HIGH SCHOOL BAND STUDENTS' MOTIVATION PROFILES AND PERCEPTIONS OF A COMPETITIVE HONOR BAND AUDITION

by

CHRISTOPHER M. CARR

(Under the Direction of Alison Farley)

ABSTRACT

This study examined the intrinsic motivation profiles of high school band students as described by the Intrinsic Motivation Inventory developed by Self-Determination Theorists, Deci and Ryan. Stated reasons why students opt to participate (or not) in the GMEA District Honor Band audition process were collected to investigate relationships between intrinsic motivation profiles and the student's desire to participate in district honor band auditions. A total of 345 high school band students in the state of Georgia participated in the study. Results suggested students who audition for district honor band reported higher levels of intrinsic motivation in band than students who choose not to audition. Understanding student motivation profiles may help teachers provide environments that promote more effective motivation regulations that could lead to improved student achievement.

INDEX WORDS: Motivation; Self-Determination Theory; basic psychological needs; Intrinsic Motivation Inventory; high school band; student competition

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A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF EDUCATION

ATHENS, GEORGIA

2023

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May 2023

DEDICATION

This dissertation is dedicated to my family. I am so grateful for the love of my wife, Lindsay, and the extra responsibilities that she accepted to keep our family functioning during this process. Without your support this would not have been possible. I am incredibly proud of our children: Cadence, Colin, and Charlotte. You all are growing so quickly and soon will be making lives of your own. I hope that this dissertation can be a demonstration that hard things are possible through persistence. With grit and determination, you are capable of whatever you decide to pursue.

ACKNOWLEDGMENTS

I would like to express gratitude to my dissertation advisor Dr. Alison Farley for support throughout this process. I am also grateful to the members of my dissertation committee, Dr. Rebeca L. Atkins, and Dr. Brian Wesolowski, for their insightful feedback, constructive criticism, and willingness to devote their time and effort to reviewing my work. Additionally, I am extremely thankful for Dr. Sally Zepeda who did not serve on my committee but provided enormous support and encouragement throughout this process. Her class was the catalyst that I needed to get this project finished and I greatly appreciate her mentorship.

I would like to extend my sincere appreciation to my colleagues and classmates, who provided me with a stimulating academic environment and offered their support, encouragement, and feedback throughout my graduate studies.

I am deeply indebted to my family, who have always been there for me, providing me with unconditional love, support, and motivation. Their unwavering belief in me and my dreams has been a constant source of inspiration and strength.

Finally, I would like to thank my colleagues who chose to share this survey with their students and the students who generously gave their time and contributed to this study through their participation. Their willingness to share their experiences and insights has been crucial to the success of this research.

Thank you all for being part of this journey and for making it a truly rewarding and memorable experience.

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CHAPTER 1

INTRODUCTION

On an annual basis, band directors have encouraged students to participate in auditions for consideration into honor ensembles (Elliott, 1995; Shaw, 2015; Silveira, 2013). Honor ensembles were created to "motivate and recognize talented student musicians and provide experiences not possible in a typical school setting" (Hash, 2009, p. 50). Students who embark on this process generally are high achievers in the classroom. Encouraging students to participate in the audition process may motivate them to be more engaged in band classes possibly leading to honor group acceptance on a regional or state-wide level. Because of this assumption, many Georgia music educators continue to encourage students to audition for competitive honor ensembles to help them achieve their musical potential.

Participation in the Georgia Music Educators Association (GMEA) All-State Band audition is an extra-curricular process requiring more commitment from students than those who choose not to audition. These extra commitments include financial, effort, and time commitments (Cole, 1986; DeCarbo, Fiese, & Boyle, 1990; Hahn 2009; Silveria, 2013). Also, prohibitive factors such as associated costs, the requirement to decide early in the preparation process, and increased time outside of the band class may deter students from participating in honor band auditions.

As a high school band director, one of my roles is to encourage students to engage in extra-curricular opportunities. If student success is related to participation in these

honor groups, encouragement may be critical to apprehensive students due to the competitive nature of the audition process. Some students are generally enthusiastic and pursue my guidance to assist them through the process, however other students require more intervention to meet the same goals.

