to field, a full big band within their jazz programs an option of competing in the jazz competition; and (b) an "educationally sound" post-performance clinic was provided by the adjudicator for the participating combo. It was beyond the scope of this study to determine the amount of jazz interest in the collective school/music program population of participating combo sites, or whether the participating combo sites (which did not have big band representation in their appropriate size classification) did not have sufficient

membership to field such an ensemble. Researchers have studied factors influencing participation regional and state festivals (Sullivan, 2003). Respondents to Sullivan's study from small schools "pointed to the unfairness of the system to small bands due to their lack of instrumentation" (p.166). Some respondents explained that "they simply do not participate" (p. 166). More research is needed to determine if participation/instrumentation was a determining factor to participate or not participate in the current investigation. Data reveal that only three (10.7%) of participating combos did not have a jazz ensemble in their appropriate size classification. No data was collected on whether those sites took part in the marching or concert band section.

As previously discussed, the Associate Music Director mentioned lack of participation from the smaller class sizes as a ***weakness*** of the contest structure. Participation levels among all classes in the jazz contest were under 50% (see Table 4.4). For example, size classification 2A averaged 1.8 (0.8%) jazz participants, 12.8 (5.8%) marching participants, and 16.5 (9.9%) participants out of an average of 224 possible participating schools. In contrast, 204 (91.1%) of schools that would have been classified as 2A, fielded football teams (OSSAA, 2020). There seems to be a question of program advocacy for music education as a whole, extending to a broader range of concerns when examining jazz education in Oklahoma. The Oklahoma State Department of Education (OSDE) mandates "school districts shall develop and implement curriculum, courses, and instruction in order to ensure that students meet the skills and competencies as set forth…students, therefore, shall study social studies, literature, languages, the arts, mathematics, and science (70 O.S. 11-103.6)" (SDE.OK, 2019). However, State Department of Education data suggest Oklahoma schools eliminated 1,110 fine arts

classes between 2014 and 2018, a period of severe state budget cuts (Wendler, 2019). A report by Kirkpatrick Foundation Quadrant Arts Education Research (2010) illustrated the breakdown of public/private-school music offerings across Oklahoma, including the percentage of K–12 public and private schools (N = 1,441) offering instrumental music education courses in band (n = 735, 51%), marching band (n = 403, 28%), and jazz band (n = 231, 16%). Research findings by Regier (2016) confirmed that 70.2% of Oklahoma band directors currently teaching in a jazz setting did not participate in a jazz-specific techniques course at the undergraduate level, leading to very low self-efficacy in their ability to teach jazz. Based on these findings, research is needed to ascertain the status of Oklahoma music programs as a whole, but particularly in the smaller school size classifications and in jazz. Although it is printed explicitly in the music manual, I question how many smaller size classification school directors and administrators considered jazz and participation in the jazz contest through the combo component to be a viable option in their music education choices and class offerings. Case studies on smaller classifying schools participating in a combo component—but not in the overall competition structure—could benefit music educators (particularly at smaller classifying school sites) who may be seeking an outlet for jazz education in a program that cannot facilitate a full, traditional big band. Data on teacher and student expectations, overall program direction, training choices in jazz, and other related constructs could prove useful to school band directors.

In addition to referencing post-performance clinics as a ***strength*** to the jazz combo component, the Associate Music Director also identified post-performance clinics as an ***opportunity to improve*** the overall contest structure. Calonico (2016) interviewed

29 high school instrumental teachers to uncover motivational factors for participating in competitive jazz festivals. Directors suggested that the addition of a clinic/workshop for every participating group "would enhance the educational value of festivals" (p. 134). In their collective opinion, "the inclusion of a clinic not only increased the educational value of the festival, but also provided a non-threatening environment" for the students (p. 135). In the clinic setting, adjudicators have opportunities to interact with students and rehearse the group, rather than merely providing written or recorded comments on their performance. Improvisation workshops, instructional techniques for jazz ensembles, performance techniques for all instrumentalists and/or vocalists, or a clinic with a local or headlining jazz artist reflect examples of clinic elements in the jazz idiom. Although there is an inevitable expense associated with a clinic format—traditionally, adjudicator stipends would increase due to the added responsibility—it may provide additional incentive for directors who struggle with committing time and finances to jazz ensemble adjudicated events. Revenue versus expense suggestions (see *Revenues and Expenditures* section) could offset the cost of adding a post-performance clinic to the entire contest structure. Future studies should examine the perceptions of participating students and directors if post-performance clinics are incorporated into the overall competition framework. Sections of this study can also be replicated to assess if the level of contest participation increases. During the interview, the Associate Music Director alluded to other factors (e.g., teacher training, jazz ensemble participation at the school level) as factors that may influence school participation but reiterated that he believed a clinic would add to and improve the contest's educational aspect, thus improving the overall structure.

Contribution to Student Self-Esteem. Student pride/self-esteem was emphasized as ***strength*** of the contest structure by the OSSAA Music Director. He believed there is a strong sense of school—and even community—pride that comes with winning the state jazz championship. The OSSAA also has awards designed to recognize overall program success (e.g., sweepstakes award, sweepstakes accent award). Extant research seems to support this correlation between competitive activities and student self-esteem. In a study that focused on the effect of rated versus non-rated contests in elementary school children, Austin (1988) wrote the combination of intrinsic goals (educational activity) and extrinsic goals (reward) made for "optimal task motivation" (p. 97). Results from the same study showed that a "rated competitive music contest may be more beneficial" (p. 100) for elementary students. Sheldon (1994) studied the effects of competitive versus noncompetitive structures in high school band performances and found that student perception regarding a performance and their potential achievement could be affected by "the perceived importance of the event" (p. 33). Rohrer (2002) stated that proponents of competition argue

> …aside from fostering an at-large interest in music, competition has educational benefits for students including incentive for hard work, a standard for performance, and a good "social education." Supporting educators stress the importance of learning "citizenship" through a competitive music program while improving motivation and public relations. (p. 44)

Although research findings appear to support the belief that competition has a positive effect on student pride/self-esteem, the phenomenon has yet to be investigated in a jazz setting. Improvisation is an integral part of the performance of jazz and, subsequently, an

overall individual experience juxtaposed on the broader sense of group success—both of which could potentially impact student self-esteem. Wehr-Flowers (2006) examined gender disparities in the socio-psychological frameworks of confidence, anxiety, and attitudes linked to jazz improvisation participation. The findings showed that females were substantially less confident, more anxious, and had less self-efficacy (attitude) towards improvisation than their male counterparts. Given its prominence in the jazz idiom, as well as its inclusion in the National Core Arts Standards for Music (https://www.nationalartsstandards.org), future researchers should investigate possible relationships between improvisation, student pride/self-esteem, and motivation in jazz contest research.

