THE INFLUENCE OF DECISION-MAKING STYLES AND MUSICAL FACTORS ON BAND DIRECTORS' SELECTION OF REPERTOIRE FOR THE GEORGIA MUSIC EDUCATORS ASSOCIATION LARGE GROUP PERFORMANCE EVALUATION

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ABSTRACT

Research suggests there are a number of factors that influence band directors' repertoire selection. Findings suggest that decisions can be influenced by musical and non-musical internal and external factors. This study examined the effect of musical and non-musical considerations on band directors' repertoire selection for performances at the Georgia Music Educators Association (GMEA) Large Group Performance Evaluation (LGPE). High school band directors (N = 123) completed a survey designed to report and reflect on the viability of the criteria used to select the repertoire performed at LGPE in 2014. A factor analysis identified eight primary musical components for selecting repertoire for LGPE: *Composition Elements, Various Standards, Confidence Selecting LGPE Repertoire, Teaching Musicality, Teaching Fundamentals, Importance of Rehearsal Time, Importance of Double Reeds* and *Low and High Brasses.* A second factor analysis revealed three unique decision-making styles among participant directors: *Power Risk-Taking, Passive Decision-Maker,* and *Reactionary Decision-Making*. Results revealed a relationship with passive decision-making regarding the component *Confidence Selecting LGPE Repertoire* and with reactionary decision-making styles components *Confidence Selecting LGPE Repertoire* and *Importance of Rehearsal Time*. Additional analysis revealed the importance of teaching experience and the components *Confidence Selecting LGPE Repertoire, Teaching Musicality, Teaching Fundamentals,* and *Low and High Brasses.* The number of ensembles band directors supervised at the 2014 LGPE revealed significance with the components *Various Standards* and *Confidence Selecting LGPE Repertoire.*

LIST OF ABBREVIATIONS AND SYMBOLS

df	Degrees of freedom: number of values free to vary after certain restrictions have been placed on the data
F	Fisher's *F* ratio: A ratio of two variances
N	Number of participants
n	Number of sub-group participants
p	Probability associated with the occurrence under the null hypothesis of a value as extreme as or more extreme than the observed value
<	Less than
>	Greater than
=	Equal to
ANOVA	Analysis of variance
M	mean

LIST OF DEFINITIONS

LGPE	Large Group Performance Evaluation – A Georgia Music Educators Association (GMEA) concert band event. This event offers adjudicated comments and performance ratings to all GMEA members who wish to apply and perform.
Tone	Pitch, quality and strength of sound
Range	Lowest to highest pitch an instrument can play
Dynamics	Volume of sound produced
Key signature	Sharps and flats placed after the clef defining tonality of piece
Time signature	Fraction found at beginning of music regulating rhythm through the organization of beats
Major scale	Series of whole steps, with exception of half steps found between third and fourth, and seventh and eighth tones
Minor scale	Series of whole steps, with exception of half steps between second and third, as well as third and fourth, and seventh and eighth scale steps
Chromatic scale	Musical scale of 12 pitches containing semitones above or below other tones

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CHAPTER 1

INTRODUCTION

The Georgia Music Educators Association (GMEA) annually hosts Large Group Performance Evaluations (LGPE) statewide. According to GMEA, these adjudicated concerts are designed specifically to foster musical excellence and student learning (GMEA.org). Research has suggested that success or failure at such events can influence positively or negatively constituents' perceptions of band programs and their band directors. Arguably, repertoire selection, which typically is the sole purview of the director, is a key to the success of participating ensembles.

But anecdotal evidence suggests that competent band directors, who are knowledgeable in their craft, often stand before talented ensembles and present less than musical performances. Logic would suggest that such circumstances could be attributable, at least in part, to the choice of repertoire that the students are asked to play. Such conclusions support the notion that there can exist a possible disconnect between the knowledgeable director, the talented ensemble, and the criteria used in the selection process. The upshot, unfortunately, can be poor performances due to excessively difficult, unnecessarily easy, or inappropriate repertoire, often selected through a process, which is largely governed by non-musical internal and external processes.

Researchers have examined the music selection criteria of band directors and have discovered the practice to be multifaceted. Criteria included, but were not limited to, musical aspects of the pieces (Backes, 2010; Towner, 2011), compositional elements (Wasiak, 2010), composer reputation (Powell, 2009), stylistic variety (Nimmo, 2002), suitability for the ensemble

(Carney, 2005; Greig, 2003), teaching considerations (Perselin, 2000; Wasiak, 2010; Wilborn, 2001) and the development of musical concepts (Anderson, 1975). External organizational influences included standards set by professional associations (Bruns, 2010) and audience appeal (Reynolds, 2000). However, none of these studies considered how a band director's professional ambitions, personality characteristics, teaching experience, and general workload might affect their repertoire decisions.

One under-researched area, for example, is the influence of a director's decision-making style on repertoire selection. Researchers examining the psychology of decision-making have suggested the decision-making style of individuals (e.g., passive, power, reactionary) can influence their decisions (Douglas 2011). For example, passive decision-making can lead to predictable and known default decisions resulting in disinterest or avoidance in making a decision (Dinner, Goldstein, Johnson, & Liu, 2011; Further & Bereby-Meter, 2012). In such cases, the absence of making a decision becomes a decision. Power risk-takers exhibit excessive optimism and make decisions based on the expectation of a large payoff, while minimizing known risks (Anderson & Galinsky, 2006). A reactionary decision typically is made spontaneously and with no analytical thought.

Not surprisingly, band directors, who arguably include a cross section of human beings, tend to demonstrate such decision-making styles when selecting repertoire. For example, a band director who displays a *power risk-taking* decision-making style may choose repertoire solely to impress colleagues, hoping for future personal or professional gain. Band directors who are *passive decision-makers* may feel little confidence in their ability to choose repertoire for LGPE and therefore depend on discussions with colleagues to select repertoire for the director's band.

Moreover, band directors often hear a composition at a conference or similar venue and decide immediately to perform a selection demonstrating a reactionary decision-making style.

Such decision-making styles can impact ensemble instrumentation and balance. For example, a director might decide to perform a selection requiring instrumentation not represented in the ensemble. While cues may be notated for alternate instrumentation, lack of scored instrumentation can undermine the integrity of the original composition.

Rehearsal time also could be impacted. For instance, a director might discover too late in the rehearsal process that a piece of music simply is too difficult for the ensemble. Strengths and weaknesses of available instrumentation of the ensemble might not match the musical and technical difficulties required to perform the selected piece. Notably, Wasiak (2010) supported the need for instrumentation considerations when selecting repertoire.

Teaching experience also can affect the selection of repertoire. A young band director may make poor decisions when selecting and programming music simply because of lack of experience in the band room. Experienced band directors draw on successes and failures realized in past repertoire selections, a privilege not available to those with little or no experience

To begin to address some of these considerations, Carney (2005) researched the importance of different criteria used by public school band directors when selecting performance repertoire. The study was designed to use twelve elements that characterized the suitability and quality of repertoire in determining what factors influenced the participants' decisions. The study also considered the experience of the ensemble, instrumentation, and availability of rehearsal time as elements thought most important in both directors' rankings and ratings. This study will expand on Carney's initial work, and will examine the styles *power risk-taking,*

passive decision-making, and *reactionary decision-making* and their effect on repertoire selection.

Purpose and Research Questions

This study examined the effect of decision-making orientation (power risk-taking, reactionary, passive), teaching experience, and ensemble load on the importance of musical and non-musical factors high school band directors' used when selecting repertoire to perform at the Georgia Music Educators Association's 2014 Large Group Performance Evaluation. The following research questions were investigated:

1. What factors influenced Georgia high school band directors' selection of repertoire for the 2014 LGPE?
2. Were all factors equally important when selecting repertoire for LGPE?
3. Did band director's teaching experience affect the criteria they used to select repertoire?
4. Did the number of ensembles a band director prepared for LGPE affect their repertoire selection?
5. Did a decision-making style based on *power risk-taking* affect their repertoire selection?
6. Did a *passive* decision-making style affect their repertoire selection?
7. Did a *reactionary* decision-making style affect their repertoire selection?

CHAPTER 2

REVIEW OF LITERATURE

Overview

In preparation for this investigation, a broad sample of related literature was perused. The studies that are referenced in this review generally focused on various factors that contribute to decision-making during the process of repertoire selection. They also included, however, topics more broadly associated with teaching procedures such as curricula, strategies, standards, assessment, and adjudication. The purpose of such breadth was to provide context and show relevance for the present study.

Passive Risk-Taking

Passive risk-taking is the inability or lack of desire to make a decision. Demaree, Dedonno, Burns, and Everhart (2009) examined the effects of trait dominance and the way in which it can influence an individual's risk taking behavior. Their use of the PAD Scale (Pleasure-Arousal-Dominance Scale) revealed trait dominance as a predictor of all risk taking behaviors.

Dinner, Goldstein, Johnson, and Liu (2011) investigated the effect of default decision-making—the effect of choosing not to choose. Using research choices comparing incandescent and compact fluorescent light bulbs and a 7-point Likert scale as a measurement tool, the default choice (incandescent light bulbs) was selected by the participants more than twice as often as the compact fluorescent light bulbs.

Keinan and Bereby-Meyer (2012) discussed passive risk-taking as a risk magnified by inaction taken, as well as abstaining from action in order to decrease outcome variance. Procrastination and avoidance were examined as areas of passive risk-taking. The authors cited status quo bias (instead of similar or better choices or options), omission bias (choosing the default option), inaction inertia (neglecting to act on favorable opportunity), and avoidance of regret (the fear of perceived regret that results in avoidance of action).

Giorgetta et al. (2012) examined the effects of risky behaviors on participants suffering from pathological anxiety. Using a 9-point Likert scale, the researchers determined fewer risky decisions made by participants suffering from anxiety than those participants who did not. Data revealed an increase in sensitivity by participants who displayed traits of pathological anxiety than those participants not suffering from anxiety. This increase resulted in a reduced rate of risk-taking behaviors among the participants.

Power Risk-Taking

In contrast with the way in which passive risk taking can influence an individual's decision-making process, power risk taking can also directly affect important choices Anderson and Galinsky (2006) examined a definition of power and its effect on decision-making. The study suggested power and risk taking actually raises perceived optimism as it relates to the risks involved. The sensation of power and its combination with risk taking can not only increase an optimistic outlook regarding the risk, it reveals the individual's deepest desires and the motivations that lead to the risk taking behavior.

Demaree, Dedonno, Burns, and Everhart (2008) utilized casino-style gaming to examine different personality traits and their relationship to risk taking preferences. The data revealed power risk-taking is dependent upon a form of sensation seeking with a greater correspondence

to the possibility of winning, not the amount won. Concerns over losing when participating in the casino games controlled the risk taking decisions made by the participants. Demaree, Dedonno, Burns, and Everhart (2009) used the Pleasure-Arousal-Dominance Scale (PAD scale) as a predictor of risk taking, without regard to gender.

Demaree, Dedonno, Burns, and Everhart (2009) investigated the relationship between trait dominance and risk-taking. Utilizing the PAD scale, data from this research revealed trait dominance a strong predictor of risk taking in all behaviors, without regard to gender.

Heimer and Abel (2012) used the Balloon Analogue Risk Task (B.A.R.T.), to examine perceived levels of individual power and risk taking behaviors. Heimer and Abele's research revealed individuals with perceived lower levels of power showed decisions influenced by situations. These individuals' risk-taking behaviors were not motivated by power. On the other hand, individuals exhibiting high levels of power were driven by both situation and motivation in their decision-making.

Kopfstein (1973) investigated the effect of impulsiveness and reflectiveness as cognitive styles. Utilizing Kagan's Matching Familiar Figures task (MFF) to measure impulsive and reflective style and Slovic's "toggle switch" Risk Taking Task, Kopfstein's data revealed female children displayed only a slightly higher amount of risk taking. Insignificant differences were found in the children with regards to cognitive risk taking and reflective styles.

Lejuez et al. (2002) conducted an evaluation of the Balloon Analogue Risk Task (B.A.R.T.) with regards to measurement of risky behavior and risk taking. The researchers studied the B.A.R.T.'s ability to measure both scenario driven risky behavior and genuine risk behavior. The results of the evaluation revealed a relationship between B.A.R.T. and measured results in real-world risk behaviors. Limitations of this research study included demographics,

low number of related constructs, and cautious behavior displayed by participants during administration of the B.A.R.T.

Popham, Kennison, and Bradley (2011) investigated the effects of ageism, defined as discrimination or prejudices based on an individual's age, as well as sensation with regards to risky behavior in decision-making. The research data revealed participants who displayed ageist behavior engaged in higher levels of risk taking. This was compared with young adults attempting to find experiences to help deal with mortality, and a lack of fear and higher levels of thrill seeking. These behaviors predicted risk related to the participants decision-making.

Attributes, Sub-consciousness, and Distractions

Other factors affect decision-making. Marketing specialists use attributes (choices) in efforts to influence consumer decision-making. Emotions and the subconscious mind can affect decision-making, resulting in both positive and negative choices. Additionally, distractions used to divert attention from the cognitive process while making decisions can prove beneficial.

Angie, Connelly, Waples, and Kligyte (2011) examined the profound effect of emotions on the decision-making process. The research focused on "short-lived, intense phenomena that usually have clear cognitive content accessible to the person experiencing the emotion" (1394), which the researchers term as discrete emotions. Centering on anger and fear as discrete emotions, the research examined events that cause specific emotions activated through situational attributes. Research data revealed participants were not successful at making final decisions when multiple attributes when combined with the presence of discrete emotions. The research revealed sadness, guilt, and disgust as the most influential emotions in decision-making.

Ariely (2008) discussed the use of marketing attributes in the predictability of making simple mistakes daily and the repetition of these irrational behaviors. These marketing attributes

steer consumers into purchasing items reflective of the attributes listed in areas of advertising, menus, and other various consumer products.

Douglas (2011) discussed the approach of conscious and unconscious decision-making among humans. The writer states that humans make between 2,500 and 10,000 decisions each day, with many of these decisions being made with our subconscious mind. The human subconscious mind is particularly accurate when facing difficult decisions. The writer discussed heuristics, defined as "mental rules of thumb which, when applied in certain situations, allow an individual to make fast decisions with minimal cognitive effort," (p. 38) helps an individual make rational decisions unconsciously.

McMahon, Sparrow, Chatman, and Riddle (2011) examined the relationship between a period of distraction during the time an individual spends in deliberate and conscious decision-making, and how these can affect the making of complex decisions, resulting in positive outcomes. Participants were divided into five groups: a conscious thought-decision group; an immediate decision-making group: a word-search condition group; a music listening condition group; an anagram condition group. Each group was presented with 12 of the same attributes (either positive or negative) pertaining to the descriptions of four cars, and each description lasted ten seconds. The data revealed the use of music to be an effective distraction in decision-making.