Background of the Study

Legutki (2010) investigated band students' motivation profiles using Self-Determination Theory as a theoretical framework. According to Self-Determination Theory, environments that promote basic psychological needs: autonomy, competence, and relatedness, may foster one's initiative and choice to participate, which is referred to as volition within the theory (Ryan & Deci, 2000a). Legutki (2010) used existing self-determination measures (the Basic Psychological Needs Scale, the Intrinsic Motivation Inventory, the Learning Self-Regulation Questionnaire, and the Learning Climate Questionnaire) to collect data on psychological needs satisfaction, intrinsic motivation, and self-regulation from high school band students. Key findings included students who reported higher levels of autonomous regulation and attitudes regarding future engagement were more likely to engage in opportunities such as honor band auditions and solo and ensemble.

Only a few studies have explored honor band auditions. Cole (1986) collected questionnaires from the Georgia Music Educators Association (GMEA) All-State Band and Orchestra and found a majority of All-State Band members took private lessons, performed challenging music during band class, and mostly lived in the metro-Atlanta area. A similar study by DeCarbo, Fiese, and Boyle (1990) surveying participants in the Florida Music Educators Association All-State Band, Orchestra, and Jazz Ensemble

reported similar findings concerning private study and where the participants lived. Out of 67 counties in Florida, 10 counties represented 63% of the participants, and 12 counties had no representation. Silveria (2013) administered questionnaires to a convenience sample of student honor ensemble participants from New York, Rhode Island, and Florida. Results suggested, "music educators should emphasize musical challenges and certain socializing aspects (meeting/making friends) as students decide whether or not to audition for these groups" (Silveira, 2013, p. 28). Hickok (2009) sampled students participating in band or choir from select schools from 3 southeastern states and used all-state participation as an indicator of that student's musical achievement. Students who had all-state experience prevalently attributed their success to effort (Hickok, 2009).

Motivation may be one construct affecting audition preparation. Valenzuela et al. (2018) studied practice habits by conservatory music students to explore motivation in terms of Self Determination Theory. Valenzuela et al. attributed student participation in challenging activities as a way to fulfill basic psychological needs. Additionally, an article by Klaus (2012) proposed participating in honor bands may increase motivation because of the "clear purpose" (p.41) associated with auditions. Pursuing honor ensembles may create an environment that satisfies autonomy, competence, and relatedness.

Problem Statement and Research Questions

Whereas the previous studies (Cole, 1986; DeCarbo, Fiese, & Boyle, 1990; Hickok, 2009; Silveira, 2013) examined the populations and responses from students who have successfully auditioned for and were participating in an honor ensemble, this study

aims to include perspectives of students who chose not to participate in district honor band. Additionally, this study included perspectives from students who auditioned but did not qualify for participation, another perspective that has not yet been represented in the literature. By examining student experiences from this unrepresented population and comparing data collected with the Intrinsic Motivation Inventory (Deci & Ryan, 2000) teachers may better understand the reasons why some students participate, and others choose not to participate in district honor band each year.

This study explored student perceptions of their experiences in high school band and stated reasons why students choose or choose not to audition for the GMEA district honor band. The following research questions guided the collection and analysis of data:

1. What are students' reasons for participating or not participating in district honor band?
2. Based on the IMI, what are the motivation profiles of Georgia high school band students according to Self-Determination Theory?
3. What are the intrinsic motivation subscale differences between students who choose to audition for district honor band and students who choose not to audition for district honor band?

Significance of the Study

The purpose of this study was to investigate high school band students' intrinsic motivations and explore students' reasons for participating, or not, in the Georgia Music Educators Association's district honor band auditions. The results may help band directors' understandings of potential barriers preventing student participation in extra-curricular honor band participation and the motivations behind student participation.

Overview of Methodology

The study was descriptive by collecting stated reasons students participate or not in district honor band auditions. Additionally, the study compared the intrinsic motivation profiles of the population between groups of students who choose to audition and those who do not. Participants were selected from Georgia high school students participating in high school band classes who have the option to audition for a GMEA district honor band. Neither the participation in the study nor participation in the audition were linked to any consequences, such as a grade in the class, and participants are free to stop participation at any time for any reason. The researcher emailed Georgia high school band directors to ask for their assistance in recruiting participants for the study.