Weaknesses and Challenges to Contest Structure

Quantitative findings in conjunction with the qualitative interview conducted with the OSSAA Associate Music Director also generated two attributes considered ***weaknesses of the contest structure***: (a) support among smaller class sizes and (b) tabulation errors; and three aspects as emerging ***challenges to the contest structure***: (a) factors related to the Covid-19 pandemic (which occurred at the time this study took place), (b) a declining interest in jazz in the public schools, and (c) school scheduling conflicts.

Support Among Smaller Class Sizes. Within this chapter, support and participation among smaller class sizes have been addressed multiple times in conjunction with other variables as a ***weakness*** within the contest structure. The major aspect that has not been addressed in depth, although mentioned in the *Location and Performance Venues section,* is the lack of contest participation as a larger-scale issue of

teacher preparation. This perception is consistent with findings by previous studies of Oklahoma instrumental jazz education (Easter, 2020, Regier, 2016). Regier examined secondary Oklahoma band directors' self-efficacy towards concert, marching, and jazz ensemble pedagogy, finding that nearly 70% of band directors reported professional experiences in a jazz setting. However, only 6.8% of directors were expected to participate in a jazz course during their undergraduate studies. Similarly, Easter's (2020) examination of pre-service music education teacher preparation program (MUED-TPP) curricula at Oklahoma universities revealed that no institution required a jazz course to complete the instrumental music education degree. Easter further addressed the need to incorporate jazz pedagogy in the instrumental MUED-TPP curriculum and proposed revising music teacher certification policies to address jazz teaching skills. Based on these findings, further research is required to determine if teacher preparation in jazz directly effects jazz contest participation in Oklahoma.

Tabulation Errors. Tabulation errors were conveyed as more of a frustration than an overall ***weakness of the contest structure*** by the OSSAA Music Director. Nevertheless, he stated, "that's a **weakness** that I don't have some way to keep mathematical errors from happening." The OSSAA records scores manually on paper (in the form of adjudication sheets), which allows room for inconsistencies due to human error. Despite technical advancements, this approach nevertheless still appears to be standard practice in competition procedures. Computer programs such as Canvas, D2L, and Google Classroom have become popular in academic domains, where evaluations and assessments are carried out and calculated by the online software program. Electronically imputing scores into an electronic spreadsheet or creating an

application/computer program that could run on a laptop/smartphone/tablet may help mitigate human tabulation errors; however, the human error factor would still exist in that adjudicators or some individual would have to enter those numbers manually. In a research study on the impact of data entry methods on data accuracy, Barchard and Pace (2011) confirm that electronic data entry forms are more reliable than manual. Their study results also indicated that visual checking (checking entries visually with a single-entry method) resulted in 2958% more errors than double entry (entering data twice and comparing results). Based on these findings I posit that using some method of computer-assisted technology (utilizing a double entry) would help to minimize tabulation errors in the OSSAA state jazz contest, but such an assertion would require further examination by research and/or program evaluation.

Declining Interest in Jazz. The OSSAA Associate Music Director highlighted a declining interest in jazz as a ***challenge*** to the competition structure. Although this research may confirm greater school participation in the marching and concert band components of the overall OSSAA music contest structure, it is beyond the scope of this study to ascertain the reason for such differences. It remains unclear whether a declining interest in jazz is directly associated with a lack of teacher training, to which the OSSAA Associate Music Director alluded; no research examining jazz interest and participation in competitions existed at the time of this study. However, current demographic trends regarding jazz listening (relative to other music genres) may provide an impetus for such research; streaming dominated at least 57% of the consumption of music in the United States in 2019 (Watson, 2020). Streaming platforms such as Spotify—with over 100 million users worldwide, 26 million in the United States (Watson, 2020)—record data on

the types of music to which subscribers listen. According to finding published by Statista (collected from Neilson and Billboard reporting data), rap/hip hop accounted for the highest (26.9%) of all audio streams in the United States in 2018; conversely, jazz accounted for one of the lowest (1%) (Watson, 2020). These figures may imply that jazz is not as popular among the general population as other music genres. Research is needed to determine any statistical decline in jazz listening, whether that decline has had an impact on local (school) jazz engagement, or whether that level of engagement is reflected in the perceived level of competition participation by school jazz programs.

Factors Related to the Covid-19 Pandemic. The OSSAA Associate Music Director spent a substantial amount of time extrapolating on the COVID-19 pandemic as a significant challenge to the competition's current and future structure. Amid health and safety concerns regarding COVID, there were reservations among the host sites about having students on their campuses outside their "bubble" for the upcoming year (2020–21) at the time these data were collected. In addition to site and participant well-being, adjudicator protection also was identified among COVID issues. There was no available research on the operation of music contests during the COVID-19 pandemic, given the current nature of the phenomenon at the time of this study. Future research opportunities exist in investigating how state-level music organizations mitigated safety issues during and were impacted by the COVID-19 pandemic.

School Scheduling Conflicts. School scheduling conflicts emerged as a logistical issue that posed a challenge to the jazz contest structure. As previously mentioned, the OSSAA jazz contest is held in late spring. Various activities (e.g., athletic events—particularly in small/rural programs which share students, school proms/dances, and

award ceremonies) may provide scheduling conflicts to potential participants in the jazz contest, especially when significant travel distance is incurred. However, the Associate Music Director stated that OSSAA is usually able to accommodate schools in circumstances. Several researchers addressed scheduling conflicts in relation to competition participation as secondary derivatives of their inquiries into block scheduling's effect on music programs (Carpenter, 2001; Connors, 1997; Goodrich, 2001; Knost, 2002). Findings of these studies indicated difficulties with student retention due to scheduling conflicts, but also reported increases in student proficiency as a result. Music educators have also addressed scheduling conflicts in practitioner articles attempting to mitigated scheduling conflicts at the student-level (Latten, 1998). Also previously mentioned, the State of Oklahoma has suffered drastic cuts in fine art courses due to severe state budget cuts (Wendler, 2019). These cuts often cause scheduling problems within participating school sites. A direct correlation between scheduling conflicts and jazz contest participation has yet to be investigated. Data obtained from such research would be beneficial to the OSSAA and the field of music education as it could begin discussion on mitigating this issue from the contest administration perspective.