Messner, Wanke, and Weibel (2011) investigated how decision-making in the area of personnel can be affected by stereotypical information and the unconscious processing of this information. The researchers examined the effect of how gender related information affects unconscious decision-making. Participants were given curricula vitae of imaginary job applications for personnel openings. Half of the participants were given anagram problems to

solve in order to simulate an unconscious condition. Participants remaining recorded written thoughts of the imaginary applicants prior to reaching their decisions, simulating a conscious decision. In addition, the researchers utilized a 7-point Likert scale, asking the participants to rate the imaginary applicants on combinations of attractiveness and qualifications. Research data revealed participants grouped into the unconscious condition chose applicants more qualified for the positions than those chosen by participants in the conscious condition.

Sela and Berger (2012) examined the use and number of attributes as marketing tools, and if the number of attributes presented had a greater influence on consumer decisions than the attributes themselves. The researchers stated numerous listings of attributes are proportional to the description of a marketed item. This numerous listing practice can lead to heuristic cues, useful to the consumer. The use of numerous and additional attributes can have a profound effect on a consumer's choice, even when the item is deemed less useful than one of considerably greater usefulness and practicality. The addition and use of numerous attributes in advertising can influence and boost consumer evaluations of items even when the attributes are meaningless. Two types of marketing attributes were examined: attributes utilitarian in nature (useful and practical), and hedonistic attributes (appeal to senses and emotions).

Social and Socioeconomic Status, and Religion

An individual's self-perception of social and socio-economic status can influence decision-making. Though confidence in social status can lead to risky decision-making, a lack of perceived socio-economic status results in a nothing-to-lose attitude that can influence behavioral choices.

Duclos, Wan, and Jiang (2012) examined how financial risk-taking decisions are affected by social isolation, exclusion, and ostracization. Using a computerized ball-tossing program,

researchers tested participants on a social inclusion and exclusion scenario. Once participants completed the scenario, they were given a Likert scale instrument designed to measure feelings of rejection. The research data revealed that money replaced popularity when interpersonal rejection manifested itself in financial risk-taking behavior.

Anderson and Galinsky (2006) discussed how individuals who displayed high-risk behavior often suffered from low socio-economic status. These individuals had no perceived possession of power, and as a result of their low socio-economic status developed a realization of having nothing to lose in their high-risk behaviors.

Schieman (2011) examined the relationship between religion and education and how they affected the decision-making process. Using a Likert scale measurement tool, the researcher asked participants to rate the importance of their church, synagogue, or temple in their decision-making process. The measurement tool asked participants to identify their frequency of church attendance and participation in religious activity, certainty of faith, time spent in prayer and belief in the inerrancy of the Bible, their income tax bracket, and their highest level of education achieved. Data showed individuals with a higher level of education were less likely to rely on their religious faith and teachings in decision-making process. Income directly affected decision-making, with less income inducing more religious-based decision.

Thompson and Subich (2006) investigated the effect of social status on choice certainty and career decision self-efficacy (CDSE), and the part the CDSE plays in the mediation process between the two. Using the CDSE Scale, the Differential Status Identity Scale (DSIS), the Certainty Scale of the Career Decision Scale (CDS), and the Paulhus Deception Scale (PDS), the research data showed participants displayed confidence in their career decision-making due to

social power, prestige, and greater economic resources. These results connected social status to self-efficacy.

Identification of Programming Practices

Choral, orchestra, and band directors engage in various approaches when programming repertoire for their ensemble performances. Arguably, the process must address a number of components to insure a successful performance. For example, performance programming can be influenced by contest requirements, the type of performance, demographics of the school community, and state and National Standards, to name only a few.

Backes (2010) discussed the need for a variety of composers and styles in programming an effective and well-balanced concert program. It was stated this practice might make a performance more enjoyable for the conductor, audience, and especially the student performers.

Beheshti (2010) discussed the difficulties directors face when attempting to program non-western repertoire for a performance. The article suggested the compilation of a bibliographical database. The writer expressed concern for the organization and updating of a database on a continuing and regular basis.

Bruns (2010) discussed the use of wind band excerpts as an essential part of a high school instrumental program, similar to the use of orchestral excerpts in orchestra auditions. The author suggested the use of eight to sixteen works, studied over a four year time period, would help broaden the personal repertoire of the students well past the scope of the regularly programmed concert and contest repertoire.

Using the programmed and performed repertoire of university wind bands, Fiese (1987) created a systematic compilation of performed selections, important to music educators and conductors. These selections created a medium for educating musicians, future conductors, and

audiences to the importance of the wind band. Results displayed university wind bands surveyed performed 1389 selections of 546 composers having been performed during the research period. Topping the list of composers most frequently performed were John Philip Sousa (1562 performances) and Percy Grainger (1261 performances).

Gaines (1998) discussed the repertoire selection and programming practices of secondary band directors. Participants for the study were chosen from the Music Educators National Conference (MENC) database. The research revealed a core list of repertoire selections that included the works of Percy Grainger, Clare Grundman, Clifton Williams, J. S. Bach, Gustav Holst, Alfred Reed, Norman Dello Joio, Vincent Persichetti, Malcolm Arnold, James Chance, and Aaron Copland.

Geraldi (2008) discussed the way in which conductors identified quality repertoire as teaching strategies for sequential objectives. Successful concert programs are reflective of the conductor's programming and pedagogical vision. Therefore, programming selections are based on preparation of future ensembles, not just the present ensemble. Sequencing of repertoire in the programming process affected the quality of the programs performed. Further, the article stated selecting and programming the best possible repertoire helped a director develop a curriculum that would enhance student musical development.

Grant (2007) discussed factors to be considered when programming repertoire for music programs. In addition to student and audience enjoyment as a consideration, it was stated educational, emotional, substance, and musical concerns are as important in the selection process. Programming repertoire up to a year in advance was reflective of both new compositions as well as transcriptions and would expose students to great music, while helping to create a compilation of selections for future reference and continuity.

Hash (2005) studied the selections programmed by middle school directors for band contests in Northern Illinois in 2003. The study investigated the variables utilized in programming. These variables included state music lists, frequency of performance, publisher, and publication dates. The research included analysis of 81 concert band programs from 72 schools. Results of the research revealed almost half (46.1%) of the selections performed contained fewer than 10% of the composers and arrangers represented. Further, 30% of the repertoire performed was composed within the past three years, with 27.6% of this repertoire belonging to one publishing company. Additionally, 48.1% of the selections programmed were included in the state music list.

Hopkins (2013) discussed the challenges directors encountered when attempting to program quality repertoire matching the musical and technical facilities of their ensembles, while generating a high level of student, parental, and community interest. The article discussed the time and expertise used by the director in programming repertoire of high quality and reflective of curriculum and goal planning. The selection of high quality repertoire educated the students about composers, historical periods, musical genre, and style. The article stated over-programming and under-programming repertoire above or below the ensembles' ability level as common problems encountered by directors when programming.

Jones (1953), in addressing to the College Band Directors National Association (CBDNA), wrote the greatest challenge facing band directors is the responsibility of programming the "widest possible range of music for the widest possible range of occasions", and each performance should reflect musical as well as educational goals.

Kish (2005) studied one emerging development of a core band repertoire. Data collected from 11765 performances by 78 colleges revealed the compositions of Grainger (587

performances), Sousa (411 performances), Ticheli (354 performances), Holst (232 performances), and Vaughn Williams (191 performances). Kish stated frequently performed pieces of various composers did not imply the quality of certain compositions with regards to repertoire.

Nimmo (2002) discussed the musical education of students as an important factor when choosing and programming repertoire for performance. It was stated the performance order of the programmed selections influenced an audience and affected overall opinion. Other programming considerations discussed included individual placement of contrasting selections, a prompt start of the performance, an intermission, and the programming of an of an encore selection.

Oliver (2012) examined recommended lists for wind band repertoire. The researcher acquired 101 published repertoire recommendation lists, which yielded 6496 different wind band titles. The research revealed varying degrees of perceived importance assigned to each individual selection, showing a disproportionate representation of grade levels (with regard to difficulty) of the repertoire contained in the lists. However, consistency was found among published lists, providing a basis for a foundation of a core repertoire list.

Pompe, Tamburri, and Munn (2010) discussed the various factors that influenced the decisions concerning the programming practices of U.S. symphony orchestras. The article discussed the direct relationship between financial deficit, and levels of patronage and the programming practices. This raised concerns as to the artistic integrity of programming practices and classical music. Programming of contemporary repertoire, rather than standard repertoire, can lead to lower attendance at performances. Patronage influence can affect the selection of

repertoire. The article stated a select group of classical and romantic composers reflected up to fifty percent of programming preferences.

Powell (2009) researched the programming practices of Big Ten university wind ensembles. Results from collected data revealed 1856 of the 2106 compositions that were submitted by the university conductors were original works for wind band. The research showed four compositions with ten performances each, with the work of Percy Grainger having been performed over sixty times. Fifty new works were premiered, with only four of those works enjoying repeat performances. The repertoire selection practices of these ensembles established certain standards and trends, which reflected a growing awareness among the ensemble conductors of the best compositions available for performance.

Reynolds (2000) asserted that the development and maintenance of a core curriculum can become a valuable resource when programming repertoire, and the use of such a list can simplify repertoire selection and programming process. The difficulties of programming might include audience attention and providing a positive musical experience for students and audiences alike.

Rosene (2004) discussed the resources available to help band and orchestra directors make decisions concerning programming. Resources included professional periodicals and scores, lists available in both publisher and professional magazines, the directors' individual list of preferred composers and arrangers, music suppliers, personal preferences, contest and festival lists, steering clear of fads and popular music, band standards, discussions with peers, and the use of transcriptions.

Weber (2001) discussed the way in which miscellany and homogeneity can influence practices used in programming performances. The term miscellany was used to define programming practices prior to 1850, represented by programming with no common thread,

often lasting in excess of four hours. A miscellaneous concert contained programming on a grand scale, with an array of styles, types, and composers, and may possibly include as many as 33 selections programmed on one performance. Homogeneity defines the programming practices post-1850 with few works of the great composers of like genre and style. This homogeneity reflects a coherency in programming. The writer stated the evolution of concert programming lead to a distinction between classical and popular music, a change from pre-1850 programming where little distinction was made between light and serious programming.

Wiltshire, Paul, Paul, and Rudnicki (2010), used past programs from the top ten performing wind bands of the Atlantic Coast Conference to examine programming practices. The research revealed 1210 selections were performed on 15 performances by these ten performing ensembles. Data showed Grainger and Ticheli as composers most frequently programmed, and performances of original compositions for wind band surpassed all other selections performed.

Factors Influencing Repertoire Selection

The musical content of repertoire, such as form, thematic material, and attainability can influence a repertoire selection, as can state and national standards. Adderley (1999) discussed the national music curriculum standards established by the National Coalitions of Arts Education Organizations. In examining the implementation of these standards by band directors, the study revealed teachers are not prepared to provide a musical education that meets the national standards. College and university instrumental music faculty felt their students were being adequately prepared with the tools needed as future band directors to successfully implement the National Association of Schools of Music (NASM) standards.

The Alabama Bandmasters Association (2008) published an official handbook that includes by-laws, etiquette, mentoring, scholarships, board policies, and operating procedures. Additionally, the handbook includes requirements for all Alabama Bandmasters Association sanctioned events. These requirements address music selection for participation in concert events.

Backes (2010) conducted a case study examining the repertoire selection process of six exemplary band directors. Research data revealed high musical quality repertoire as the most important aspect of selecting pieces. Several different criteria were used in determining the quality of the repertoire, including harmony, scoring, form, unpredictability, and variety. Suitability (that is, if the repertoire selected fits the ability of the ensemble) was also an important criterion listed by the directors interviewed.

Budiansky and Foley (2005) discussed criteria of poor quality band repertoire as recognized by college band directors, composers, music education researchers, professional musicians, students and parents, and high school band directors. Identifying poor quality repertoire as "made-for-school band" the article asserts a failure to provide a true musical education due to a formulaic, emotionally superficial, monotonously repetitive, and dull and didactic contents in selections being composed for school bands. Excessive use of block scoring, simple triadic harmonies, absence of melodic or rhythmic independence, and motives or themes generated poor quality. Excessive dynamics, abundant percussive passages that reflect stereotyped or cliché rhythms, lack of dynamic contrast (softer volumes), and transitions that were lacking in musical flow and continuity were also criteria that contributed to poor quality band repertoire.

Carney (2005) examined the criteria utilized for selecting wind band repertoire by music educators. Band directors from Florida, representing all grade levels, selected repertoire based on suitability for their individual ensembles over the quality of the selected works to be rehearsed and performed.

Grashel (1989) discussed the increase of suitable band compositions being published at the middle school and junior high school levels. Directors must consider the quality and consistency of a composer as major criteria. This repertoire should prove challenging and interesting throughout the entire rehearsal and preparation process. Further, the article states repertoire for young bands can be categorized as follows: easy (playable after two years of instruction*);* medium (assessable by most 8th grade ensembles, and difficult (requiring a high level of proficiency).

Greig (2003) researched the criteria used in selecting music for performance with relation to school size, ensemble size, the teaching experience of the director, and the level of music. A list of compositions performed by Pennsylvania high school band directors, along with criteria affecting the selection of the pieces, was compiled and then given to collegiate band directors. These collegiate directors were asked to rate the pieces using the same criteria applied by the high school directors. Primary concern was given to the expressive and technical demands of the selected works.

Isbell (2005) discussed the challenges facing music educators in rural demographic areas. The writer stated choice of repertoire was significant, and directors should always strive to select quality music with style, texture, and levels of difficulty as selection criteria. The difficulty of selected repertoire would grow with increase in enrollment, as well as the expectations of both student and teacher.

Manfredo (2006) examines the importance of selecting quality repertoire has on managing an effective rehearsal, stating that pacing is the most important part of an effective ensemble rehearsal. A coordinated balance between allocated time for teacher actions and developing a consistent level of constructive effort from the students is important. The director must choose repertoire not exceeding the students' abilities. The director must then implement realistic goals with regards to rehearsal time available to prepare the selections.

Perselin (2000) explored the importance of choosing quality repertoire and how these choices can affect a sound music education. The article discussed that while the selection of quality repertoire can be an enjoyable aspect of being a music educator, it can also be one of the most difficult tasks a band director faces. The article defined quality music as repertoire that reflected vitality, integrity, originality and durability, and introduced young musicians to new musical ideas, styles, composers, and places of origin. Quality music must be chosen with relevance to the ensemble's ages and ability levels.

Towner (2011) researched eight procedures of evaluating the quality of compositions as determined by Eric Osterling. Participants for this study included a panel of experts and utilized ten criteria for determining the quality of repertoire. According to Osterling, placement on a core curriculum list included form, shape and design, craftsmanship and balance, unpredictability, lack of repetition, reflective of consistent quality, clearly organized musical ideas, stylistic content, is genuine, and contains musical validity that would withstand the test of time.