Participants completed a demographic questionnaire to collect age, gender, instrument, grade, past and present district honor band participation information, private current private lesson participation, general locality, estimated school size, and answer an open-ended response as to why or why not the participant has or has not participated in district honor band auditions. Participants completed a modified Intrinsic Motivation Inventory (IMI) adapted for band. The IMI is a post experiential questionnaire developed by Ryan & Deci (2000b) to measure participant's experience in terms of interest/enjoyment, perceived competence, effort/importance, pressure/tension, value/usefulness, and relatedness. The IMI was adapted to reflect questions concerning participation in high school band, and adjusted to a 4-point Likert scale.

Delimitations

The study was limited to current Georgia high school band students who had the option to audition for the GMEA district honor band. In addition to collecting stated

reasons students participate or not participate in the GMEA district honor band, the study compared intrinsic motivation subscales between students who chose to participate and students who chose not to participate in the honor band auditions. The scale used to measure intrinsic motivation was the Intrinsic Motivation Inventory designed to measure participant's subjective experiences related to a specific activity. In this case the activity was band class for all participants.

Limitations

The study was limited by the students' willingness to provide honest feedback to the interview questions and was vulnerable to response bias. Respondents were reassured of the anonymity provided by completing a questionnaire as a strategy to reduce social desirability bias (Adams & Lawrence, 2015).

CHAPTER 2

REVIEW OF LITERATURE

Studying student motivation and the factors affecting motivation may allow teachers to control for factors that are shown to have adverse effects on student motivation and incorporate situations to increase student motivation. There are many motivational theories that may provide insight into why some students exhibit higher levels of motivation while others a lower level of motivation when experiencing similar circumstances. In music education, competition continues to be a highly debated, yet often used motivational strategy. The aim of this study will be to examine the intrinsic motivation profiles of high school band students as measured by the Intrinsic Motivation Inventory, collect stated reasons why or why not students opt to participate in the GMEA District Honor Band audition process, and investigate any correlations between intrinsic motivation profiles and the student's desire to participate in district honor band auditions.

Music Enrollment

Previous research regarding academic achievement suggests that higher achieving students tend enroll and persist in instrumental music electives more than lower achieving students (Elpus, 2013; Kinney, 2008, 2010, 2019). Kinney (2019) documented math scores, socioeconomic status (SES), transience (school and district wide), ethnicity, and sex (gender) as having significant effects on students' decision to enroll in 6th grade band. Kinney also noted reading achievement may predict if a student will continue in band in the 8th and 10th grades (chosen because of higher attrition rates during these years).

Past research of urban school settings revealed the following variables may affect music enrollment: cultural relevance of the music program to the student (Albert, 2006; Doyle, 2014), parental involvement (Costa-Giomi & Chappell, 2007), family structure (Kinney, 2010), and ethnicity (Chenault, 1994). Additionally, Kinney (2010) documented student transience as affecting instrumental performance ensemble enrollment more than choral or general music enrollment. Student achievement however has been associated by many researchers as an indicator of initial enrollment and persistence in instrumental music (Catterall, 1997; Chapleau, & Iwanaga, 1999; Elpus, 2013; Gouzouasis, Guhn, & Kishor, 2007; Kinney, 2010; Miksza, 2007, 2010).

Student Achievement

Teachers may strategically create learning situations to encourage students' participation and increase student retention of skills and content (Asmus, 1994). Hattie (1999) stated teacher to student feedback regarding progress towards clear, specific, and challenging goals was the most effective intervention to enhance student achievement. Researchers estimate teachers may improve student achievement by 12% to 27% by controlling the learning environment (Asmus, 1994; Caimi, 1998; Hattie, 1999; Krueger, 1984; Walker, 1979). A recent study by Guhn, Emerson, and Gouzouasis (2020) linked music participation to higher academic achievement and suggested that multiyear music participation may positively influence high school students' academic achievement.

Student engagement, or a student's active involvement in a learning activity, leads to increased student achievement (Christenson, Reschly, & Wylie, 2012; Jang, Kim, & Reeve, 2012; Skinner, Kindermann, Connell, & Welborn, 2009). According to Christenson et al. (2012), student engagement is affected through behaviors, emotions,

and cognition. Students may engage behaviorally through attention, effort, persistence, and focus. Emotional engagement may be defined as interest or anxiety and cognitive engagement refers to the level of strategic use of learning methods. A student who engages in elaborating on the information is more cognitively engaged than a student who is satisfied with only memorizing the information. Reeve (2013) argued *agentic engagement* as a fourth dimension to study student engagement. Agentic engagement requires agency or action. Through agentic engagement students might provide feedback to the teacher, express preferences, offer suggestions, and ask questions. Each form of student engagement may influence student achievement.