Limitations

Although there are several state-level examples of jazz ensemble competitions across the country, attempting to investigate them all would not be feasible in the scope of one study. This study was delimited to the Oklahoma Secondary School Activities Association (OSSAA) state jazz ensemble contest due to my experience with and relationship to the contest and the host organization, as well as geographic proximity. I have a strong, intimate knowledge of the OSSAA state jazz ensemble contest as a veteran

music educator in the state of Oklahoma, bolstering validity in research design, data collection, and data analysis. While I recognize that I hold some bias regarding the OSSAA jazz ensemble contest, I bracketed these views during analysis procedures and strived to remain as impartial as possible (Creswell, 2007; Given, 2008; Moustakas, 1994). I intended to offer an unbiased analysis of OSSAA jazz ensemble contest events and activities. The findings were not intended to provide equivalent analysis on the marching, concert band/sightreading, or choral components of the OSSAA contest or any other state-level association jazz contest. Additionally, this study is limited to the rules and regulations of the OSSAA (as they appear in the 2019–2020 OSSAA Music Manual) and the data available through the OSSAA State Music Contest Results report.

At the time of this study, 2014 reflected the last motion to update the jazz portion of the OSSAA Music Manual. The 5-year period from 2014 to 2019 also was chosen because it minimized the possibility of director turnover at the site level over extended durations and according to research, potentially increased the sustainability of music programs participating (Austin, 2017; Conway, 2012; Eros, 2012, Phillips, 2016). Only performances of OSSAA-member high school jazz ensembles and combos that participated in the 2014–2015, 2015–2016, 2016–2017, 2017–2018 and 2018–2019 jazz competitions were included in this study.

Summary

This study merged quantitative and qualitative data to paint a complete picture of contest administration, contestant participation, and adjudication within the Oklahoma Secondary School Activities Association (OSSAA) jazz ensemble competition from 2014–2019. A S.W.O.C. (Strengths, Weakness, Opportunities, Challenges) functioned as

the theoretical framework for both design and analysis. I integrated Yin's (2014) holistic case study (i.e., investigating the OSSAA state jazz ensemble contest as a single analytical unit) and Guetterman & Fetter's (2018) case study–mixed methods design (i.e., utilizing the OSSAA state jazz contest as a parent case; incorporating a nested mixed-method design by gathering, analyzing, and integrating non-experimental qualitative and quantitative data), to perform a critical and comprehensive descriptive analysis of the competitions overall structure and subcomponents. Quantitative data collected produced descriptive and statistical profiles of adjudicators, reliability, and categorical/final rating (disseminated by OSSAA size classification, district level, and individual participating sites). Qualitative data produced on the rules, regulations, and contest administration and structure. Patterns in the data produced six overall themes: two generated from emergent design (OSSAA Associate Director Background Information and Contest Logistics) and four *a priori* themes focused on the S.W.O.C. analysis framework (i.e., strengths, weaknesses, opportunities, and challenges) of the contest structure. Findings highlight gaps in analytical information available to be considered by the OSSAA, as well as perceptions and viewpoints that may to improve, strengthen, and expand the OSSAA jazz contest, other state-level music contests, and jazz education in general. The OSSAA, participating jazz programs, Oklahoma pre-service music education teacher preparation programs, music educators, directors, and students alike will benefit as these suggestions and enhancements are made. I also suggest replicating this analysis on other state-level jazz competitions to provide a means of comparison, thereby providing a means not only to potentially improve the quality, administration, and participation of such events, but also to improve jazz education in music education as a whole.

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Appendix A: OSSAA Jazz Adjudication Sheet

OKLAHOMA SECONDARY SCHOOL ACTIVITIES ASSOCIATION
MUSIC CONTEST - **STATE JAZZ BAND**

School: _____ City: _____ Class: _____

Name of Organization: _____ Director: _____ No. of Performers: _____

Event: Tulsa Community College Performer Type:

Selection:

Site: _____ Room : _____ Date: _____ at Adjudicator: _____

IMPROVISATION: Evaluation based on soloists' awareness of stylistic and harmonic content, ability to communicate ideas, and the ability to make create, personal, musical statements
STYLE/INTERPRETATION: Evaluation based on group's (conductor) awareness of what entails the correct stylistic performance and interpretation of the chosen composition.
PROGRAMMING/PRESENTATION: Evaluation based on the appropriateness of the music relative to the group's abilities (technical and artistic), and how the music is presented (amount and type of improvisation, staging, microphone use, etc.)
MUSICALITY: Evaluation based on emotional communication, to the extent that technique is used to create an expresssive and meaningful performance for performers and audience
TIME & RHYTHM Evaluation based on the performance of the tempo (beat) and the figures (rhythms) relative to one another and to the rhythmic concept of the composition (is it correct, and effective?)
ENSEMBLE Evaluation based on the ability of the group to consistently perform the music in a fundamentally correct manner (phrasing, accents, dynamics, balance, etc.)
INTONATION Evaluation based on the ability to perform in tume, within and between each section
TECHNIQUE/DICTION/ARTICULATION: Evaluation based on the ability of the group to perform, clean, clear, articulate musical phrases.

CONSTRUCTIVE COMMENTS

ARTISTIC MERIT **55 POINTS**		
Points Awarded		
	20	Improvisation
	15	Style/Interpretation
	10	Programming/Presentation
	10	Musicality
		Total Points Awarded

TECHNICAL MERIT **45 POINTS**		
Points Awarded		
	15	Time & Rhythm
	15	Ensemble
	10	Intonation
	5	Technique/Diction/Articulation
		Total Points Awarded

Choice of Materials _____
Program order _____
Stage presence & Communicationsr _____
Other _____

Grand Total of Points

Division Rating		
90.0 to 100	I	Superior
80.0 to 89.9	II	Excellent
70.0 to 79.9	III	Good
60.0 to 69.9	IV	Fair
0.0 to 59.9	V	Poor

RATING: (Circle rating) CO I II III IV V

Write in rating _____

_____
Signature of Adjudicator

Appendix B: Institution Review Board Documentation

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: November 05, 2020 **IRB#:** 12723