Wasiak (2010) presented a checklist of items for choosing quality repertoire. This list was adapted from a previous list compiled by Frank Battisti. The article listed the following criteria: 1. Stimulates the creativity and imagination of the players, teachers, and audiences, 2.

Selection reflects development of technical, expressive, appreciative, and ensemble skills, 3. Instrumentation of the selection fits the ensemble, 4. Selections had the potential of conveying expressive meaning, 5. Music utilized ideas, techniques, or concepts, 6. Selection is reasonably challenging for the ensemble, 7. Repertoire offers a variety of styles, 8. Selection contains a variety of solo, small ensemble, and full ensemble opportunities, 9. Individual parts are interesting.

Wilborn (2001) examined the use of contemporary repertoire as supplemental material when teaching rhythmic, technical, and tonal exercises that enhance an ensemble's musical performance. Tone quality, expressive playing, ensemble blend, notation styles, new terminology, and the exploration of new and experimental sounds on their instruments were taught through the use of contemporary repertoire. New ideas, such as tone clusters, consonance and dissonance, and vocalization were introduced through the use of contemporary repertoire.

Young (1998) examined the criteria and resources high school band directors utilize when making selections of quality repertoire. Using a self-developed Repertoire Evaluation Inventory (REI), three questions were investigated: which repertoire was to be performed, the quality of the repertoire to be performed, and the relationship between the repertoire selected and the quality of that repertoire. The research shows the appearance of reliance by band directors on recordings provided by publishers, the browsing of scores at clinics, workshops, and state and national contests.

Repertoire Selection Practices of Non-Band Music Conductors

Researchers have examined repertoire selection practices of non-band directors. They reported some broadly used criteria, such as range, difficulty of the selection, ability of the ensemble, and other musical criteria. Apfelstadt (2000), for instance, discussed three factors

choral directors should utilize when selecting quality performance repertoire. The quality repertoire appropriately displayed range, difficulty, cultural context, and programming considerations.

Forbes (2001) examined the repertoire selection processes of 104 choral directors. Participants were divided into two groups, consisting of outstanding directors and a second, remaining group. Using a written survey instrument, interviews, and past performance programs, the research showed choral directors surveyed displayed no organized and structured method of repertoire selection. Further, the data obtained revealed repertoire selection largely depended on the style of repertoire to be performed, the demographics of the student body and community of the school. Directors classified as outstanding educators included a philosophy of music education when programming repertoire for performances.

Hash (2009) researched the National High School Orchestra (NHSO) in its infancy during the 1920s and 1930s and examined four aspects of the orchestra's history: 1. The operations, performances, and origin of the ensemble, 2. Repertoire and instrumentation of the ensemble, 3. The ensembles' effect on music education, 4. The effects and implication for future practices. Founder Joseph Maddy originally programmed repertoire consisting solely of editions and arrangements written specifically for the high school orchestra. Later Maddy began to program original orchestrations for the ensemble.

Accuracy of Self-Assessment, Adjudication, and Performance Evaluations

Self-assessment, adjudicated assessment, and performance evaluation play a major role in affecting repertoire selection by choral, orchestral, and band directors. According to various sources, the process of assessment and evaluation can impact on a band director's career and thus the decisions made when selecting repertoire. Austin (1988) wrote about two different music

contest formats on fifth and sixth grade band students and their influence through self-concept, performance and motivational achievement, and attitude with regards to their participation. Participants included one sub-group who received written comments and ratings, and a second sub-group who received only written comments. Data showed significant gains in the area of music self-concepts with both sub-groups. While the data showed no difference in motivation between the two groups, participants who received both comments and ratings displayed a gain in music achievement. Not only might a rated competition benefit elementary students, but also those who received written comments and ratings scored higher than students who received only written comments.

Bergee (2007) examined the affects measurement error and variance can have on an exceptional music performance. Ten state-certified adjudicators listened to three copies of the recorded performances in random order. Results revealed performance order, performer, and sequence did not determine ratings. The concept of listening to repeated samples as opposed to a one-time hearing of performances would provide a better view of a solo performance was proven unwarranted.

Brakel (2006) investigated the reliability of the Indiana State School Music Association instrumental music festivals. Previously adjudicated performances ($N = 43$) from the state's 2003 and 2005 festivals were used in this research study. Results showed reliability of the Indiana adjudication form when determining a point total in festival/contest situations. Inconsistency was revealed when poor performances were adjudicated. Further, results revealed the use of a larger number of adjudicators on a panel tended to produce more reliability.

Boeckman (2002) examined grade inflation in the Ohio Music Educators state festivals and contests. This study used various classifications and sizes of bands from 1951 to 2000. Data

showed 9% to 16% of adjudicators were consistent in their ratings awarded ($N = 500$), and only 25% of experienced adjudicators reflected consistency in ratings awarded. Data also showed an inflation of ratings awarded from 1951 to 2000. The ability for programs to choose the level of music performed at these events (beginning in 1971) revealed grade inflation. This inflation was particularly evident in the lowest level of classifications.

Ellis (2007) discussed the audiotaped comments from adjudicators at a high school jazz band competition. Forty-eight tapes, deemed positive or negative in nature, were grouped into categories, including comment focus, direct or implied comments, comment specificity, comment direction, and the balance between positive and negative comments recorded. Data showed 15% percent of the comments as directly negative, 49% as implied negative, and 35% as positive. Bands receiving a higher overall rating obtained a more balanced ratio of positive-to-negative comments than those receiving a lower rating. Ensembles receiving a lower rating were given four times as many negative comments as positive comments. Only 23% of these negative comments were accompanied by suggestions for improvement.

Fiese (1993) discussed secondary band directors from the Texas Bandmasters Association ($N = 100$) and examined their ability to evaluate three unfamiliar scores and rankings of selected criteria in making those evaluations. No significant or measurable differences were shown as to the importance of the musical criteria used in the score evaluation process.

Fiese (1990) examined non-musical cues and their effects on the evaluation of repertoire scores and music by undergraduate students. Addressed in this research were two basic assumptions common place in music education: that music varies in qualities, making qualitative assessment possible, and that these qualitative evaluations need to be made by both students and teachers when used in public school music education. Four scores were selected for conducting

students from the University of Miami ($N = 45$). These scores were ranked and arranged by three wind band conductors, one composer, and one conductor of a wind band who was also a composer. Data showed a significant difference from the assessment of the scores by the undergraduate conducting students and assessments from the highly qualified musical authorities from the same university.

Forbes (1994) examined the use of music festivals and contests in determining the effectiveness and competence of band directors in the classroom. Data showed higher and lower ratings awarded to ensembles based in part on the director's reputation rather than the quality of the performance. This was often due to the use of an additional information sheet. The evaluation process was affected by the inability of adjudicators to agree. These issues lead to questioning the validity of the evaluation process.

Geringer and Johnson (2007) researched the effect of duration and tempo on performance evaluations of wind bands by undergraduate and graduate music students. A fast excerpt from the *William Byrd Suite* (Jacobs) and a slow excerpt from *Chester Overture* (Schuman) were selected from previous recordings of high school bands receiving Superior ratings for the performances. Recordings of university and professional ensembles were also used. The duration of these excerpts ranged from 12 to 54 seconds in length. Data showed ratings from the students were generally higher for the medium to long timed excerpts than the shorter timed excerpts for university and professional recordings. High school recordings received lower ratings for medium and longer timed excerpts.

Hewitt (2005) examined grade level self-evaluation and their relationship to music performance. Secondary level rehearsals (recorded at two summer music camps) were self-assessed by the participating students. Expert adjudicators evaluated the final performances.

Data showed accurate self-evaluations from the high school participants, while the middle school student participant evaluations aligned with the assessments of the expert adjudicators.

Hewitt (2011) examined middle school self-evaluation. Data showed students who participated in the self-evaluation process displayed no significant effect in their self-assessment abilities. These self-assessment strategies revealed little effect on students' performance abilities.

Kinney (2009) examined the experience and expertise of evaluators' reliability of performance evaluation, revealing a direct correlation between evaluations and the adjudicator's familiarity with excerpts. Reliability in the evaluation process displayed a direct relationship with adjudicator's experience and training. A less pronounced correlation was displayed between the evaluation of musical expression and adjudicator experience and training. Adjudicators with advanced experience and training were better equipped than those lacking advanced training to make evaluations.

Latimer Jr., Bergee, and Cohen (2010) examined the validity of the Kansas Music Educators Association Large Group Performance Evaluation rubric as a measurement instrument and its educational soundness. Data showed the rubric displayed acceptability and validity in all areas except the rhythmic portion and the "other" category. The results also showed areas of the rubric reflected a heavier point weighting correlated with the overall rating awarded by adjudicators.

Montemayor and Moss (2009) investigated the behavioral and evaluative aspects of the aural rehearsal styles by beginning music teachers. Participants were given scores of two separate repertoire selections with one including a recording and one no recording. The participants used four 15-minute rehearsals to prepare the two repertoire selections. The teachers

were asked to complete evaluations of their teaching and the performance given. Results determined verbalizations during the rehearsal of the selection, which included recording, displayed a greater attention to accuracy than those rehearsals of the no-recorded selection.

Napoles (2009) examined viewing versus not viewing of musical scores when listening to a choral ensemble and the effect these have on the musicians' performance ratings. Some participants listened to professional choir and orchestra recordings, while others listened to a high school performance recording. Data showed listeners awarded higher ratings to the professional recordings with the use of a score. Lower scores were awarded to professional recordings without the use of a score. The researcher suggested lower ratings without the use of a score was due to a more focused approach and was thus more critical.

Russell and Austin (2010) discussed how three important factors influenced grading practices of secondary music educators. This study addressed three points: guidelines used in grading, the most common of grading practices, and individual and structural differences that can affect grading practices. Data showed music educators received little to no guidance in grading practices from their administration. These grades were equally weighted with academic class grades in the overall calculation of total grade point averages.

Saunders and Holahan (1997) researched the suitability of criteria used in the selection of high school instrumentalists participating in honor ensembles. Three questions were posed: 1. Are the results adequately measured, 2. Do the criteria aide the adjudicators in identifying various levels of performances, and 3. What areas of the performance by the students' predict the overall score rewarded? The data showed validity in the overall evaluation results.

Sheldon (1992) examined musicians and non-musicians' differences and similarities in their assessment of repertoire. College upperclassmen musicians and non-musicians ($N = 91$)

listened to the Chaconne from *First Suite in Eb* (Holst), and were asked to register their aesthetic responses to the recorded selection. Results showed no significant differences of perceived aesthetic responses between musicians and non-musicians. The aesthetic responses noted from both participant groups could have been registered for different reasons.

Silvey (2009) discussed the effects various labels had on the evaluation of concert or contest performances by an adjudicator. Labels used included the attractiveness of the performers, gender, race, ability, tempi, duration of repertoire, and the title of the ensemble. Research showed labels of performers and groups had a definite effect on the evaluations rewarded when this information was made available.

Smith and Barnes (2007) examined the creation of measurement instruments used in orchestra performance evaluation and assessment. The measurement tool design is factor-driven and successfully evaluates secondary school orchestra performances. Reliability and validity would be tested. Data showed a strong relationship between the Music Educator's National Conference festival evaluation form and the researcher's ranking task.

Identification of Core Band Repertoire

The identification of quality repertoire and the creation of a core instrumental repertoire list are beneficial to directors of all wind band levels. These lists offer varying criteria for inclusion of repertoire. Some common threads are universal in identification and acceptance. Gaines (1998) discussed the selection process and lack of empirical research available to assist high school band directors in constructing a core of band repertoire. A research questionnaire included composers such as Grainger, Grundman, Clifton Williams, Bach, Holst, Reed, Dello Joio, Perschetti, Arnold, Chance, and Copland. The questionnaire results showed Grainger's

Lincolnshire Posey and Holst's *First Suite in Eb* and *Second Suite in F* as essential compositions that should be found on any core repertoire list.

Kish (2005) expanded on a previous study investigating the possible emergence of a core band repertoire. Data showed five composers whose compositions were being performed with the greatest frequency. This list of composers includes Percy Grainger, John Philip Sousa, Frank Tichelli, Gustav Holst, and Ralph Vaughn Williams. A slight shift in the frequency of performed selections was noted from the previous study. Frequency of performances might not constitute significance in the compositions performed.

The MENC Bicentennial Commission (1975) released an article discussing a compilation of core repertoire for performances in celebration of the 1776-1976 Bicentennial of the United States of America. The list included composers' names, composition titles, duration of selections in minutes, and an abbreviation of the publishing company's name.

Oliver (2012) examined lists of recommended band repertoire. One hundred and one band repertoire titles were acquired, totaling 6496 different wind band compositions. Data included information about composers, arrangers, grade levels, and frequency of performance counts. Data showed degrees of perceived and varying importance was assigned to each selection. There was a disproportional representation among the different grade levels of wind band repertoire. With regards to published lists consistency was found, providing a foundation for the identification of a core repertoire list.

Reynish (1994) discussed the American wind band, the British brass band, and the relationship between the two ensemble types. The article stated that after a lull in compositions by British composers such as Holst, Jacobs, and Williams, both ensembles returned to their military roots. The British association of British Bands and Wind Ensembles (BASBWE) had

taken the initiative in creating a new repertoire of wind band repertoire. This has been accomplished through a BASBWE commissioning project.

Reynolds (2000) discussed the importance of using repertoire lists to simplify the repertoire selection process for an ensemble. The article stated the creation of a core repertoire list for a band director's ensemble and maintaining and updating this core list would provide a valuable resource.

Urniezius (2008) discussed U.S. wind bands and the original and transcribed repertoire composed between 1996 and 2005. The United States wind band, while a model for repertoire development, showed an increase in original compositions and a decrease in transcriptions composed. Also stated was the importance of transcriptions to the future of the wind band, along with military marches, popular music, and transcribed symphonic music. These represent a core repertoire, representative of the strong tradition of the U.S. wind band.

Curriculum, Standards, and Teaching Strategies

District, state, and national curriculum guidelines, along with national music standards, assist music educators in establishing and implementing guidelines essential to music instruction in public schools. Adderley (1999) discussed the implementation of national music curriculum standards as established by the National Coalitions of Arts Education Organizations. Music students are not being prepared to provide instruction that meets the national standards, but instead are being taught to perform music on various instruments. Thus, the music students are not being properly prepared to instruct their bands in accordance with these national standards. College and university instrumental music faculty felt confident in the students' preparation as future band directors to implement the national standards.

Anderson (1975) examined the effect of concert and stage/jazz band repertoire on the developing sensitivity on instrumental students. Data showed students who participated in concert bands scored higher in making aesthetic judgments than those students involved in a stage or jazz band. Students who participated in both concert and stage/jazz ensembles scored higher in levels of musical performance than even those students who participated in concert band alone. However, there were no significant differences in aesthetic musical qualities where comparisons of participation and repertoire were examined.

Bruns (2010) discussed how high school instrumental curriculum incorporated the use of wind band excerpts. Difficult wind band excerpts provided new challenges. The use of eight to sixteen measure excerpts used over a four–year period would expand the scope of the student musicians' personal repertoire beyond the use of just concert and contest selections.