Students who elect to participate in competitive honor band auditions may demonstrate greater engagement in band class creating a potential for greater achievement in band class. Students participating in a competitive audition could experience all four engagement profiles described by Christenson, et al (2012) as demonstrated by Table 2.1.

Table 2.1

Possible examples of engagement exhibited by students auditioning for district honor band

Type of Engagement	Manifestation of Engagement
Behavioral	Extra practice time to prepare for the audition. Memorization of scales
Emotional	Anxiety of: • preparing a performance • warming up in front of your competitors • Success of performing a prepared audition
Cognitive	Employing practice strategies while learning the audition material Sight-reading performance
Agentic	Performing for adjudication Interpretation of the audition etude

Past music achievement research investigated musical aptitude, intelligence, and academic achievement test scores as indicators of success in beginning instrumental music (Gordon, 1968; Guhn, Emerson, & Gouzouasis, 2020; Hill, 1987; Hufstader, 1974; Klindedinst, 1991; Kuhlman, 2005; Manor, 1950; McCarthy, 1980; Mitchum, 1969; Young, 1971). McCarthy (1980) and Mitchum (1969) examined the effects of socioeconomic status, and each concluded that socioeconomic status significantly affected academic achievement and continued participation in music classes. Another area concerning musical achievement investigated how student physical attributes (e.g., lip shape, finger length, hand size, etc.) may affect student achievement (House, 1965; Otto, 1971; Pizer, 1978; Radocy & Boyle, 1979). Yet, other studies concluded conversely, there was an insignificant relationship between student physical characteristics and student achievement (Kovacs, 1985; Lamp & Kets, 1935).

Varying achievement levels in schools may be attributed to variance in motivation (Asmus, 1994). There are many documented factors that may affect student achievement, but according to Legette (2003, p. 44) "an inequality of student motivation" may be the source for achievement differences among students.

Student Motivation

Motivation refers to the reason to act or the drive to do something. Motivation may change depending on the context. Studying motivation helps understand where motivation comes from, why it changes, and what interventions affect it positively or negatively. There are numerous motivational theories on student motivation. This section of the literature review discusses Attribution Theory, Goal Orientation Theory, Expectancy-Value, Self-Determination Theory, and a model of Achievement Motivation.

Attribution Theory

According to Attribution Theory, students' beliefs about the causes of success or failure influence motivation and achievement. Weiner (1972) determined humans consider either ability, effort, task difficulty, or luck as the reasons for success or failure. Because ability and effort originate from within, they are considered internal attributions. Task difficulty and luck, originating elsewhere, are referred to as external attributions. Additionally, attributions may be referred to as stable attributions (i.e., fixed or unchangeable) or unstable attributions (i.e., alterable through effort) (Legette, 1998). Following the research of Weiner (1972), many educational researchers have studied student motivation and achievement through the framework of Attribution Theory by collecting student attributions about their own failures and successes.

Medway and Lowe (1980) studied the tutor/tutee relationship and the effect that each role's attributions of success or failure may have on student achievement. According to the participants, effort from the student was thought to be the primary cause and effort from the teacher was a secondary cause of tutoring achievement. Further, the study documented students attributed failure in learning outcomes to a lack of ability more often than to a lack of effort. Students reported effort to be the most important factor that influences tutoring achievement. Interestingly, each tutoring pair attributed learning responsibility to their partner rather than themselves. When learning outcomes were successful, each participant attributed it to their partner (tutor indicated tutee and tutee indicated tutor), but when the learning outcomes were unsuccessful, each participant blamed themselves.

Students who audition for honor bands often enroll in private lessons to help prepare for the audition. Student/private teacher relationships may be similar to tutee/tutor relationships studied by Medway and Lowe (1980). Although studies specifically investigating student attributions in regard to success or failure in competitive honor band auditions are not found amongst the current literature, Austin (1991) analyzed elementary band student achievement and motivation related to competitive and non-competitive goal structures.

Goal structures refer to evaluation and reward systems within an educational setting and studies have documented strong influences on student achievement and motivation. Competitive goal structures are situations where students work independently to outperform one another to obtain a reward or be named the winner. Ames and Ames (1981, 1984) documented a tendency for students engaged in competitive goal structures

to attribute failure to a lack of ability or bad luck. These attributions could be comparable to a student making excuses for poor achievement and because they are unstable and uncontrollable attributions students appear helpless.