Principal Investigator: Lonnie Easter **Approval Date:** 11/05/2020

Exempt Category: 2

Study Title: A DESCRIPTIVE ANALYSIS OF CONTEST ADMINISTRATION, CONTESTANT PARTICIPATION, AND ADJUDICATION WITHIN THE OKLAHOMA SECONDARY SCHOOLS ACTIVITY ASSOCIATION JAZZ COMPETITION 2014-2019: A MIXED METHODS CASE STUDY

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,



Ioana Cionea, Ph.D.
Vice Chair, Institutional Review Board

Appendix C: Recruitment Email

Interview Recruitment Email – OSSAA Associate Director for Music
Subject Line: Interview Invitation - OSSAA Associate Director for Music

Dear OSSAA Associate Director for Music:

Currently, no researchers have investigated and/or evaluated administrative practices, processes, and procedures for the jazz component of a music competition adjudicated at the state level. If such a study were paired with an analysis of performance trends and adjudicator ratings, a detailed overview of the strengths and weaknesses of the competition would emerge. This is significant in the field of music education because such a study could have a direct impact on the potential funding, planning, and management decisions of the state-level competition being investigated. Such a study also could provide a model for the study of other large ensemble competitions/festivals components (e.g., concert band, marching band, orchestra, choir) at state, regional, and national levels.

The purpose of my dissertation project is to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary Schools Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation; categorical and final performance ratings; socio-economic profile (i.e., at the site, school district, size classification, and OSSAA district levels); as well as the reliability of adjudicators need to be identified and evaluated to provide a more clear and comprehensive understanding of the overall environment in which the competition takes place.

You have been contacted because you are the OSSAA Associate Director for Music; responsible for the coordination, regulatory functions, and supervision of designated activity programs in music and speech, including the OSSAA jazz contest. Your input will be invaluable to my study.

As a study participant, you will be asked to complete two short semi-structured interviews. Participation is entirely voluntary, and you have the right to refuse to answer questions without consequence. Your confidentiality will be maintained, as all information that is collected will be safeguarded through the use of password-secured storage mediums that utilize a two-step verification process. Should you have any questions, please contact me at lonnie.easter-1@ou.edu or at (405) 565-0440. Thank you in advance for taking the time to consider participation in this study.

Sincerely,

Lonnie Easter
Ph.D. Candidate in Music Education University of Oklahoma



IRB NUMBER: 12723
IRB APPROVAL DATE: 1

Appendix D: Interview Protocol – Associate Director for Music

Interview Protocol – OSSAA Associate Director for Music
Time: 50-60 min

Script prior to interview:

I would like to thank you once again for being willing to participate in the interview aspect of my study. As I have mentioned to you before, my study seeks to provide a thorough descriptive analysis of the operational management and organizational infrastructure utilized to administer and adjudicate the Oklahoma Secondary Schools Activities Association (OSSAA) state jazz ensemble contest from 2014–2019. Correspondingly, emerging patterns in overall participation; categorical and final performance ratings; socio-economic profile (i.e., at the site, school district, size classification, and OSSAA district levels); as well as the reliability of adjudicators need to be identified and evaluated to provide a more clear and comprehensive understanding of the overall environment in which the competition takes place. Our interview today will last approximately one hour during which I will be asking you about relevant aspects of your background and the OSSAA Jazz Ensemble competition. To direct this investigation, I will use a S.W.O.C (Strengths, Weaknesses, Opportunities, and Challenges) Analysis Framework.

[review aspects of consent form]

Throughout our time together today, you should know:

- You should speak freely
- Your opinions are important
- There are no right or wrong answers. I am interested in positive and negative comments

I will be recording our time together today so that I do not miss any of your comments and opinions. Your specific comments will remain confidential. Any names will be changed in publications and presentations.

General Questions.

1. Please discuss your background as the OSSAA Associate Director for Music.
    - How long have you been in this position?
    - What are the essential job functions of the position pertaining to the OSSAA jazz contest?
2. Please discuss the organizational infrastructure of the OSSAA jazz contest.
    - logistical practices, policies, and procedures
    - time of year
    - location and performance venues/travel concerns of contestants
    - adjudicator selection/number used/training of
    - revenues; expenditures
    - characteristics of participating ensembles/socio-economic status

Strengths

1. From an administrative viewpoint, please discuss the strengths of the OSSAA Jazz contest format.

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- What is the competition doing well?
- What resources or capabilities allow the competition to be successful?

2. Please discuss any positive feedback obtained from participating directors on the OSSAA jazz contest format and adjudication.

Weaknesses

1. From an administrative viewpoint, please discuss the weaknesses of the OSSAA jazz contest format from.
    - What frustrations/challenges has the competition been faced with?
    - What does the contest need to fix?
    - What are the internal weaknesses and deficiencies in resources or capabilities that may hinder the contest's success?
2. Please discuss any negative feedback obtained from participating directors on the OSSAA Jazz Contest format and adjudication.

Opportunities

1. From an administrative viewpoint, please discuss the opportunities to improve OSSAA jazz contest format.
    - What opportunities will most dramatically enhance the quality and/or increase participation in the competition?
    - What critical environmental/market factors may positively impact the competition?
    - What external or future opportunities exist for the competition? What are some critical areas of untapped potential?

Challenges

1. From an administrative viewpoint, please discuss the challenges to the OSSAA jazz contest format.
    a. What are the critical challenges to the quality of the contest that needs to be addressed?
    b. What external or future challenges does the contest face?