Gerber (1992) discussed the challenges for becoming a successful middle school teacher. These challenges included skill, personality, and dedication. Middle school students see a successful teacher as fair, kind, and well liked by a large body of students. Additionally, some of the most successful middle school instrumental programs involve the students in many aspects of the music program, including participation in small ensembles and playing different instruments. Successful middle school music teachers are accomplished musicians who possess high quality repertoire standards.

Droe (2008) examined teacher-based positive and negative feedback on the performances of repertoire as performed by middle school bands. This focused on rehearsals and the effect of the teacher feedback on the students' preferences of the repertoire being rehearsed. The data showed a significant correlation between the preferences reflected by the music students as to

their repertoire preferences, and the approval/disapproval/no comment feedback supplied by the band directors during rehearsals

Isbell (2005) discussed music education in rural areas and the responsibilities of the music educator to the students in these demographic areas. Selection of suitable repertoire is significant, no matter the size of the program. As enrollment and experience of the program grows, the expectations of the students as well as the teacher will grow. Hence, the difficulty level of the repertoire will grow.

Jones (1953), addressing to the College Band Directors National Association, discussed the need for improved repertoire, quality performances, and the artistry needed by the conductor to bring repertoire to life. Composers need to understand the college director's vision and concepts. The greatest challenge of band directors was the responsibility to programming that was reflective of musical and educational goals.

MacLellan (2011) examined the use of the Myers-Briggs Type Indicator (MBTI) in determining the personality traits of high school band, orchestra, and choir members. The results were compared among the three ensemble types, as well as the entire student body norm. Data revealed significant differences between each ensemble member. Significant differences were also shown between the ensembles and the school student body norm. Band students revealed more personality traits, while choir members proved more extraverted. Students from all three musical ensembles displayed more feeling and intuitive traits.

Mairs (2000) discussed using orchestral arrangements as repertoire for the high school marching band, supplementing the mediocre arrangements already available. Sponsored marching band festivals and competitions, like Bands of America events, allow band directors

the opportunity for their marching band to excel on the competitive field stage while introducing students to classical music.

Michalski (1982) discussed components, or the lack thereof, used to measure success, quality, achievement, and accomplishment in secondary music programs. The article listed the following as relevant components: awareness of the individual performer's uniqueness, a reasonable approach to musical undertakings, varied performance styles, coordination of goals with academic offerings, concern for community, and development of individual and organizational musicality. Programs without boundaries and lacking in creativity and enthusiasm created disinterest in students.

Standerfer and Hunter (2010) discussed the importance of creating music classroom lesson plans reflective of the real content and needs of the music students instead of being written for administrators and supervisors. Problems arise when a lesson plan addresses only one major teaching objective. The lesson plan should address several objectives in relation to one selection. The use of repertoire helped the lesson plan reflect the standards as well as the basic curriculum.

Repertoire Selection and Teaching Experience

When selecting quality repertoire, the number of years of directors' teaching experience appears to be advantageous. Reames (2001) investigated the selection of quality repertoire of high school choral directors from Virginia. Examining five categories (demographics, repertoire selection criteria, sources, types of selections performed, and recommendations), the data showed 68% of choral directors surveyed selected at least 20% of their selected repertoire from the twentieth century. Data also revealed choir directors with more teaching experience select more repertoire from the Baroque period for their beginning high school choral ensembles.

Sheldon (2012) examined the perceptions of experienced and inexperienced band directors when evaluating the quality and content of band repertoire. Three different styles of scores were provided for participants to study and listen. The participants' perceptions of difficulty and quality of the selections were examined. Participants who listened to recordings displayed a higher regard for the quality of the music and the composition form than those participants involved in silent score study. Data showed the method in which selections were studied influenced the decisions concerning the quality of the repertoire. Further, it was shown both pre-service and experienced band directors made the same discernments concerning the evaluation of the selections.

Miscellaneous Research and Articles

There were several noteworthy studies and articles reviewed which offered additional insight into other factors possibly affecting music selection. Elpus and Abril (2011) examined the demographic status of high school students who participated in chorus, orchestra, and band music ensembles. Data revealed a higher level of participation in these ensembles where native English speaking students, standardized test scores, G.P.A., and parents' education were considered. Conversely, students of Hispanic ethnicity who were ESL from a lower socio-economic status, and whose parents achieved a high school diploma or less formal education were largely underrepresented in high school music ensembles. One reason for this difference was the contextual structure of the programs.

Hale and Green (2009) discussed six key principals both pre-service and experienced music educators may use in assessing their students effectively and fairly. These are: 1. Having a goal, 2. The use of a pre-assessment measurement tool, 3.Intermittent evaluations, 4. Continuous evaluations, 5. Use of rubrics, and 6. Self-assessment. These principals help the

educator understand teaching strategies successful in the classroom. Recorded comments from a panel of experienced adjudicators lead to a further desire to continue making beautiful music even after receiving a superior rating at a festival or contest.

Howard (2012) investigated the effect non-musical factors, such as attire and stage presentation have on the adjudicated evaluations of high school vocal soloists. Adjudicators included high, college undergraduate, and college graduate choral students. These students evaluated four different perspectives of each audio and visual performance recorded. These recordings included different stage presentations, attire worn, and varying levels of ability. Data showed higher ratings from high school and college undergraduates for the audio only performances. Graduate level participants displayed no significant differences between the audio and audio-visually recorded performances. All findings were directly affected by both stage presence and attire.

Morrison, Montemayor, and Wiltshire (2004) discussed the use of professional recordings of selected repertoire and their effect on the ensemble rehearsals of middle and high school bands. The participants played the recordings either before or after every rehearsal. The data showed no significant differences in either model in the self-evaluation of the students in either the middle school or high school grade levels. Further, results showed recorded models may have displayed improvement as opposed to those with no recorded models used.

CHAPTER 3

METHOD

Participants

Participants (*N* = 333) were band directors employed by school systems in Georgia who participated in Georgia Music Educators Association (GMEA) Large Group Performance Evaluation (LGPE) in 2014. Participants included band directors in District 1 (*n* = 17*;* 5%), 2 (*n* = 13; 4%), 3 (*n* = 7; 2%), 4 (*n* = 16; 5%), 5 (*n* = 30; 9%), 6 (*n* = 40; 12%), 7 (*n* = 38; *11*%), 8 (*n* = 17; 5%), 9 (*n* = 28; 8%), 10 (*n* = 12; 4%), 11 (*n* = 21; 6%), 12 (*n* = 28; 8%), 13 (*n* = 33; 10%), and unidentified areas (*n* = 33; 10%).

Survey Instrument

A number of surveys, perused during the course of the review of relevant literature, were used in the design of the survey used in the present investigation (see Appendix B). It included a letter explaining the purpose of the study and protections afforded participants (see Appendix A). The survey consisted of 21 questions that elicited demographic information about the participants, including career, experience, and level of education. It also asked for various information about their band programs, including number of ensembles participating, classification entered, repertoire performed, and ratings received.

Pilot Study 1

The survey instrument was piloted (via email) with three Georgia and three Alabama band directors. Suggested changes were received and incorporated into the survey. The following final changes were made to finalize the measurement instrument. Question 9, choice

#2 reflects a change from “influences” to “influence” to correct grammar. Question 9, choice 3 reflects a change in the wording, making the choice less confusing. Question 3 was changed to reflect the need for repertoire selection title only, omitting a request for publisher name. Changes in wording were made to help define performance year distinction.

Pilot Study 2

A second pilot survey was distributed to six high school band directors. Positive and encouraging comments were received, and there were no suggestions for additional changes.

Procedures

A participant pool was generated from GMEA email addresses of high school directors presently teaching instrumental music classes in public schools. Attention was given to their geographic location to assure that there would be representation from across the region. On March 17, 2014, the potential participant pool ($N = 333$) received a brief invitation to participate via email. Sixteen emails were returned as undeliverable, with two of the 16 reflecting directors on extended military leave.

A follow up email invitation was sent to all participants on March 24. Both emails indicated that the survey link would be distributed one week following the second invitation, corresponding with the last scheduled weekend of the GMEA Large Group Performance Evaluation.

The link (https://www.surveymonkey.com/s/TyndallEdD2014) was sent to the entire participant pool on March 31, 2014. Participants were greeted with an explanation of the study, along with the University of Alabama IRB contact information, contact information for the researcher’s advisor, Dr. Carl Hancock, and contact information for the Research Compliance

Officer at the University of Alabama. Follow up invitations were delivered via email two weeks from the initial invitation. The survey closed four weeks from the initial invitation.

The completed survey was submitted by the participants to surveymonkey.com (https://www.surveymonkey.com/s/TyndallEdD2014). The data retrieved were analyzed by Surveymonkey.com and included results designated by each question contained on the survey. No participants were asked to submit any identifying information.

Data Analysis Strategy

Responses submitted by the participant pool were coded entered into a Microsoft Excel database, and then imported into Statistical Package for the Social Sciences (SPSS) version 22. Examination of the repertoire selection criteria portion of this study began with identifying Eigen values. A Scree plot was consulted to determine the number of components to be retained, and a varimax rotation was used to determine double loadings. A One-Way Analysis of Variance was used to determine if any significant difference existed between the mean values for each examined group. A Levene's test for equality of variance was ten used to determine the choice of *post hoc* test (e.g., Tukey's HSD or Dunnett's T3).

CHAPTER 4

RESULTS

Description of Respondents

Participants

Of the 333 email invitations, 16 (5%) of the emails were returned or "bounced" back. Data for 123 (38.8%) participants with completed survey responses were collected. Most participants (48.5%) held a Master's degree, while 32.8%, 10.7%, and 8.2% held a Bachelor's, Specialist, and Doctorate degree, respectively. Responses revealed 10.7% participants had one to three years of teaching experience, 11.5% participants had four to seven years of teaching experience, and 77.9% had eight or more years of teaching experience (see Table 1).

Description of Ensembles

Forty (33.9%) participants had one ensemble participate in the 2014 LGPE. Forty-four (35.7%) had two ensembles, and 34 (28.8%) had three or more ensembles participate (see Table 1).

Lowest Ability Ensemble Description. Participants (n = 81) who entered more than one ensemble in the 2014 Large Group Performance Evaluation were asked the classification level of their lowest ability band. Two (2.47%) entered at the level Elementary, one (1.23%) entered Level I, seven (8.64%) entered Level II, 46 (56.79%) entered Level III, 20 (24.69%) entered Level IV, two (2.47%) entered Level V, zero (0.00%) entered Level VI, and three (3.70%) responded NOT APPLICABLE (N/A). These are GMEA classification levels reflecting the abilities and ages of LGPE participating ensembles.

Lowest Ability GMEA Ratings. Participants (*n* = 76) listed the following Overall Performance Ratings for their Lowest Ability Level ensemble. Results revealed none of the ensembles received an overall rating of Classification V-Poor or Classification IV- Fair, while 3.95% received an overall rating of Classification III – Good, 28.95% received an overall rating of Classification II – Excellent, 53.95% received an overall rating of Classification I – Superior, and 13.16% entered NOT APPLICABLE (N/A) as their response. These GMEA classifications are the levels of ratings awarded to ensembles participating in LGPE.

Highest Ability Ensemble Description. Participants responding with regards to their Highest Ability Level ensemble (*n* = 112) displayed the following data with regard to performance classification levels: Classification Elementary – 0.89%; Classification I – 0.00%; Classification II – 0.89%; Classification III – 10.71%; Classification IV – 16.07%; Classification V – 25.89%; Classification VI – 45.54%.

Highest Ability GMEA Ratings. Directors (*n* = 108) who responded to Overall Performance Ratings for their Highest Ability Level ensemble showed the following results: Classification V – Poor, 0.93%; Classification IV – Fair, 0.00%; Classification III – Good, 4.63%; Classification II - Excellent, 14.81%; Classification I – Superior, 79.63%.

Table 1

Demographic Statistics for Experience and Ensembles

Variable	*n*	Min	Max	*M*	*SD*
Teaching Experience (years)	114	1.00	3.00	2.65	.678
Ensemble Numbers	110	1.00	3.00	1.96	.777

Factor Analysis of Music Selection Questions

Rationale for Data Reduction. The survey instrument, Criteria for Selection of Music for Large Group Performance Evaluation, utilized 79 items to study band directors' criteria for repertoire selection (see Appendix A). Data reduction through the use of factor analysis was used to simplify participants' responses into parsimonious constructs.

Description of Method. The questions utilized in the survey were subjected to exploratory factor analysis with varimax rotation. An examination of the music selection criteria portion of this study began with Eigen values, where sixteen factors of greater than 1.00 variance were recognized. This could explain 77.87% of the variance associated with the items (see Table 2). These findings were confirmed with a Scree plot, confirming a sixteen-factor solution (see Figure 1). After a review of similar data from previous research by Carney (2005), an examination of the Scree plot revealed an eight-factor solution represented the best possible fit for the data. Table 3 displays the results of the rotated factor matrix. A factor loading of at least .50 or higher was used. The use of .50 for factor loadings insured variables with a purer measure of the factors (Tabachnik & Fidell, 2007).

Factor Labels. The following factors are a result of an examination of the first rotated component matrix analysis. The component names reflect groupings of items from the final survey instrument. Final factor labels were: Factor 1 – *Composition Elements*, Factor 2 – *Various Standards*, Factor 3 – *Confidence Selecting LGPE Repertoire*, Factor 4 – *Teaching Musicality*, Factor 5 – *Teaching Fundamentals*, Factor 6 – *Importance of Rehearsal Time*, Factor 7 – *Importance of Double Reeds*, factor 8 –*Low and High Brasses.* While sixteen components showed values greater than 1.00, eight components were used in the final analysis. This decision was reached after examining the Eigenvalues on the Scree plot (see Figure 1).