Frieze and Snyder (1980) studied elementary students' causal beliefs during testing situations by using fictional stories depicting familiar situations: school testing, a school art project, playing football, and catching frogs. Students were interviewed regarding their beliefs of why the fictional characters were or were not successful. The students' attributions of why the fictional characters were successful varied depending on the context. In the fictional testing situations, most student attributed success to effort but ability was cited more often in athletic and artistic contexts. These findings implied that educators equipped with an understanding of attribution theory may positively affect both student motivation and achievement by encouraging the development of adaptive causal belief structures, and teaching students to generalize attributions across contexts. For example, a teacher may emphasize a student's effort over a student's ability to encourage the student to attribute success to a stable internal attribution that the student has control over. Doing so, may increase that student's motivation to persist longer and try harder.

Platt (1988) studied 208 new first-term freshmen students enrolled in the College of Engineering at a large midwestern university in the Fall of 1985. Admission requirements for the program indicated that participants scored within the 80th percentile of the mathematics portions of either the ACT or SAT. A self-reported survey containing a 4-point Likert scale determined that all accepted subjects believed they experienced success in high school. A series of agreement scales suggested by Elig and Frieze (1979) were used to determine attributions regarding high school success or failure. Two items

were included to gauge students' expectancy of college success. Three items assessed students' predicted level of effort in college in relation to persistence (the tendency to keep trying), diligence (the amount of time spent on schoolwork), and intensity (an indication of the effort while studying). The Academic Self-Concept Scale (Reynolds, 1981) was administered to assess the academic self-concept variable, and the subjects' ACT Mathematics and Composite scores were used as the measure for academic aptitude. Conclusions implied student attributions for success may influence self-concept and self-efficacy for college studies influencing the amount of effort needed to achieve academic success.

In addition to general education applications, music education researchers have had a keen focus on studying attribution theory. Asmus (1986) studied 589 music (instrumental, vocal, and general music) students enrolled in grades 4 through 12. The sample represented 8 public schools with a variety of socioeconomic levels. A form requesting students to submit 5 reasons why some students succeed in music and 5 reasons why some students do not succeed in music through open ended responses were administered. 5092 attributions were collected via the responses and 3 judges classified each response according to Weiner's (1972) two-dimensional concept of Attribution Theory. Results indicated student attributions may shift with age. Younger participants in the study attributed success to effort, but older participants tended to center around ability. Asmus (1986) indicated that the shift from effort to ability attributions occurred during grades 6 and 7 and noted these are often grades when attrition often occurs.

In a middle school music classroom setting, Austin and Vispoel (1992) investigated the effects of attributions for failure and classroom goal structure on

motivational response and decision making. Findings indicated students who attribute failure to lack of effort or under-developed strategies expect to learn more and achieve greater success in the future than students who attribute failure to external factors such as ability. Austin and Vispoel recommended teachers avoid emphasizing ability over effort but instead, encourage students to use strategic effort in lieu of simply stating to keep trying. Setting individual goals may promote the development of strategic effort.

Legette (1993) compared attributions made by music majors and non-music majors regarding causes of success in music. Results indicated effort, affect, and ability as the dominant causes attributed to success or failure in music for both majors and non-majors. A similar study by Legette (1998) compared the effects of gender, locale, and age on student beliefs concerning the causes of success and failure in music. Students reported ability and effort as the primary reasons for success or failure in music. Females ranked ability and effort as more important to success than did males. Students who attended the city school system emphasized ability and effort, but class environment was reported as more important to students from the county system. Legette (1998) noted that race may have been a contributing factor since the "ethnic makeup" of the two systems were dissimilar. Contradicting previous research by Asmus (1986) suggesting attributions shift from effort to ability as students mature, Legette (1998) noted younger students to attribute success to ability and an increase in effort attributions as students move through school. The contradicting findings suggest unobserved variables may be causing the difference in findings from the two studies.