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Appendix E: Complete Breakdown of Participant Sites and Ratings by District

OSSAA Music District	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
District 1 – Panhandle	–	–	–	–	–
District 2 – Northwest	–	–	–	–	–
District 3 – Southwest					
5A Participant A	II (RO)	II(RO)	II(RO)	II(RO)	–
E-Class Participant A	–	–	–	I (RO)	–
4A Participant J	–	–	–	II	II
3A Participant D	–	–	–	II	–
District 4 – Northern					
6A Participant I	–	II	–	II	II
6A Participant O	–	–	–	–	II
4A Participant I	–	–	–	–	II
Combo Participant D	–	–	–	–	I
4A Participant K	–	–	–	II	–
4A Participant R	–	–	II	–	–
District 5 – Central					
*6A Participant C	II	I (3RD Place)	I	I (Winner)	I (Winner)
E-Class Participant C	–	–	–	I (3rd Place)	II
*6A Participant E	–	II	II	II	I (RO)
5A Participant F	II (2nd Place)	–	–	–	–
*6A Participant F	I (3rd Place)	–	–	–	–
5A Participant G	–	I (Winner)	I (Winner)	I (Winner)	I (Winner)
5A Participant GG	–	–	–	–	I
E-Class Participant F	–	I	I (3rd Place)	I	–
E-Class Participant FF	–	–	–	II	II
Combo Participant F	I	–	I	–	I (3rd Place)
*6A Participant G	II	II	II	I (RO)	I (RO)
E-Class Participant H	II (RO)	I (Winner)	I (2nd Place)	I	I (RO)
E-Class Participant HH	–	I (3rd Place)	–	–	–
*6A Participant H	–	–	–	II	I
*6A Participant J	II	II	II	II	II
*6A Participant P	IV	–	–	–	–
*6A Participant Q	I (RO)	II	II	–	II
*6A Participant U	–	–	–	II	–
*5A Participant B	–	–	II	I	I (2nd Place)
*5A Participant J	II	II	I	I	II
*4A Participant C	–	(CO)	II	–	–
Combo Participant A	II (RO)	–	–	–	–
4A Participant F	II	I	II	II	–
*4A Participant H	II	–	–	–	–
4A Participant O	III	–	II	II	II
*4A Participant P	–	–	IV	III	II
*3A Participant E	–	II	II	II	II
2A Participant A	II (Winner)	–	–	–	–
Combo Participant E	–	(CO)	–	–	–
3A Participant I	II	II (RO)	–	–	–
*3A Participant L	II	–	–	(CO)	–
**E-Class Participant J	II (RO)	–	–	–	–
Combo Participant L	–	I	–	–	–
District 6 – South Central					
*6A Participant K	II	I (RO)	I (RO)	I (3rd Place)	I (3rd Place)
Combo Participant J	I	–	–	I (2nd Place)	I (2nd Place)
*6A Participant L	I (RO)	I (RO)	I (RO)	I (RO)	I (RO)
E-Class Participant I	II (RO)	I (RO)	II (RO)	I (RO)	I (RO)
*6A Participant M	I (RO)	II (RO)	II (RO)	–	I

Combo Participant K	I (RO)	–	–	–	–
6A Participant N	I (Winner)	I (2nd Place)	I	I	I
*6A Participant S	I (2nd Place)	I (Winner)	I (Winner)	I	I
E-Class Participant L	II (2nd Place)	I (2nd Place)	I (Winner)	I	I (2nd Place)
E-Class Participant LL	–	–	–	I (Winner)	1 (3rd Place)
*6A Participant V	III	II (RO)	II (RO)	–	–
*6A Participant W	II	II	II	I	I
Combo Participant T	–	II	II	–	–
Combo Participant TT	–	–	II	–	–
*4A Participant E	–	III	III	–	–
3A Participant C	–	–	–	–	II
*4A Participant U	II	–	–	–	II
*3A Participant Q	III	I	II	II	II
*2A Participant E	–	–	–	–	II (3rd Place)
District 7 – East Central					
*5A Participant L	II	I	II	–	–
E-Class Participant K	–	II	II	–	–
4A Participant A	–	–	II	I	–
*4A Participant D	–	II	II	–	–
3A Participant B	II	–	–	–	–
Combo Participant B	–	II	–	–	–
4A Participant T	–	IV	III	–	–
Combo Participant M	–	–	II	–	–
3A Participant F	II	I (3rd Place)	II	I (Winner)	I (Winner)
District 8 – Southern					
4A Participant L	–	–	II	II	I
District 9 – Northeast					
^6A Participant A	–	III	–	–	II
Combo Participant C	–	I	I (Winner)	I (3rd Place)	I (Winner)
Combo Participant CC	–	–	–	–	II
Combo Participant 3C	–	–	II	II	–
Combo Participant 4C	–	–	II	II	–
Combo Participant 5C	–	–	II	II	–
Combo Participant 6C	–	–	–	III	–
^6A Participant B	I	I	I (2nd Place)	I	I (2nd Place)
E-Class Participant B	II (3rd Place)	I	I	I (2nd Place)	I (Winner)
^6A Participant D	II	–	–	–	–
5A Participant C	–	I (2nd Place)	I (3rd Place)	I (2nd Place)	I
^6A Participant R	II	II	II	II	–
^6A Participant T	I (RO)	I (RO)	I (3rd Place)	I (2nd Place)	–
E-Class Participant M	I (Winner)	I (RO)	II	II	–
Combo Participant P	I (Winner)	I (2nd Place)	–	–	–
^5A Participant D	–	I	I	I (3rd Place)	I
E-Class Participant D	–	–	–	II	II
E-Class Participant DD	–	–	–	–	II
5A Participant I	II	–	–	–	–
^5A Participant M	II	II	II	II	I (3rd Place)
E-Class Participant G	–	III	–	–	–
Combo Participant N	–	II	–	–	–
^4A Participant B	I (Winner)	II	II	I	I
^4A Participant V	–	–	–	I (Winner)	I (Winner)
4A Participant VV	–	–	–	–	II
3A Participant O	I (Winner)	I (Winner)	I (Winner)	–	–
3A Participant OO	II	I	I (3rd Place)	–	–