Table 2

Rotated Component Matrix Factor Analysis (1-8)

	Components							
Question (Items)	1	2	3	4	5	6	7	8
17 – **Other**								
Rehearsal Time						.623		
Suitability Music								
Extra Rehearsal Time						.601		
LGPE Date								
GMEA Requirements								
Music Familiarity								
Previous Comments								
Core Curriculum		.709						
Local Standards		.898						
State Standards		.920						
National Standards		.916						
13 – Confidence								
Musicality			.701					
Technicality			.869					
Suitability High Level			.844					
Suitability Low Level			.770					
LGPE Outcome			.893					
14 – Consideration: Technical								
Key Signature	.658							
Time Signature	.748							
Duration	.629							
Rhythmic Difficulty								
Range Required								
15 – Consideration: Music								
Structure Form	.722							
Contrasting Dynamics	.743							
Contrasting Styles								
Articulation Styles	.693							
Melodic Structure	.648							
Harmonic Structure	.620							
Tonalities	.624							
16 – Instrument								
Flute								
Clarinet								
Oboe							.765	
Bassoon							.798	

Saxophone				
Low Clarinet				
Trumpet				.757
Horn			-.761	
Trombone				
Euphonium				
Tuba				.586
Percussion				
19 – Reinforce Concepts				
Reinforce Tone	.530			
Intonation Concepts				
Key Signatures		.705		
Time Signatures		.651		
Dynamic Contrast	.608			
Articulations	.514			
Major Scales		.806		
Minor Scales		.787		
Chromatic Scale		.790		
Ensemble Balance	.783			
Melodic Recognition	.799			
Contrasting Music Styles	.814			
20 – Teaching Strategies				
Past Teaching Strategies				
New Teaching Strategies				

Table 3

Rotated Component Matrix Factor Analysis (9-16)

	Components							
Question (Topic)	9	10	11	12	13	14	15	16
17 – Other								
Rehearsal Time								
Suitability Music				.876				
Extra Rehearsal Time								
LGPE Date					.594			
GMEA Requirements					.899			
Music Familiarity							.785	
Previous Comments								
Core Curriculum								
Local Standards								
State Standards								
National Standards								
13 – Confidence								
Musicality								
Technicality								
Suitability High Level								
Suitability Low Level								
LGPE Outcome								
14 – Consideration/Technical								
Key Signature								
Time Signature								
Duration								
Rhythmic Difficulty								
Range Required								
15 – Consideration/Musical								
Structure Form								
Contrasting Dynamics								
Contrasting Styles								
Articulation Styles								
Melodic Structure								
Harmonic Structure								
Tonalities								

16 – Instrument					
Flute					
Clarinet					
Oboe					
Bassoon					
Saxophone		.583			
Low Clarinet		.782			
Trumpet					
Horn					
Trombone				.695	
Euphonium					.697
Tuba					
Percussion			.763		
Reinforce Tone					
Intonation Concepts					
Key Signature					
19 – Reinforce Concepts					
Time Signatures					
Dynamic Contrast					
Articulations					
Major Scales					
Minor Scales					
Chromatic Scale					
Ensemble Balance					
Melodic Recognition					
Contrasting Music Styles					
20 – Teaching Strategies					
Past Teaching Strategies	.705				
New Teaching Strategies					

Note. Extraction method: principal component analysis. Rotation method: varimax with Kaiser normalization.

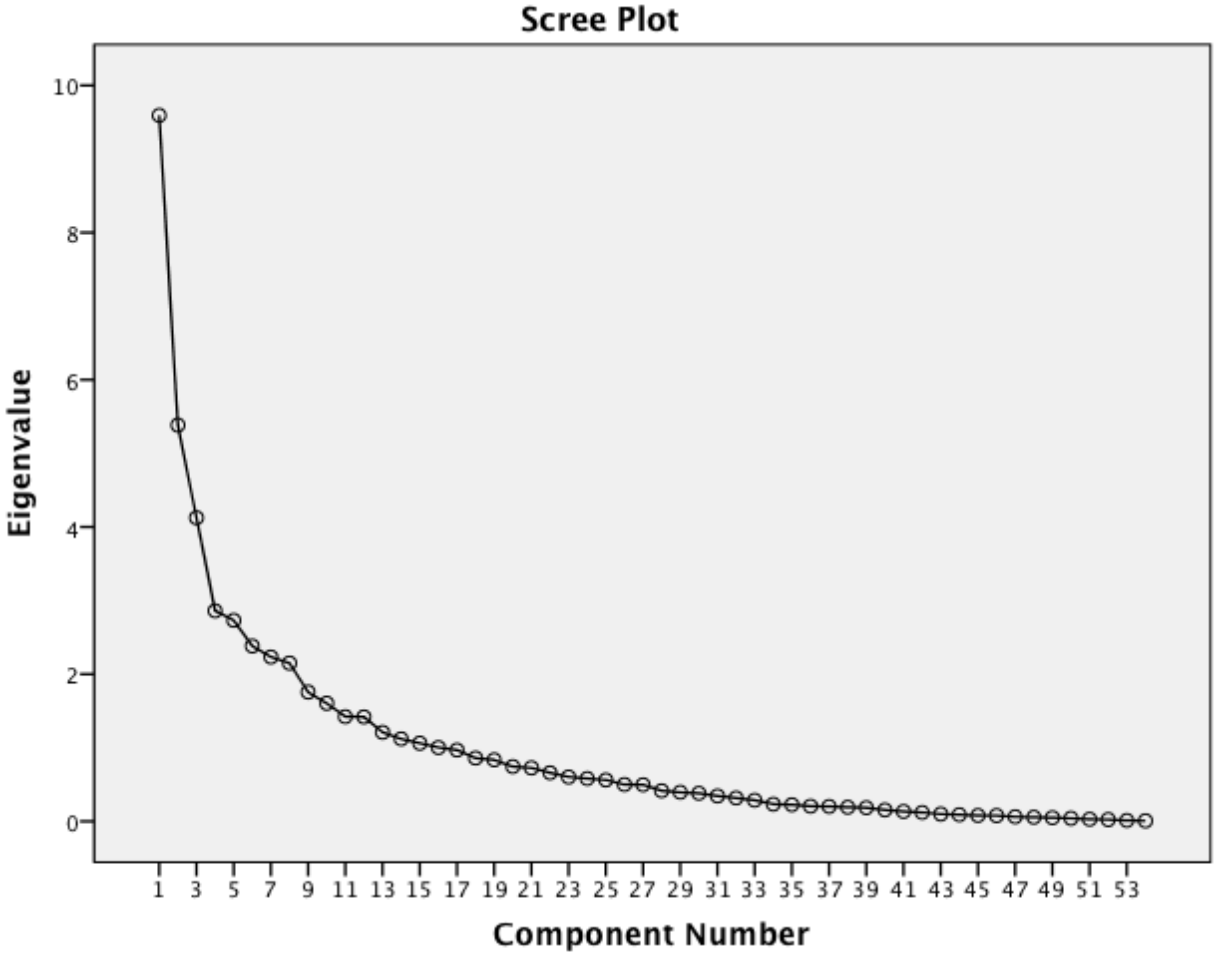

Figure 1. Scree plot identifying musical selection criteria.

Decision-making Factor Analysis – Phase 1

Rationale for Data Reduction. The survey instrument, *Criteria for Selection of Music for Large Group Performance Evaluation* utilized 11-items to study decision-making style (see Appendix A). To measure participants' individual decision-making style, a five point Likert-type scale included the following values: 0 (*not at all*), 1 (*a little*), 2 (*somewhat*), 3 (*a lot*), and 4 (*all of the time*). Responses submitted by participants were coded, entered into a Microsoft Excel database, and analyzed using the SPSS program.

Description of Method. The 11 items utilized by the survey instrument were subjected to exploratory analysis using factor analysis, with varimax rotation. An examination of the decision- making portion of this study began with Eigen values, where three factors of greater than 1.00 were recognized (see Table 3). These findings were confirmed with the examination of a Scree plot confirming a three-factor solution, which could explain 48.9% of the variance associated with the items (see Figure 2). Examination of the three-factor solution represented the best possible fit for the data. Table 5 displays the results of the rotated factor matrix. Factor loadings of at least .40 or higher were held on all items. These factor loadings showed six items on Factor 1 with one double loading, while four items on Factor 2 resulted in one double loading. Factor 3 loaded two items with no double loadings found.

Elimination of Double Loadings. The item used in measuring the question "do you feel your sub-consciousness plays a role in your decision-making process?" loaded in more than one factor, being reflected in Factors 1 and 2. This loaded on the first stage of the Decision-Making Factor Analysis. These items were removed in the next level of Factor Analysis.

Table 4

Variance Accounted for in the First Stage of the Decision-Making Analysis

	Initial Eigenvalues			Rotated Loadings		
Component	Total	Variance	Cumulative	Total	Variance	Cumulative
1	2.53	23.00	23.00	2.08	18.87	18.87
2	1.57	14.30	37.31	1.76	16.00	34.88
3	1.28	11.59	48.90	1.54	14.02	48.90

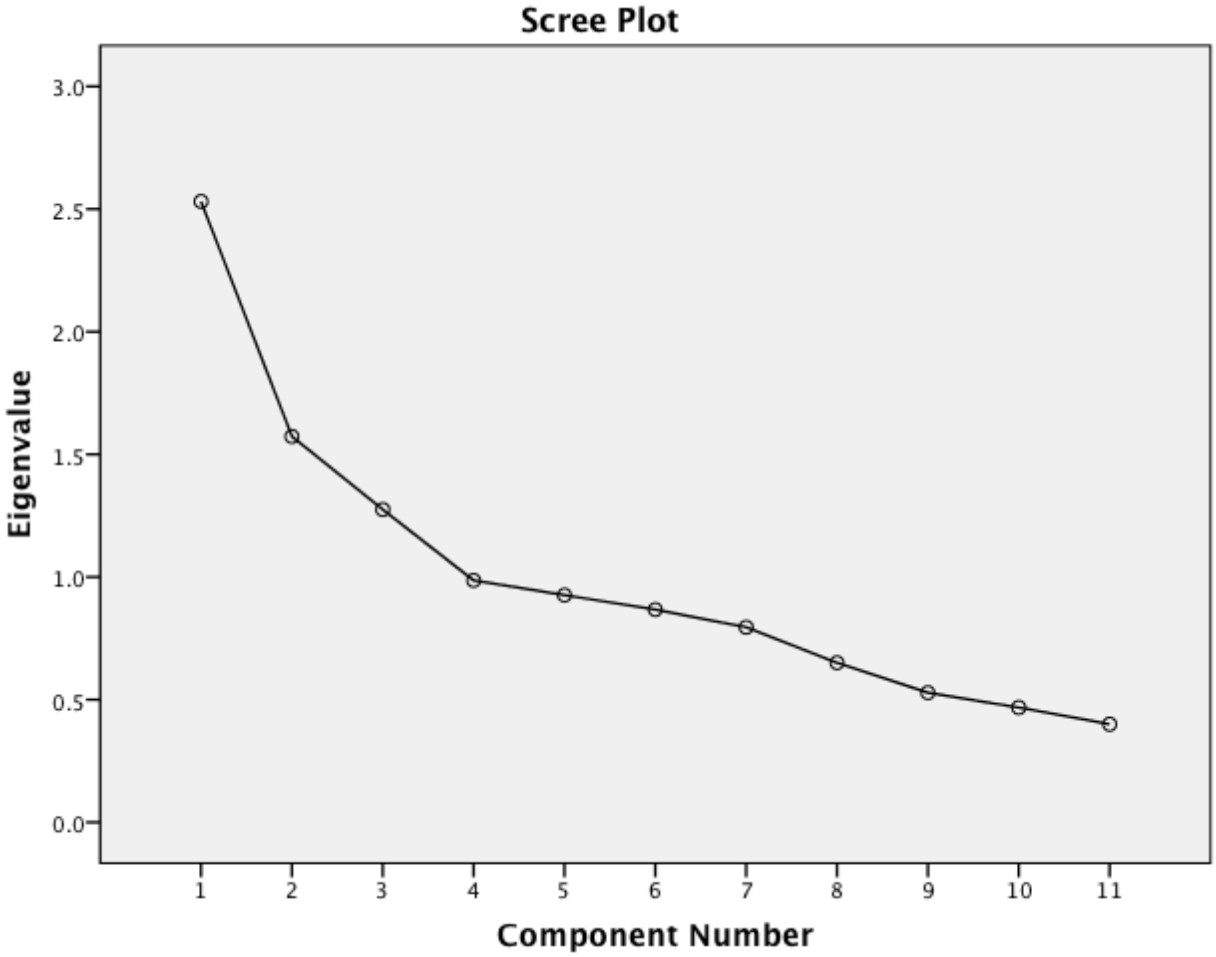

Figure 2. Scree plot determing the initial decision-making styles.

Decision-making Factor Analysis - Final

Description of Method. The use of a final rotated factor matrix revealed 10 items that should be retained, measuring three constructs (see Table 5). Factors 1, 2, and 3 were labeled "*Reactionary Decision-Making,*" "*Passive Decision-Making,*" and "*Power Risk Taking,*" (see Table 6). Factor loadings of .40 and greater were retained. These findings were confirmed with the examination of a Scree plot confirming a 10-factor solution. Examination of the Scree plot and a second varimax rotation revealed a reduction of one to three factors, all with variance greater than 1.00 (see Figure 3).

Computation of Decision-Making Factors. Answers to the following questions were added together in order to create a variable representing the first factor of *Reactionary Decision-Making*: 1. Do internal forces influence your decisions, 2. Do external forces influence your decisions, 3. Does the number of choices available influence your decisions, and 4. Do you ever second-guess or change your decisions? Regarding the second factor of *Passive Decision-Making*, in order to create a representative variable, the following questions were added: 1. Do you feel your socioeconomic status influences your decision-making process, and 2. Do you feel your faith or religious beliefs influence your decision-making? The following questions were added together to create a third factor represented by *Power Risk-Taking*: 1. Do you consider yourself a powerful individual when making decisions, and 2. Do you consider yourself a risk taker? Descriptive statistics for the three Decision-making Factors are detailed in Table 7.

Recoding of Decision-Making Factors into Comparison Groups

Three equal groups are reflecting distinct levels of the three factors of decision-making (*Power Risk Taking, Passive Decision-Making,* and *Reactionary Decision-Making)* were created

from the participant pool. Based upon the range of each factor 33.3%, and 66.6% were used as cut-off points for each group.

Recoding of *Passive Decision-Making*. For the factor *Passive Decision-Making,* three levels were created to reflect three separate levels of status for comparison. For this comparison recoded scores between 3 – 4.9 as *low* (n = 29, 28.7%), scores between 5 – 6.9 as *medium* (n = 29, 28.7%), and scores between 7 – 15 as *high* (n = 43, 42.6%) were used. Thirteen participants (11.4%) not responding to questions in this factor were not included in further analysis for this factor.

Recoding of *Power Risk Taking*. For the factor *Power Risk Taking*, three levels were created for comparison. For this comparison I recoded scores ranging from 2 – 6.9 as *low* (n = 31, 27.2%), 7 – 7.9 as *medium* (n = 29, 25.4%), 8 – 18 as *high* (n = 42, 36.8%). Twelve participants (10.5%) did not respond to this factor and were omitted from further analysis for this factor.

Recoding of *Reactionary Decision-Making*. Three levels were created to reflect three separate levels of *Reactionary Decision-Making* for comparison. For this comparison I recoded scores ranging from 4 – 9.9 as *low* (n = 26, 22.8%), 10 – 12.9 as *medium (*n = 39, 34.2%), and 13 – 19 as *high* (n = 34, 29.8%). Omitted from this factor were fifteen participants (13.2%) who recorded no responses for this item.

Table 5

Rotated Component Matrix for Decision-Making Style

		Component		
Question	Decision-Making	1	2	3
11	internal	.406		
	external	.635		
	number of choices	.585		
	second guess	.689		
	powerful			.814
	risk-taking			.734
12	distractions	.664		
	social status		.795	
	socioeconomic	.768		
	faith		.469	

Note. Rotation converged in six iterations.