Austin and Vispoel (1998) studied American 7th graders' attributional belief relationships to student music self-concept and music achievement by administering a

modified SEMA (Schmitt's Self-Esteem of Music Ability instrument) to measure music self-concept, a 52 six-point Likert scale questionnaire to assess attributions. The questionnaire was administered two times, the first to measure success attributions and the second to measure failure attributions. The only difference between the two administrations was the use of "well" or "poorly" to measure the attributions respectively. Austin and Vispoel (1998) encouraged future researchers to study success and failure attributions intentionally and to not deduct one from the other because they found that students did not attribute success and failure to the same reasons. Additionally, music students strongly attributed success to non-traditional attributions such as family, teacher, and peer influence, and they strongly attributed failure to family influence. Luck was surprisingly attributed highly to both success and failure, and effort surprisingly was attributed minimally to success and failure.

Legette (2003) explored elementary school student attributions concerning success and failure in music and examined the effects that gender, age, grade level, and school may have on student attributions. Subjects completed the Music Attribution Orientation Scale (Asmus, 1986) to collect data concerning student attributions in terms of effort, background, classroom environment, musical ability, and affect for music. The results indicated elementary music students attributed success and failure to music to ability and effort, a finding consistent with previous research (Asmus, 1986; Chandler et al., 1987; Legette, 1998). Although comparing grade level and ages resulted in insignificant results, significant results were found when comparing gender and school. Interestingly, Legette (2013) reported female students were more likely to make attributions based on effort and ability, a contradictory finding to previous research by

Bar-Tal (1978) that concluded female students were more likely to attribute success or failure to luck or task difficulty.

Legette (2003) compared samples from contrasting school districts; School A and School B. Although Legette (2003) noted students at each school attributed success to effort and ability, students in School B scored a personal appreciation and family member's previous participation reasons why they were successful in music. Legette (2003) notes School A School B represented a majority-minority population with a high percentage of low socioeconomic status students who perform below the national average. Legette (2003) proposed the differences found between the schools may be related to a difference in exposure to more variety and abundance of extra musical activities outside of the home by students experiencing higher socioeconomic conditions, whereas students in lower socioeconomic situations may have unique musical experiences in the home.

In a study of 300 band students grade 7 through 12 across 4 school districts located in New York and Massachusetts, Schmidt (2005) measured commitment to band, self-concept in instrumental music, and the following motivation variables: mastery, intrinsic, individual, cooperative, competitive, ego, approach success, and failure avoidance using adapted measures previously published (see Asmus & Harrison, 1990; Marsh et al., 2003). Additionally, the students' teachers rated individual performance achievement and overall effort using a scale to rank student abilities in comparison to all students the teacher had previously taught. Results indicated students attributed success to mastery and cooperative orientations and reported less attributions towards competitive and ego driven motivation.

Goal Orientation Theory

Whereas attribution theory focused on personal beliefs concerning reasons for success or failure to explain the pursuit of and persistence in activities, Goal Orientation Theory focused on why one chose to pursue a task. Dweck (1985) described goal orientation theory as a set of constructs characterized by the one's intentions towards competence. According to the theory, goals are achieved to either increase competence and master something new or to satisfy social pressures, gain approval, or avoid disapproval from others. Goals intended to increase competence are referred as mastery goals and goals intended to satisfy social pressures are referred to as performance goals.

Ames and Archer (1988), applied Goal Orientation Theory to study student motivation and reported students who pursued mastery goals used time more effectively, demonstrated a positive attitude, and attributed success to their effort. Students who pursued performance goals compared their success to others and focused on ability while excusing failure as a lack of talent. Concluding, although goal orientation is influenced by the happenings in the classroom it is defined by how the individual student interprets the situation and which motivational orientation the student adopts.

A more complex explanation of goal orientation was offered by Elliot (1999) suggesting that in addition to performance and mastery goals, approach and avoidance differentiations were necessary to best explain motivation to pursue goals. According to Elliott (1999), Freud (1915) thought of approach/avoidance as the seeking of pleasure or the avoidance of pain and Maslow (1943) as motivated by growth or deficit. Elliot's (1999) proposed framework of achievement goals included mastery-approach, mastery-avoidance, performance-approach, and performance-avoidance goals.

In a 2016 study, Miksza, Tan, and Dye explored achievement goal orientations of music students in the United States and Singapore. Collected data measured goal orientations in terms of mastery approach, mastery avoidance, performance approach, and performance avoidance, flow in band rehearsal, grit in practicing, and commitment to band. Miksza et al. explained the lack of differences across cultures may be attributed to the similar learning environment of ensemble-based music education, citing the public nature of the band class and constant comparison of personal performance with ensemble expectations required to perform together.