E-Class Participant N	–	–	–	II	–
Combo Participant Q	–	–	I	I	–
^3A Participant J	I (2nd Place)	I	–	–	II (3rd Place)
Combo Participant I	–	–	I	II	–
^3A Participant N	I (3rd Place)	I (2nd Place)	I (2nd Place)	II	–
3A Participant NN	II	II	II	–	–
Combo Participant O	II	III	–	–	–
Combo Participant OO	I (2nd Place)	II	–	–	–
^3A Participant P	III	I	II	I (3rd Place)	–
^2A Participant D	–	–	–	–	II (2nd Place)
^Combo Participant H	I (3rd Place)	I (3rd Place)	II	II	–
Combo Participant S	–	–	II	–	–
District 10 – Eastern					
5A Participant E	II (3rd Place)	II	I (2nd place)	1	II
E-Class Participant E	–	I	II	II	II
4A Participant G	I (3rd Place)	I (Winner)	I (2nd place)	I (3rd Place)	I
4A Participant M	I (2nd place)	I (3rd Place)	II	II	I
^4A Participant N	–	I	I (3rd Place)	I	I (2nd place)
4A Participant Q	–	–	–	–	II
4A Participant S	–	–	–	II	–
4A Participant W	II	I (2nd place)	I (Winner)	I (2nd place)	I (3rd Place)
Combo Participant R	–	I (Winner)	I (2nd Place)	I	I
Combo Participant RR	–	–	I (3rd Place)	1 (Winner)	I
3A Participant A	II	–	II	II	II
3A Participant K	–	–	–	–	II
3A Participant M	–	–	–	–	III
2A Participant B	–	I (Winner)	I (Winner)	I (Winner)	I (Winner)
2A Participant C	III (2nd Place)	–	III (2nd Place)	–	–
Combo Participant G	–	–	–	–	I
District 11 – Southeast					
5A Participant H	I (Winner)	I (3rd Place)	I	I	II
5A Participant K	II	–	II	–	–
3A Participant G	III	(CO)	III	II	III
3A Participant H	–	–	–	I (2nd Place)	I (2nd Place)
*District 12 – Greater Oklahoma City Area – Sites within a radius of 25 miles of downtown Oklahoma City					
^District 13 – Greater Tulsa Area – Sites within a radius of 25 miles of downtown Oklahoma City					
District 14 – Statewide JH and MS – Data not calculated for these districts.					

Note – ** E-Class Participant J did not have a regular class entry
Shading denotes sites that have multiple ensemble/combo entries

Appendix F: Sample Yearly OSSAA Music Classification Report

OSSAA MUSIC CLASSIFICATION 2019-2020

Class 6A	Class 5A	Class 4A		Class 3A			
Bartlesville	Altus	Ada	John Marshall	Adair	Dewey	Latta	Quapaw
Bixby	Ardmore	Anadarko	Kingfisher	Afton	Dibble	Lexington	Rejoice Christian
Booker T Washington	Bishop Kelley	ASTEC	Kingston	Alva	Dickson	Lincoln Christian	Riverside
Broken Arrow	Capitol Hill	Berryhill	Locust Grove	Amber-Pocasset	Dove Science (OKC)	Lindsay	Roland
Choctaw	Carl Albert	Bethany	Madill	Antlers	Dove Science (Tulsa)	Little Axe	Salina
Deer Creek (Edmond)	Claremore	Bishop McGuinness	Mannford	Atoka	Drumright	Lone Grove	Savanna
Edmond Memorial	Collinsville	Blanchard	Marlow	Beggs	Eufaula	Luther	Sayre
Edmond North	Coweta	Bridge Creek	McLain	Bethel	Fairland	Mangum	Sequoyah (Tahlequah)
Edmond Santa Fe	Del City	Bristow	McLoud	Blackwell	Fairview	Marietta	Silo
Enid	Duncan	Broken Bow	Miami	Boone-Apache	Frederick	Meeker	Sperry
Jenks	Durant	Byng	Mount St. Mary	Calera	Harding Fine Arts Acade	Merritt	Spiro
Lawton	East Central	Cache	Muldrow	Caney Valley	Hartshorne	Metro Christian	Star-Spencer
Midwest City	Edison Prep	Catoosa	Newcastle	Cascia Hall	Haskell	Millwood	Stratford
Moore	Eisenhower	Central (Tulsa)	Oologah-Talala	Cashion	Heavener	Minco	Stroud
Muskogee	El Reno	Checotah	Pauls Valley	Central (Sallisaw)	Hennessey	Morris	Talihina
Mustang	Glenpool	Chickasha	Perkins-Tryon	Chandler	Henryetta	Morrison	Tishomingo
Norman	Guthrie	Classen SAS at NE	Plainview	Chelsea	Heritage Hall	Mounds	Tonkawa
Norman North	Guymon	Cleveland	Poteau	Chisholm	Hinton	Newkirk	TSAS
Northwest Classen	MacArthur	Clinton	Purcell	Chouteau-Mazie	Hobart	Nowata	Valliant
Owasso	McAlester	Cushing	Sallisaw	Christian Heritage	Holdenville	OK Christian School	Vian
Ponca City	Memorial (Tulsa)	Daniel Webster	Seminole	Coalgate	Holland Hall	Okemah	Victory Christian
Putnam City	Nathan Hale	Douglass	Sequoyah (Claremore)	Colbert	Hooker	Oklahoma Union	Walters
Putnam City North	Noble	Elgin	Stigler	Colcord	Howe	Okmulgee	Warner
Putnam City West	Piedmont	Elk City	Stilwell	Comanche	Hugo	Oktaha	Washington
Sand Springs	Pryor	Ft. Gibson	Sulphur	Commerce	Hulbert	Panama	Watonga
Sapulpa	Santa Fe South	Grove	Tecumseh	Community Christian	Jones	Pawhuska	Wayne
Southmoore	Shawnee	Harding Charter Prep	Tuttle	Cordell	Kansas	Pawnee	Wellston
Stillwater	Skiatook	Harrah	Verdigris	Crescent	Kellyville	Perry	Westville
U. S. Grant	Southeast	Hilldale	Vinita	Crooked Oak	Ketchum	Pocola	Wewoka
Union	Tahlequah	Idabel	Wagoner	Crossings Christian	Keys (Parkhill)	Porter Consolidated	Wilburton
Westmoore	Western Heights	Inola	Weatherford	Dale	Kiefer	Prague	Wyandotte
Yukon	Will Rogers	Jay	Woodward	Davis	Konawa	Preston	Wynnewood