Table 6

Variance Accounted for by the Decision-Making Components

	Initial Eigenvalues			Rotated Loadings		
Component	Total	Variance	Cumulative	Total	Variance	Cumulative
1	2.15	21.47	21.47	1.89	8.94	18.94
2	1.55	15.55	37.01	1.57	15.70	34.64
3	1.25	12.52	49.53	1.49	14.89	49.53

Note. *Extraction method: principal component analysis.*

Table 7

Descriptive Statistics for Decision-Making Style Factors for All Participants

Description	*n*	Min	Max	*M*	*SD*
Power and Risk Taking	102	2.00	10.00	7.13	1.70
Passive Decision-Making	101	3.00	15.00	6.34	2.68
Reactionary Decision-Making	99	4.00	19.00	11.40	2.98

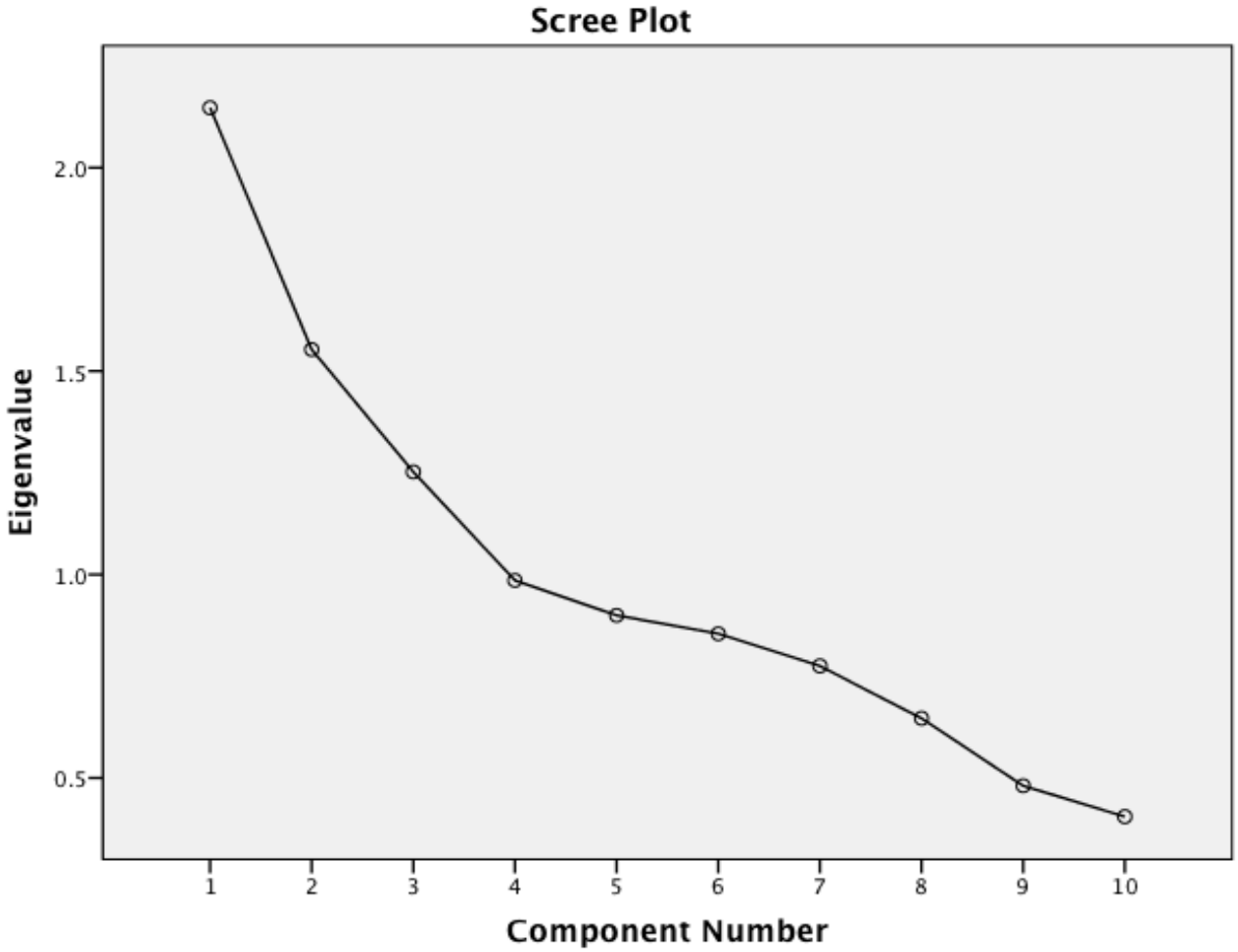

Figure 3. *Scree plot determining the final decision-making styles.*

Research Questions and Hypotheses

Research Question 1

What factors influence Georgia high school band directors' selection of repertoire for LGPE?

An exploratory factor analysis along with a varimax rotation was used to determine Eigen values of 79 items. Sixteen factors were found with a variance of 1.00 or greater. Further examination of the Scree plot yielded the following eight components representing the best possible fit for the data: *Composition Elements, Various Standards, Confidence selecting LGPE Repertoire, teaching Musicality, Teaching Fundamentals, Importance of Rehearsal Time, Importance of Double Reeds,* and *High and Low Brasses.* A factor loading of .50 was used to insure variables reflecting a purer measure of the factors (see Table 8).

Table 8

Variance Accounted for by Music Selection Analysis Components

	Initial Eigenvalues			Rotation Sums of Squared Loadings		
Factor	Total	Variance	Cumulative	Total	Variance	Cumulative
1	9.59	17.77	17.77	5.49	10.17	10.17
2	5.38	9.97	27.73	4.28	7.92	18.80
3	4.13	7.64	35.37	4.06	7.52	25.61
4	2.86	5.29	40.67	4.03	7.46	33.06
5	2.73	5.06	45.73	3.43	6.35	39.41
6	2.38	4.41	50.14	2.47	4.57	43.98
7	2.23	4.14	54.28	2.35	4.35	48.33
8	2.15	3.98	58.26	2.18	4.04	52.37
9	1.76	3.25	61.51	1.97	3.65	56.02
10	1.60	2.97	64.48	1.86	3.44	59.45
11	1.42	2.63	67.11	1.77	3.27	62.72
12	1.42	2.63	69.74	1.69	3.13	65.85
13	1.21	2.24	71.98	1.68	3.11	68.96
14	1.12	2.07	74.05	1.65	3.05	72.01
15	1.06	1.97	76.02	1.59	2.97	74.96
16	1.00	1.86	77.87	1.57	2.91	77.87

Note. Extraction method: principal component analysis.

Research Question 2

How important were the overall eight music factors to the participating Georgia band directors when selecting repertoire for LGPE?

Narrative of the Results

Mean responses, range, and additional descriptive information about the eight music factors may are found in Table 9. Participants considered *Composition Elements* such as tonality, harmonic structure, melodic structure, articulation styles, duration, time signature, key signature, structure form, and contrasting dynamics in varying levels of importance when selecting music for LGPE with the mean factor score of 42 being in proximity to the maximum obtained score of 63.

With data analysis showing a mean score 11 and a maximum score of 63, participating band directors believe the component *Various Standards* consisting of core curriculum, local standards, state standards, and national standards to be of very little importance in their decision-making.

Band directors felt the component *Confidence in Selecting LGPE Lit* to be very important. This component included musicality, technicality, high-level band suitability, low-level band suitability, and LGPE outcome and was supported through data analysis that showed a mean score of 48.59 and a maximum range of 55.

Data analysis for *Teaching Musicality*, which included reinforce tone, dynamic contrast, articulations, ensemble balance, melodic recognition, and contrasting music styles displayed a mean score of 38.65 with a maximum range of 42. These results showed *Teaching Musicality* to be of importance when selecting music for LGPE.

Participating band directors felt the component *Teaching Fundamentals* to be of some importance, with data analysis revealing a mean score of 26.71 and a maximum range of 35. This component included key signatures, time signatures, major scales, minor scales, and chromatic scale.

Data analysis for the component *Importance of Rehearsal Time,* which included rehearsal time and extra rehearsal time, shows a mean of 10.78 with a maximum range of 14. Participating band directors believe this component to be of some importance when selecting music for LGPE.

The data showed 65.5% of the band directors responding considered the strengths and weaknesses of their oboe sections, while 46.4% of the same participant pool considered the strengths and weaknesses of their bassoon section when selecting music for LGPE.

The data also revealed 74.8% of all participants who responded to *High and Low Brasses* considered the strengths and weaknesses of their tuba sections in their decision-making, while 86.5% of all participants considered the strengths and weaknesses of their trumpet sections (see Table 9).

Table 9

Descriptive Statistics for Most Important Components When Selecting Repertoire

#	Component Name	*n*	Min	Max	*M*	*SD*
1	Composition Elements	99	13	63	41.99	11.29
2	Various Standards	97	4	63	11.00	7.05
3	Confidence in Selecting LGPE Lit.	98	21	55	48.59	6.47
4	Teaching Musicality	94	24	42	38.65	4.26
5	Teaching Fundamentals	95	13	35	26.71	6.05
6	Importance of Rehearsal Time	97	2	14	10.78	2.70
7	Importance of Double Reeds	97	2	6	4.29	1.51
8	High and Low Brasses	96	2	6	3.94	1.01

Research Question 3

Does the amount of teaching experience (one to three years, four to seven years, and eight or more years of teaching experience) affect the criteria Georgia band directors used to select repertoire for Large Group Performance Evaluation?

Narrative of the Results

Data showed teaching experience influenced respondents' selection of music for LGPE with regards to *Teaching Fundamentals,* and *Brass Extremes (trumpets and tubas)*. Directors with eight or more years of experience placed a higher level of importance on selecting music to reinforce *teaching concepts*, such as tone, dynamics, articulations, ensemble balance, melodic recognition, and contrasting style, as opposed to directors with one to three years of teaching experience.

The data also revealed 74.8% of all participants considered the strengths and weaknesses of their tuba sections. Seventy-two percent of directors with eight or more years of teaching experience considered both strengths and weaknesses of their tuba sections when selecting repertoire, 66.7% of directors with four to seven years of teaching experience did so, while 100% of directors with one to three years of experience considered the strengths and weaknesses of their tubas. Eighty-seven percent of all participants considered the strengths and weaknesses of their trumpet sections, with 86.3% of directors with eight or more years of teaching experience considered both strengths and weaknesses when selecting repertoire, 91.7% of directors with four to seven years of teaching experience doing so, while 90.9% of directors with one to three years of experience considered the strengths and weaknesses of their trumpets.

Statistical Analysis

Confidence Selecting LGPE Repertoire. Analysis of variance showed a main effect of experience level, $F(2, 95) = 7.67$, $p = .001$, $\eta p^2 = .139$. Levene's test for equality of variance was statistically significant ($p = .025$); therefore, Dunnett's T3 *post hoc* test was used. Results were not statistically significant. Participants' responses to factor 3 *Confidence Selecting LGPE Repertoire* ranged from 21 to 55 ($M = 48.59$, $SD = 6.47$).

Teaching Musicality. Analysis of variance showed a main effect of experience level on factor 4 *Teaching Musicality*, $F(2, 91) = 4.45$, $p = .014$, $\eta p^2 = .089$. Levene's test for equality of variance was statistically significant ($p = .002$). All *post hoc* tests for this analysis used Dunnett's T3 and were not statistically significant. Participants' responses to factor 4 *Teaching Musicality* ranged from 24 to 42 ($M = 38.65$, $SD = 4.26$).

Teaching Fundamentals. Analysis of variance showed a main effect of experience level on factor 5 *Teaching Fundamentals*, $F(2, 92) = 8.45$, $p < .001$, $\eta p^2 = .155$. Levene's test for equality of variance was not statistically significant ($p = .106$). Therefore, all *post hoc* tests for this analysis used Tukey's HSD. A difference was found between the lowest and highest experience groups ($p = .001$). The lowest group had a mean of 21.10 (95% CI, 17.72, 24.46) and the highest group had a mean of 27.97 (95% CI, 26.66, 29.29). Participants' responses to factor 5 *Teaching Fundamentals* ranged from 13 to 35.

Low and High Brasses. Analysis of variance showed a main effect of experience level on factor 8 *Low and High Brasses*, $F(2, 93) = 3.40$, $p = .037$, $\eta p^2 = .068$. Levene's test for equality of variance was not statistically significant ($p = .556$). Therefore, all *post hoc* tests for this analysis used Tukey's HSD. A difference was found between the lowest and highest experience groups ($p = .027$). The lowest group had a mean of 3.36 (95% CI, 2.77, 3.96) and the

highest group had a mean of 4.08 (95% CI, 3.85, 4.31). Participants' responses to factor 8 *Low and High Brasses* ranged from 2 to 6.

Non-Significant Factors. When examining the effect of a teacher's experience level on the selection of repertoire for Large Group Performance Evaluation, these components related to *Composition Elements*, *Various Standards*, *Importance of Rehearsal Time*, and *Importance of Double Reeds,* responses from participants revealed no relationship to years of teaching experience ($p > .05$). See Table 10 for ANOVA results.

Table 10

Non-Significant Analysis of Variance Results for Research Question 3

Factor Name	*F*	*df*	*p*	η_p^2	*M*	*SD*	Range
Composition Element	0.55	(2, 96)	.58	.01	41.94	11.29	13-16
Various Standards	1.02	(2, 94)	.36	.02	11.00	7.05	4-28
Importance of Rehearsal Time	0.77	(2, 94)	.47	.02	4.29	2.70	2-14
Importance of Double Reeds	0.67	(2, 94)	.75	.01	4.29	1.51	2-6

Research Question 4

Does the different number of ensembles participating in LGPE (one ensemble, two ensembles, or three or more ensembles) affect high school band directors' repertoire selection criteria for the LGPE event?

Narrative of the Results

Data analysis showed an effect on the number of ensembles band directors' brought to LGPE with consideration to *Various Standards* and *Confidence Selecting LGPE Repertoire*. Directors who brought one ensemble to LGPE showed a higher level of consideration for standards, such as those involved in the core curriculum, along with local, state, and national standards when selecting repertoire than did those directors who brought three or more ensembles. However, consideration for all of the standards was low.

Band directors who brought three ensembles to the LGPE event were more confident in their ability to select repertoire for the event, based on musicality, technicality, ensemble suitability, and LGPE event outcome, than directors who brought two or one ensemble to the event. It is to be noted that all directors bringing ensembles to the event displayed a high confidence level in their abilities to choose repertoire based on the confidence comprising the *Confidence Selecting LGPE Repertoire* factor.

Statistical Analysis.

Various Standards. Analysis of variance showed a main effect of number of ensembles with regards to factor 2 *Various Standards*, $F(2, 94) = 3.42$, $p = .037$, $\eta p^2 = .068$. Levene's test for equality of variance was not statistically significant ($p = .523$). Therefore, all *post hoc* tests for this analysis used Tukey HSD. A difference was found between one ensemble and 3 or more ensembles ($p = .038$). The one ensemble group had a mean of 13.42 (95 % CI, 11.05, 15.80),

and the three - ensemble group had a mean of 8.92 (95% CI, 6.24, 11.60). The range was 4 to 28.

Confidence Selecting LGPE Repertoire. Analysis of variance showed a main effect of number of ensembles with regards to factor 3 Confidence in Selecting LGPE Lit, $F(2, 95) = 4.55$, $p = .013$, $\eta p^2 = .087$. Levene's test for equality of variance was statistically significant ($p = .040$). Therefore, all *post hoc* tests for this analysis used Dunnett's T3. The three-ensemble group displayed a significantly higher mean (51.69 - 95%CI, 49.26, 54.12) than both the one ensemble (46.97 - 95% CI, 44.78, 49.16; $p = .018$) and two-ensemble (47.88 - 95% CI, 45.92, 49.83; $p = .003$) groups. The range was 21 to 55. No difference was found between one ensemble and two ensembles ($p > .05$).

Non-Significant Factors. When examining the effect the number of ensembles has on the selection of repertoire for Large Group Performance Evaluation, these components related to *Composition Elements*, *Teaching Musicality*, *Teaching Fundamentals*, *Amount of Rehearsal Time*, *Importance of Double Reeds*, and *Low and High Brasses*. Responses from participants revealed no relationship with number of ensembles ($p > .05$). See Table 11 for ANOVA results.

Table 11

Non-Significant Analysis of Variance Results for Research Question 4

Factor Name	*F*	*df*	*p*	η_p^2	*M*	*SD*	Range
Composition Element	0.95	(2, 96)	.39	.02	41.94	11.29	13-63
Teaching Musicality	0.86	(2, 91)	.43	.02	38.65	4.26	24-42
Teaching Fundamentals	0.25	(2, 92)	.78	.005	26.71	6.05	13-35
Importance of Rehearsal Time	0.51	(2, 94)	.60	.01	10.78	2.70	2-14
Importance of Double Reeds	0.98	(2, 94)	.38	.02	4.29	1.51	2-6
High and Low Brasses	2.80	(2, 93)	.07	.06	3.94	1.01	2-6

Research Question 5

Is repertoire selection by a band director for LGPE affected by decision-making *in Power Risk Taking*?

Narrative of the Results

A factor analysis of research question 5 revealed no significance in any of the eight components.

Statistical Analysis.

Non-Significant Factors. The effect power and risk-taking had on the selection of repertoire for LGPE showed no relationship with number of ensembles and these component ($p > .05$): *Composition Elements, Various Standards, Confidence in Selecting LGPE Lit, Teaching Musicality, Teaching Fundamentals, Amount of Rehearsal Time, Importance of Double Reeds,* and *Brass Extremes (trumpets and tubas)* (see Table 12).

Table 12

Non-Significant Analysis of Variance Results for Research Question 5

Factor Name	*F*	*df*	*p*	η_p^2	*M*	*SD*	Range
Composition Elements	0.14	(2, 96)	.87	.003	41.94	11.29	13-63
Various Standards	0.53	(2, 94)	.59	.01	11.00	7.05	4-28
Confidence Selecting Rep.	2.74	(2, 97)	.07	.06	48.59	6.47	21-55
Teaching Musicality	0.28	(2, 93)	.76	.006	38.65	4.26	24-42
Teaching Fundamentals	2.90	(2, 94)	.06	.06	26.71	6.05	13-35
Importance of Rehearsal time	0.49	(2, 96)	.62	.01	10.78	2.70	2-14
Importance of Double Reeds	1.11	(2, 96)	.33	.02	4.29	1.51	2-6
High and Low Brasses	1.39	(2, 95)	.25	.03	3.94	1.01	2-6

Research Question 6

Did a *passive* decision-making style affect their repertoire selection?

Narrative of the Results

The data revealed significance in the component *Confidence Selecting LGPE Repertoire.* The low group of band directors was found to show a higher level of confidence in their repertoire selection than the high group. While this difference was significant, the mean for both groups of band directors reflected an overall higher level of confidence when selecting music for the event. The medium group displayed no significance in relationship with either the lower or higher group of band directors.

Statistical Analysis.

Confidence Selecting LGPE Repertoire: Analysis of variance showed a main effect of Passive Decision-Making with regards to Factor 3 *Confidence in Selecting LGPE Lit*, $F(2, 95) = 3.81$, $p = .026$, $\eta p^2 = .074$. Levene's test for equality of variance was statistically significant ($p = .003$). Therefore, all *post hoc* tests for this analysis used Donnett's T3. The low group displayed a higher mean (50.66 – 95% CI, 48.34, 52.97) than high groups (46.61 – 95% CI, 44.66, 48.56; $p = .024$). The range was 21 to 55. No difference was found between low to medium groups and medium to high groups ($p > .05$).

Non-Significant Factors. When examining the effect Passive Decision-Making had on the selection of repertoire for LGPE, these components related to *Composition Elements, Various Standards, Teaching Musicality, Teaching Fundamentals, Importance of Rehearsal Time, Importance of Double Reeds*, and *Low and High Brasses.* Responses from participants revealed no relationship with number of ensembles ($p > .05$) (see Table 13).

Table 13

Non-Significant Analysis of Variance Results for Research Question 6

Factor Name	*F*	*df*	*p*	η_p^2	*M*	*SD*	Range
Composition Elements	.86	(2, 98)	.43	.02	41.94	11.29	13-63
Various Standards	.67	(2, 96)	.52	.01	11.00	7.05	4-28
Teaching Musicality	.22	(2, 93)	.80	.005	38.65	4.26	24-42
Teaching Fundamentals	.82	(2, 94)	.45	.02	26.71	6.05	13-35
Importance of Rehearsal Time	2.31	(2, 96)	.11	.05	10.78	2.70	2-14
Importance of Double Reeds	.15	(2, 96)	.86	.003	4.29	1.51	2-6
High and Low Brasses	.44	(2, 95)	.64	.009	3.94	1.01	2-6

Research Question 7

Did a *reactionary* decision-making style affect their repertoire selection

Narrative of the Results

The data revealed Reactionary Decision-Making affected the low and high group in *Confidence Selecting LGPE Repertoire*. It was found the low group displayed a higher level of confidence in selecting their repertoire for the event than the high group. However, both groups reflected high levels of confidence, as displayed by their respective mean scores. There was no significance with regards to the medium group and either the low or high groups.

The participants' responses also resulted in significance between Reactionary Decision-Making and *Importance of Rehearsal Time* needed in the selection of their Large Group Performance Evaluation repertoire. This difference was found between the medium group and high group of band directors. According to the data, the difference was not overwhelming, and both groups saw rehearsal time as important to the music selection process. There was no significance found between the low group and either the middle or high groups of directors.

Statistical Analysis.

***Confidence in Selecting LGPE Lit*:** Analysis of variance showed a main effect of Reactionary Decision-Making with regards to *Confidence Selecting LGPE Lit,* $F(2, 93) = 3.314$, $p = .041$, $\eta p^2 = .067$. Levene's test for equality in variance was not statistically significant ($p = .288$). Therefore, all *post hoc* tests for this analysis used Tukey HSD. A difference was found between the low group and the high group ($p = .045$). The low group had a mean of 51.346 (95% CI, 48.87, 53.82) and the high group had a mean of 47.28 (45.05, 49.51). The range was 21 to 55.

Importance of Rehearsal Time: Analysis of variance showed a main effect of Reactionary Decision-Making with regards to *Importance of Rehearsal Time*, $F(2, 92) = 4.097$, $p = .020$, $\eta p^2 = .082$. Levene's test for equality in variance was statistically significant ($p = .014$). Therefore, all *post hoc* tests for this analysis used Dunnett's T3. A difference was found between the medium group and the high group ($p = .024$). The medium group had a mean of 10.25 (95% CI, 9.024, 11.112) and the high group had a mean of 11.758 (10.857, 12.658). The range was 2 to 14.

Non-Significant Factors. When examining the effect the decision-making process, (Reactionary Decision-Making) had on the selection of repertoire for LGPE, these components related to *Composition Elements, Various Standards, Teaching Musicality, Teaching Fundamentals, Importance of Double Reeds,* and *Low and High Brasses*. Responses from participants revealed no relationship with Reactionary Decision-Making in the decision-making process ($p > .05$) (see Table 14).

Table 14

Non-Significant Analysis of Variance Results for Research Question 7

Factor Name	*F*	*df*	*p*	η_p^2	*M*	*SD*	Range
Composition Elements	0.09	2, 96	.91	.002	41.61	11.45	13-63
Various Standards	0.27	2, 94	.76	.006	10.77	6.89	4-28
Teaching Musicality	0.20	2, 91	.82	.004	38.67	4.25	24-42
Teaching Fundamentals	2.45	2, 92	.09	.05	26.66	6.04	13-35
Importance of Double Reeds	0.12	2, 94	.89	.003	4.32	1.50	2-6
High and Low Brasses	0.45	2, 93	.64	.01	3.96	1.02	2-6

CHAPTER 5

DISCUSSION

This study investigated the musical criteria band directors used in the selection of repertoire for LGPE and how decision-making styles influenced those choices. Additionally, years of teaching experience and the number of participating ensembles were examined for their overall effect on repertoire selection.

Eight musical components were identified as factors influencing band directors selection of repertoire: *Composition Elements, Various Standards, Confidence Selecting LGPE Repertoire, Teaching Musicality, Teaching Fundamentals, Importance of Rehearsal Time, Importance of Double Reeds,* and *Importance of High and Low Brasses.* Though seven of these eight components were very important to band directors, the component *Various Standards* was considered less important when selecting repertoire.

It remains unclear as to why *Various Standards* did not appear to influence director's decisions as much as the other factors. According to Adderley (1999), music teachers generally do not tend to implement standards in their classroom planning. He argued that this circumstance likely is due to lack of exposure to them during their teacher training. Such could be the case with the present findings. Still, that band directors simply see the national standards as not relevant to the repertoire selection process remains a distinct possibility. Because the implementation of both national and state standards, in all areas of music education, remains an important goal for music educators, more research in this area is likely warranted

Band directors who reported eight or more years of experience were shown in this study to be more confident in their repertoire selection for LGPE than those with fewer than eight years of experience. These same band directors also considered the components *Teaching Musicality, Teaching Fundamentals,* and *High and Low Brasses* to be more important in selecting repertoire than their colleagues with less experience. Such results appear to be in contrast with prior research.

Sheldon (2012), for instance, concluded that beginning and experienced directors showed no difference in their ability to identify high quality repertoire. Findings from the present study, however, indicated that recognition of the importance of the components investigated likely was a result of years of experience. Such conclusions support the notion that experienced directors presumably draw confidence from past experiences through a process of reflecting upon previous successes and failures. Therefore, the final outcome of selecting quality repertoire may be the same regardless of experience, as suggested by Sheldon, but the means of making the decision, as suggested in this study, could vary with experience. Additional research is needed to determine how different processes and priorities can result in similar overall assessments of repertoire quality.

The number of ensembles a band director prepared for LGPE appeared to influence their *Confidence Selecting LGPE Repertoire* and importance of *Various Standards.* While preparing multiple groups for LGPE, band directors face various concerns. For example, a director taking three or more bands possesses the luxury of moving players from one band to another to accommodate instrumentation deficiencies. Obviously, directors with only one band cannot make the same adjustments. Moreover, the process of selecting music for multiple ensembles

requires directors to spend additional time studying scores and listening to recordings, which may foster a sense of confidence in their repertoire selections.

Importantly, however, directors who entered only one ensemble in a festival showed a higher importance for *Various Standards* than the directors who took three or more ensembles. Arguably, the selection of repertoire for one ensemble could allow for consideration of standards in addition to all other criteria. Still, though the present data show that more importance is placed on standards by directors preparing only one ensemble, it remains possible that directors of multiple ensembles consider meeting standards as well, but may see it as less important because of time considerations. This discrepancy in the amount of importance shown for *Various Standards* based on the number of ensembles a director is responsible for should be a subject for future research.

Results indicated that *power risk-taking* showed no relationship with the importance band directors placed on any of the eight musical components when selecting repertoire. Power risk-takers are known to gamble with their decisions to obtain personal rewards or to impress colleagues. Apparently, directors' power risk-taking styles did not affect their consideration of the eight musical components when selecting repertoire, perhaps suggesting these directors concentrated on selecting repertoire that best fit their ensembles.

Situations can arise which tempt a director to make risky decisions with repertoire selection. A director may feel the need to stretch students' abilities through the use of more difficult repertoire to fulfill unwritten expectations for performances at invitational competitions (e.g., *Bands of America*); state, national, and international conferences; or even concerts at highly prestigious venues (e.g. Carnegie Hall). Anecdotally, the selection of repertoire that is too difficult is a common occurrence at these events. However, when taking these risks, it seems

directors with high, medium, and low power risk-taking styles still considered the importance of the eight musical factors when selecting repertoire. Additional research is needed to determine what leads a director to compromise these factors when experiencing external influences.

Band directors who scored themselves as high passive decision makers can be described as those who are influenced by outside sources. These directors depend on an authoritative external resource to select repertoire for their band. In-service band directors will recognize such persons as those who ask, "What do you think I should play for festival?"

Results indicated that band directors who scored themselves as low passive decision makers displayed high scores for *Confidence Selecting LGPE Repertoire* when compared with those who scored themselves as high passive decision makers. Band directors who are low passive decision-makers may utilize resources, professional colleagues, and core repertoire lists, similar to their high passive decision-making colleagues, but are more confident in their own ability to decide what repertoire is best for their ensembles. How much credence directors give to others when making decisions likely remains an area for additional research, especially considering the emergence of online resources, such as chat rooms and forums, especially those frequented by band directors. .

Results indicated that band directors' reactionary decision-making style was related to both their *Confidence Selecting LGPE Repertoire* and how much they considered the *Importance of Rehearsal Time* when selecting repertoire. Band directors who scored high on questions related to reactionary decision-making were less confident in their repertoire selection than those in the high group. Arguably, a band director can make a reactionary decision about a piece of music without engaging in an analytical thought process. For example, a band director who is a

reactionary decision-maker may be easily influenced by an emotional reaction to hearing a selection performed well

Data also revealed a relationship with the component *Importance of Rehearsal Time* and *reactionary decision-making.* Band directors who scored themselves as high in the *reactionary decision-making* style indicated more importance for this component than those directors from the medium group. Directors who select repertoire using this decision-making style may continuously feel they need additional rehearsal time to perform music not appropriate for their ensembles. It seems reasonable to suggest that these directors may be expressing regret over their music selections and place the blame on inadequate rehearsal time. Obviously, if selected music is too difficult for the ensemble, the remaining rehearsal time may be insufficient to prepare for a successful LGPE, perhaps resulting in a poor performance. On the other hand, if the selection is too easy for the ensemble there may not be ample rehearsal time available to change pieces for one more suitable.