Class 2A

Achille	Cave Springs	Geary	Milburn	Roff	Vici
Agra	Cement	Geronimo	Mill Creek	Rush Springs	Victory Life Academy
Alex	Central High	Glencoe	Mooreland	Ryan	Wanette
Aline-Cleo	Chattanooga	Goodwell	Moss	Sasakwa	Wapanucka
Allen	Cherokee	Gore	Moyers	Schulter	Watts
Arapaho-Butler	Cheyenne	Gracemont	Mt. View-Gotebo	Seiling	Waukomis
Arkoma	Cimarron	Graham-Dustin	Mulhall-Orlando	Sentinel	Waurika
Arnett	Clayton	Grandfield	Navajo	Sharon-Mutual	Waynoka
Asher	Coleman	Granite	New Lima	Shattuck	Webbers Falls
Balko	Copan	Haileyville	Ninnekah	Shidler	Welch
Barnsdall	Corn Bible Academy	Hammon	North Rock Creek	Smithville	Weleetka
Battiest	Covington-Douglas	Hanna	Oaks	Snyder	Wesleyan Christian
Beaver	Coyle	Hardesty	Oilton	Soper	Wetumka
Bennington	Crowder	Haworth	OK Christian Academy	South Coffeyville	Whitesboro
Big Pasture	Cyril	Healdton	OK School Blind	Southwest Covenant	Wilson
Billings	Davenport	Hollis	OK School for Deaf	Springer	Wilson (Henryetta)
Binger-Oney	Deer Creek-Lamont	Hominy	Okarche	Sterling	Wister
Blair	Depew	Hydro-Eakly	Okay	Stonewall	Woodland
Bluejacket	Dewar	Indiahoma	Okeene	Stringtown	Wright City
Boise City	Dover	Indianola	Oklahoma Bible	Strother	Wynona
Bokoshe	Drummond	Keota	Olive	Stuart	Yale
Boswell	Duke	Keyes	Olustee-Eldorado	Summit Christian	Yarbrough
Bowlegs	Eagletown	Kinta	Paden	Sweetwater	
Braggs	Earlsboro	Kiowa	Panola	Taloga	
Bray-Doyle	Elmore City-Pernell	Kremlin-Hillsdale	Paoli	Temple	
Buffalo	Empire	Laverne	Pioneer-Pleasant Vale	Texhoma	
Buffalo Valley	Erick	Lawton Academy AS	Pittsburg	Thackerville	
Burlington	Fargo-Gage	Leedey	Pond Creek-Hunter	Thomas-Fay-Custer	
Burns Flat-Dill City	Felt	LeFlore	Porum	Timberlake	
Butner	Fletcher	Liberty	Prue	Tipton	
Caddo	Forgan	Lomega	Quinton	Tupelo	
Calumet	Fox	Lone Wolf	Rattan	Turner	
Calvin	Foyil	Lookeba-Sickles	Red Oak	Turpin	
Cameron	Freedom	Macomb	Regent Prep	Tushka	
Canadian	Frontier	Mason	Reydon	Tyrone	
Caney	Ft. Cobb-Broxton	Maud	Ringling	Union City	
Canton	Ft. Supply	Maysville	Ringwood	Vanoss	
Canute	Ft. Towson	McCurtain	Ripley	Varnum	
Carnegie	Gans	Medford	Riverfield Country Day	Velma-Alma	
Carney	Garber	Midway	Rock Creek	Verden	

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Appendix G: Sample Oregon Jazz Festival Rubric