Limitations Of This Study

Of the 333 email invitations to participate in the survey, 16 emails returned as unusable Of the remaining 317 band directors who received invitations only 123 band directors responded, a 38.8% response rate. This response percentage is small and should be considered when reviewing this study.

Implications For Repertoire Selection

The results of this study suggest band directors should identify and understand how their decision-making style may influence their repertoire selection. If such self-awareness is taken into consideration, perhaps the negative outcomes many bands experience at LGPE can be

minimized and more students and directors can experience the positive rewards realized by playing repertoire that is musical, playable, and appropriate.

Conclusion and Recommendations For Future Research

Selecting appropriate repertoire directly affects the preparation and the performance at Georgia's LGPE and likely all high stakes adjudicated performances. It appears musical and non-musical criteria, combined with a band directors' decision-making style, influences repertoire selection. Decision-making styles and their influence on repertoire selection have not been considered in prior research, therefore, it seems like factors within the directors themselves such as personality traits of a band director need to be considered as the profession trains and mentors future and in-service band directors in the skill of selecting repertoire for festivals such as the Georgia Music Educators Association Large Group Music Performance Evaluation.

Due to the relatively small sample analyzed in this study, further research may perhaps examine a larger sample of directors from Georgia or even other states. Future studies investigating decision-making styles with regard to gender are also needed. Simply put, men and women may generally utilize different decision-making styles (Keinan & Bereby-Meyer, 2012) and consider different professional factors (Ariely, 2008; Sela & Berger, 2012), which may transfer to repertoire selection.

The influence of participants' age and years of teaching experience on changing decision-making styles also warrants additional research. As the impact of a person's personal life evolves over time (e.g., marriage, children) a person's decision making style may change with time.

Finally, the reasons for a lack of importance placed on state and national standards when selecting music is worthy of additional research. Standards are in place to create uniform goals

for music teachers to strive toward as music educators continue to define the role of music in education. Such purposeful attention to standards, both state and national, in music education generally and in music repertoire selection specifically, can serve to improve the music education experience for countless future music students.

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APPENDIX A

Survey Instrument

What Criteria Determine Your Choice Of Music For Large Group Performance Ev...

Dear Colleague and Friend:

I am Steve Tyndall,and I am now pursuing a Doctorate degree in Music Education at the University of Alabama. I am conducting a research study to determine the criteria you use in the selection of literature for the Georgia Large Group Performance Evaluation.

TOPIC

I am requesting your participation, which will involve completing a brief 15 minute survey. These survey questions focus on the criteria you may deem important in the selection of your pieces. This study has been reviewed and approved by the University of Alabama Institutional Review Board (IRB) for the Protection of Human Subjects.

RISKS

There are no known risks to participate in this study. The benefits in participating in this research project include a more defined understanding for the profession as to what constitutes quality literature. Additionally, this survey will help define specific selection criteria band directors deem essential when programming for their Large Group Performance Evaluation. There is no compensation for participating and your participation in this survey is voluntary.

ANONYMITY

This study is anonymous. The results of this study may be published, but your name and school affiliation will not be known. Records will be kept private and confidential to the extent permitted by law. The completed surveys will be stored securely and only the researcher will have access to the records.

QUESTIONS

If you have any questions, please email me at sstyndall@crimson.ua.edu. You may also contact my faculty advisor, Dr. Carl Hancock, at (205) 348-6335. If you have questions, concerns, or complaints about your rights as a participant in this research study, you may contact Ms. Tanta Myles, the Research Compliance Officer at the University of Alabama, at 205-348-8461 or toll-free at 1-877-820-3066.

You may also ask questions, make suggestions, or file complaints and concerns through the IRB Outreach website at http://osp.ua.edu/site/PRCO_Welcome.html or email participantoutreach@bama.ua.edu. After you participate, you are encouraged to complete the survey for research participants that is online at the outreach website or you may ask the investigator for a copy of it and mail it to the UA Office for Research Compliance, Box 870127, 358 Rose Administration Building, Tuscaloosa, AL 35487-0127

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Selecting the "next" button at the bottom of this page will be considered your consent to participate.

Thank You.

Sincerely,

Steve Tyndall

EdD Candidate

University of Alabama

Your Consent

1. Please select the appropriate response

- ○ YES - I give my consent for the use of this completed survey
- ○ NO - I do not give my consent for use of this survey

Teaching Experience

Please tell me a little about you and your career

2. Please indicate the response that best describes you.

- 1 - 3 years of teaching experience
- 4 - 7 years of teaching experience
- 8 or more years of teaching experience

Demographics

3. Please indicate your level of education completed.

- ○ Bachelor's Degree
- ○ Master's Degree
- ○ Specialist's Degree
- ○ Doctorate Degree

Other (please specify)

2014 Large Group Performance Evaluation

4. How many ensembles were you personally responsible for in the selection of literature for the 2014 Large Group Performance Evaluation event.

- ONE ensemble
- TWO ensembles
- THREE OR MORE ensembles

Other (please specify)

5. Please indicate the classification level you entered your LOWEST ABILITY LEVEL ensemble for the 2014 Large Group Performance Evaluation event, according to G.M.E.A. requirements.

- ○ Classification E
- ○ Classification I
- ○ Classification II
- ○ Classification III
- ○ Classification IV
- ○ Classification V
- ○ Classification VI
- ○ NOT APPLICABLE

2014 Large Group Performance Evaluation

6. Please list the music selections performed by your LOWEST ABILITY LEVEL ensemble's Spring 2014 Large Group performance Evaluation.

Selection #1

Selection #2

Selection #3

2014 Large Group Performance Evaluation

7. What OVERALL PERFORMANCE RATING did your LOWEST ABILITY LEVEL ensemble receive at the Spring 2014 Large Group Performance Evaluation?

- ○ Classification V - Poor
- ○ Classification IV - Fair
- ○ Classification III - Good
- ○ Classification II - Excellent
- ○ Classification I - Superior
- ○ NOT APPLICABLE

2014 Large Group Performance Evaluation

8. Please select the classification level of your HIGHEST ABILITY LEVEL ensemble you entered in the Spring 2014 Large Group Performance Evaluation.

- ○ 1) Classification E
- ○ 2) Classification I
- ○ 3) Classification II
- ○ 4) Classification III
- ○ 5) Classification IV
- ○ 6) Classification V
- ○ 7) Classification VI

2014 Large Group Performance Evaluation

Please list the music selections performed by your HIGHEST ABILITY LEVEL ensemble at the 2014 Large Group Performance Evaluation.

9. Selection title

Selection #1

Selection #2

Selection #3

10. What OVERALL PERFORMANCE RATING did your HIGHEST ABILITY LEVEL ensemble receive at the Spring 2014 Large Group Performance Evaluation?

- ○ Classification V - Poor
- ○ Classification IV - Fair
- ○ Classification III - Good
- ○ Classification II - Excellent
- ○ Classification I - Superior

Selection Criteria - General Decision-Making

PLEASE READ THE FOLLOWING DESCRIPTION CAREFULLY!

All decisions are influenced by external forces (forces beyond our control), or internal forces (those we create ourselves). Please tell me a little about what forces influence your decision making.

11. Please answer the following questions concerning your decision making.

	Not at all	A little	Somewhat	A lot	All of the time
Do internal forces influence your decisions?	○	○	○	○	○
Do external forces influence your decisions?	○	○	○	○	○
Does the number of choices available influence your decisions.	○	○	○	○	○
Do you ever second-guess or change your decisions?	○	○	○	○	○
Do you consider yourself a powerful individual when making decisions?	○	○	○	○	○
Do you consider yourself a risk-taker?	○	○	○	○	○

Selection Criteria - General Decision-Making (cont.)

PLEASE READ THE FOLLOWING DESCRIPTION CAREFULLY!

All decisions are influenced by external forces (forces beyond our control), or internal forces (those we create ourselves). Please tell me a little about what forces influence your decision making.

12. Please answer the following questions concerning your decision-making.

	Not at all	A little	Somewhat	A lot	All of the time
Do you feel your subconsciousness plays an important role in your decision-making process?	○	○	○	○	○
Is your decision-making process hindered by external distractions?	○	○	○	○	○
Do you feel your social status, either personal or professional, influences the decisions you make?	○	○	○	○	○
Do you feel your socioeconomic status influences your decision-making process?	○	○	○	○	○
Does your faith or religious beliefs influence your decision-making?	○	○	○	○	○

Self-Efficacy

13. How CONFIDENT are you in your ability to SELECT music with regards to:

	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
Musicality	○	○	○	○	○	○	○	○	○	○	○
Technicality	○	○	○	○	○	○	○	○	○	○	○
Suitability for your HIGHEST ABILITY LEVEL ENSEMBLE	○	○	○	○	○	○	○	○	○	○	○
Suitability for your LOWEST ABILITY LEVEL ENSEMBLE	○	○	○	○	○	○	○	○	○	○	○
Large Group Performance Evaluation	○	○	○	○	○	○	○	○	○	○	○

Music selection criteria

14. How much consideration did you give to the following technical requirements in the selection of music for your band's Spring 2014 Large Group Performance Evaluation?

	Little Consideration 1	2	3	General Consideration 4	5	6	Strong Consideration 7
Key Signature	○	○	○	○	○	○	○
Time Signature	○	○	○	○	○	○	○
Duration	○	○	○	○	○	○	○
Rhythmic Difficulty	○	○	○	○	○	○	○
Range Required	○	○	○	○	○	○	○

Music selection criteria

15. How much consideration did you give to the musical content In the selection of music for your band's Spring 2014 Large Group Performance Evaluation?

	Little Consideration 1	2	3	General Consideration 4	5	6	Strong Consideration 7
Structure and Form	○	○	○	○	○	○	○
Contrasting Dynamics	○	○	○	○	○	○	○
Contrasting Styles	○	○	○	○	○	○	○
Articulation Styles	○	○	○	○	○	○	○
Melodic Structure	○	○	○	○	○	○	○
Harmonic Structure	○	○	○	○	○	○	○
Tonalities	○	○	○	○	○	○	○

Music selection criteria

16. What role did the instrumentation of your ensemble play in the selection of your music for the Spring 2014 Large Group Performance Evaluation? Please indicate how the weaknesses and strengths of each section were or were not considered.

	Weakness of Section Considered	Strength of Section Considered	Was Not a Concern
Flutes	○	○	○
Clarinets	○	○	○
Oboes	○	○	○
Bassoons	○	○	○
Saxophone Family	○	○	○
Low Clarinets	○	○	○
Trumpets	○	○	○
French Horn	○	○	○
Trombones	○	○	○
Euphoniums	○	○	○
Tubas	○	○	○
Percussion	○	○	○

Music selection criteria

17. Please rate the following areas of consideration when choosing your Spring 2014 Large Group Performance Evaluation selections.

	Little Consideration 1	2	3	General Consideration 4	5	6	Strong Consideration 7
Available Rehearsal Time	○	○	○	○	○	○	○
Instrumentation	○	○	○	○	○	○	○
Suitability of Music	○	○	○	○	○	○	○
Extra Rehearsal Time	○	○	○	○	○	○	○
Large Group Performance Evaluation Event Date	○	○	○	○	○	○	○
G.M.E.A. Requirements for Event	○	○	○	○	○	○	○
Familiarity With Music	○	○	○	○	○	○	○
Adjudicator Comments from Previous Events	○	○	○	○	○	○	○
Core Curriculum List	○	○	○	○	○	○	○
Local Standards	○	○	○	○	○	○	○
State Standards	○	○	○	○	○	○	○
National Standards	○	○	○	○	○	○	○

Music selection resources and guides

18. Please choose (from the list below) the different resources that you may use in helping you select your music.

- ☐ Publisher Demo Recordings
- ☐ Other Recordings
- ☐ Internet
- ☐ National Approved Music Lists
- ☐ G.M.E.A. Music Lists
- ☐ State Conferences/Performances
- ☐ National Conferences/Performances
- ☐ The Midwest Clinic
- ☐ Teaching Music Through Performance series
- ☐ Recommendations of Colleagues and Mentors
- ☐ Professional Relationship with Composer or Arranger
- ☐ Past Performances
- ☐ Best Music for Band
- ☐ Blueprint for Band
- ☐ Wind Ensemble/Band Repertoire
- ☐ Program Notes for Band

Other (please specify)

Teaching concepts in selected music

19. To what extent do your music selections for your Spring 2014 Large Group Performance Evaluation reinforce the following musical concepts:

	Little Reinforcement 1	2	3	Average Reinforcement 4	5	6	Strong Reinforcement 7
Characteristic Tone	○	○	○	○	○	○	○
Intonation Concepts	○	○	○	○	○	○	○
Key Signatures	○	○	○	○	○	○	○
Time Signatures	○	○	○	○	○	○	○
Dynamic Contrasts	○	○	○	○	○	○	○
Articulations	○	○	○	○	○	○	○
Major Scales	○	○	○	○	○	○	○
Minor Scales	○	○	○	○	○	○	○
Chromatic Scale	○	○	○	○	○	○	○
Ensemble Balance	○	○	○	○	○	○	○
Melodic Recognition	○	○	○	○	○	○	○
Contrasting Musical Styles	○	○	○	○	○	○	○

Teaching concepts in selected music

20. Do you incorporate PAST teaching strategies into your literature selection decisions?

- Not At All
- Rarely
- Sometimes
- Most Of The Time
- Always

Teaching concepts in selected music

21. Do you incorporate NEW teaching strategies into your literature selection decisions?

- Not At All
- Rarely
- Sometimes
- Most Of The Time
- Always

Thank You!!!

Thank you for responding to this survey. It is my hope that the data gathered from this instrument will result in supplying clearer insights into the criteria that we, as music educators, may use in choosing quality literature for our Performance Assessments.

Steve Tyndall

APPENDIX B

Institutional Review Board Approval

January 27, 2014

Office for Research

Institutional Review Board for the Protection of Human Subjects

THE UNIVERSITY OF ALABAMA RESEARCH

Steve Tyndall
School of Music
College of Arts & Sciences
The University of Alabama

Re: IRB # EX-13-CM-013-R1 "The Influence of State Requirements and Other Criteria in the Selection of Large Group Performance Evaluation Music by Middle School and High School Band Directors in Georgia and Alabama"

Dear Mr. Tyndall:

The University of Alabama Institutional Review Board has granted approval for your renewal application. Please be advised that your protocol will expire one year from the date of approval, January 27, 2014.

Your protocol has been given exempt approval according to 45 CFR part 46.101(b) (2) as outlined below:

(2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
(i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and
(ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Should you need to submit any further correspondence regarding this proposal, please include the assigned IRB application number. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. Please use reproductions of the IRB approved consent form to obtain consent from your participants.

Good luck with your research.

Sincerely,

Carpantato T. Myles, MSM, CIM, CIP
Director of Research Compliance & Research Compliance Officer
Office of Research Compliance
The University of Alabama

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