Oregon Jazz Festival Rubric

	Poor MS/1A/2A 1-9 3A/4A 1-8 5A/6A 1-3	Fair MS/1A/2A 10-20 3A/4A 9-14 5A/6A 4-9	Good MS/1A/2A 21-26 3A/4A 15-22 5A/6A 10-20	Excellent MS/1A/2A 27-30 3A/4A 23-28 5A/6A 21-26	Superior 3A/4A 29-30 5A/6A 27-30
Quality of Sound	• Little understanding of basic concepts of tone production. • Poor support, weak embouchures. • Poor individual and collective intonation on both melody and harmony. • Poor balance within and between sections. Listening skills obviously not developed.	• Some understanding of the concept of tone, but inconsistent. Consistency of tone throughout the band is lacking. • Instruments are somewhat in tune, but intonation problems occur and are seldom corrected in performance. • Blend and balance sometimes achieved on less demanding passages. Large intervals, complex harmonies, faster, louder, and/or higher passages pose biggest problems of intonation, blend, and balance.	• Basically a strong approach to proper tone production is demonstrated. Harshness, distortion, fuzziness and lack of resonance are sometimes a problem at upper and lower volumes and registers. • Instruments are tuned relatively well; less demanding melodies, harmonies performed successfully, but wider intervals, octaves, unison, and complex harmonies are often a problem. • Blend and balance are often good, but with some problems during extremes in volume and dynamic changes, range, and the more difficult and complex portions of the performance. Characteristic band sound, clarity, and good listening skills are often demonstrated.	• Excellent tone and control most of the time; problems occur only in the most difficult passages. Tone color, focus and clarity are consistent, well-controlled and adversely affected only in the extremes of volume and register. • Instruments are tuned well, melodic and harmonic intonation are excellent, with problems only in most difficult passages and extremes of volume and range; corrections and adjustments are made quickly. • Blend and balance are well established and consistent; problems occur only in extremes of volume and range, delicate scoring, and other difficult playing situations. Balance within and between sections, listening skills, concentration, and characteristic band quality are generally excellent, with only occasional minor problems.	• Superior tone and control most of the time; problems occur only in the most difficult passages. Tone color, focus and clarity are consistent, well-controlled and adversely affected only in the extremes of volume and register. • All instruments are in tune, listening and adjusting skills are superior and melodic and harmonic intonation are controlled at all registers and volumes. • Blend and balance both within and between sections are superior at all times and in all playing situations. Ensemble sound is uniformly exemplary of the highest ideal in instrumental performance.
Ensemble Technique	• No uniformity of phrasing. Articulation technique lacks clarity and accuracy; no attention to stylistically appropriate articulation. • No dynamic variation. • Rhythmic accuracy and precision are weak; pulse poorly controlled. Technical facility is poor; finger dexterity and knowledge of fingerings is generally underdeveloped. • No meaningful musical interpretation. Expression: little to none. Concentration is poor, very little attention is paid to director or rhythm section.	• No uniformity of phrasing. Some articulation concepts in evidence, with problems in faster and more complex passages. Articulation styles sometimes accurate and uniform. • Very little dynamic variation. • Basic rhythmic accuracy demonstrated in simple passages; more rapid or complex passages are weak. Ensemble precision achieved only in simple passages; pulse not always under control, tempos not consistently maintained. Technical facility is fair; faster and more complex sections become inaccurate and cluttered. Flexibility and dexterity are problems. Knowledge of fingerings is basically good. Technical facility is fair; faster and more complex sections become inaccurate and cluttered. Flexibility and dexterity are problems. • Little meaningful musical interpretation. Expression: little to none. Concentration is inconsistent.	• Basic phrasing is sometimes uniform and consistent through not always natural. Articulation, technique, and style show good understanding, but lack total consistency and accuracy. Complex articulations lack clarity and control. • Basic dynamic variations are attempted with some success, though often mechanical, limited and with problems at high and low levels. • Rhythmic accuracy and precision good most of the time; pulse and tempo accurate most of the time, with some problems occasionally in evidence. Technical facility good much of the time with problems and breakdowns in some difficult passages. Good flexibility and dexterity; stronger players show good knowledge of technique. • Interpretation is meaningful and uniform some of the time, though sometimes it is rigid and mechanical. Attempts are made to communicate musically expressive phrases, but often are mechanical. Concentration sustained well.	• Phrasing and expression usually sensitive and tasteful. Articulation technique and style understanding is in strong evidence. • Excellent dynamic control throughout, with some problems on *fff*'s and *ppp*'s, and occasional problems of consistency. • Precision is excellent; pulse and tempo are mostly under control, with lapses in only the most difficult playing situations. Occasional minor technical problems infrequently in evidence by small number of players in only the most demanding situations. • Excellent understanding and successful communication of style and interpretation, though occasional problems are evidenced. Overall communication of musical ideas is excellent. Ensemble cohesiveness is usually strong.	• Clear, meaningful, expressive shaping and contour of phrases resulting in an emotional and musically involved performance. Outstanding and comprehensive knowledge of articulation styles and techniques is demonstrated at all times. Minor problems only in the most demanding sections. • Use of dynamics well developed, broad ranged, and always appropriate. • Superb control of pulse, tempo, and rhythmic patterns. Cohesiveness is outstanding; precision and clarity are exemplary. Flaws, if any, are minor and quickly corrected. Technical facility is superb; great flexibility and dexterity exhibited by the entire ensemble. • Thorough stylistically appropriate interpretation at all times. All musical techniques are used to create an effective, sensitive, naturally communicated aesthetic experience. Concentration is total.
	Poor 1-3	Fair 4-6	Good 7-9	Excellent 10-12	Superior 13-15
Rhythm Section	Time is not generally solid; tempo wanders; section does not hold together well as a unit, does not support the band. Comping technique is poor, lacks clarity and appropriateness; time patterns are generally inconsistent and/or unclear, fills lack clarity and concept. Balance within the section and between the section and horns is not good; section lacks sensitivity to other players in the section and in the band as a whole; playing is often not appropriate.	A general concept of time is evidenced in the group, but not consistent, with some fluctuations in tempo. Many inconsistencies in section playing; often the section does not support the band. Some comping techniques are understood, but not consistent; sometimes cluttered and out of context. Time patterns are adequate but with problems with consistency and relating to horn figures. Fills are inconsistent, sometimes cluttered, and/or inappropriate. Section lacks creativity. Balance within and between is sometimes good; some listening and sensitivity exists, but not consistent; section playing is sometimes appropriate, though often it is not.	Feeling of time within the rhythm section is basically solid; problems occur at extreme tempos (fast and/or slow), changes of meter, tempo, and/or style. Section usually supports the band adequately. Basic comping techniques are understood, usually cleanly played; occasional cluttered and/or inappropriate playing. Some creativity in evidence with varied time patterns, voicings, and registers. Balance in and between is often good; some obvious listening and sensitivity with good dynamic control for both ensemble and solo back-up; some problems with subtlety and appropriateness.	Excellent feeling of time, solid tempos with only very occasional problems with pulse on up-tempos and/or ballads and/or time charts. Section listens well and supports the ensemble and soloists mostly in an appropriate and creative manner. Comping techniques and fills are stylistically appropriate and very well played; with only very occasional problems in sections of great technical difficulty. Much creativity exists for all section players with appropriate concepts and good style. Balance within and between is always excellent, with problems only at sections of the greatest difficulty. Sensitivity is high with good listening most of the time. Principles of appropriateness and style are most often in evidence, with only very occasional lapses.	The concept of time is impeccably solid; the section always functions as a unit and gives solid support to the band at all times. Comping technique shows total understanding of principles, and exhibits uniformly consistent clarity and appropriateness; time patterns are always appropriate and inventive; fills and back-ups always show creativity, and clarity and consistency of concept. Balance within the section and between the section and horns is always excellent and shows consistent sensitivity; virtually every sound coming from the section is appropriate.
Soloists	Non-existent to very little understanding of the materials of jazz improvisation. Players show poor technical mastery of the instrument. Most basic jazz ideas, very little understanding of style. Solo is generally lacking in appropriate ideas, creativity, and flow. Communication is minimal, with very little jazz excitement generated.	Soloist shows some understanding of the basic materials of jazz improvisation with an observable but limited technique. Some typical jazz ideas are played, with a limited understanding and performance of style. Some ideas are appropriate, many not. Not very much creativity or flow is evidenced. Basic attempts at communication are heard with minimal jazz excitement. Performance is mechanical.	Solo shows much understanding of many of the materials of jazz improvisation coupled with good basic mastery of the instrument. Many typical jazz ideas are played with a basic understanding of style and its performance. Many ideas are appropriate, though some are questionable. Creative energy and flow are evident, but not with complete mastery. Communication is often effective, with moments of excitement. The solo is safe, accurate, though not thoroughly high quality.	The solo shows an excellent understanding of the materials of jazz improvisation presented with excellent technical ability on the instrument. Jazz ideas are almost always appropriate and inventive, performed with high regard for excellent style. Creative energy and flow are always in evidence, though some problems occur in the more technical lines and in "taking chances". Communication is excellent and usually exciting and/or appropriate. The solo successfully explores many challenging avenues of jazz improvisation.	Technique is impeccably applied to the full range of jazz material available, comparable some "professional" jazz improvisers on that instrument. Jazz ideas are appropriate, spontaneous, and show a high degree of creativity and "personalization", creative energy and flow are characteristic of the entire solo. Communication is superior, with much sensitivity and excitement. Solo selects highly appropriate material from all that is currently accessible that instrument in that style.

Other Factors
0-10
(5 is neutral)

A. Jazz excitement produced by the band.
B. Communication that is beyond that produced by a technically accurate performance
C. Creativity of programming (or lack thereof)
D. Choice of music, either for the particular bands ability level, or for the particular contest or festival
E. Stage presence, if it is particularly good or particularly bad
F. Appearance, if it is particularly good or particularly bad
G. Any other notable characteristic of the band that the judge feels has a positive or negative effect on the band's presentation.

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