Expectancy-Value Theory

One motivational theory attempting to explain how motivation influences choice, persistence, and performance is Expectancy-value theory, which connects the choice, persistence, and performance of achievement (motivation) to personal expectations of success and the value one places on the activity (Wigfield & Eccles, 2000). People are more likely to engage with an activity they think they can succeed at or an activity that they find valuable.

Expectancy is a concept prevalent in other motivational theories. Bandura (1982, 1997) referred to the concept of expectancy as self-efficacy or one's belief in his/her ability to succeed. Whereas Deci and Ryan (2000a) use competence in Self-Determination Theory (Deci & Ryan, 2000a) to describe this construct. Although the two previously mentioned motivational theories align with the importance of expectancy, Self-Determination Theory states autonomy as an additional requirement to characterizing motivation as intrinsic.

Self-Determination Theory

Self-Determination Theory, a conceptual framework describing human personality and motivation, is a metatheory asserting that autonomy, competence, and relatedness are three basic psychological needs that are essential to optimal social development and personal well-being (Deci, Koestner, & Ryan, 2001; Ryan & Deci, 2000a, 2017). This framework theorizes that humans are innately curious, intrinsically motivated, and are more likely to make decisions that satisfy three basic psychological needs. Deci and Ryan (2000a) define intrinsic motivation as performing an activity for personal satisfaction or enjoyment. Rather than focusing on the amount of motivation as a quantity (something that you can have more or less of), the theory focuses on the quality of motivation using a continuum from amotivation to intrinsic motivation.

Someone who is "self-determined" acts out of internal sources of motivation or intrinsic motivation. Between the two extremes in the continuum exists three regulations of extrinsic motivation: extrinsic, introjected, and identified. Each is defined by the degree to which the motivation is external or internalized. Extrinsic motivation is purely external, introjected is slightly internal but mostly external, and identified is slightly external but mainly internal. Decades of research encourage emphasizing intrinsic motivation to foster stronger commitment and long-term engagement (Deci & Ryan, 1985; Evans, 2015; Ryan & Deci, 2002; Sheldon & Elliott, 1999).

Extrinsic regulation was described as rewards or punishments, in other words, motivation resulting from consequences of one's action or inaction (MacIntyre, Schnare, & Ross, 2018). According to MacIntyre et al. (2018), introjected regulation may occur when one begins internalizing values learned from others (i.e., parents, teachers), but not

fully understand or endorse the purpose of the values. Introjected regulation may involve slightly more intrinsic motivation but still predominantly extrinsic. When values become fully accepted and become a part of one's character, then motivation was described as identified regulation. The motivation to act became a part of the person's identity. Identified regulation may still have slight extrinsic qualities but becomes more internalized and therefore more intrinsic. Internalization, the process by which an individual comes to accept the values and regulations of the environment as their own, is a central concept of Self-Determination Theory (Ryan & Deci, 2017).

In addition to the continuum of internalization, Self-Determination Theory includes Cognitive Evaluation Theory (CET), a construct of motivation addressing social and environmental influences that promote intrinsic motivation. According to CET meeting the three basic psychological needs of autonomy, competence, and relatedness fosters intrinsic motivation. Optimal development, functioning, and well-being are dependent on each of the needs. Each have specific roles and the neglect of any need may significantly reduce motivation (Ryan & Deci, 2017). Autonomy refers to a feeling of having a choice and decision to act. Competence refers to a feeling of an adequate level of understanding and ability. Relatedness refers to a feeling of belonging and being connected with others who participate in the task.

Autonomy, the impetus of intrinsic motivation, refers to volitional endeavors or actions chosen by one's free will without externally controlling consequences (Deci & Ryan, 1985; Deci & Ryan, 2000a; Niemiec & Ryan, 2009; Ryan, 1995). Ryan (1985) emphasized that autonomy is not necessarily independence. Studies concerning independence and autonomy indicated students who were more willing to rely on parents

and teachers often reported greater feelings of autonomy and competence compared to students who preferred to act self-reliantly (see Ryan & Lynch, 1989; Ryan et al., 1994). Teachers may diminish student motivation by emphasizing performance standards, rules and regulations, lacking variety in lessons, and using rewards or punishments to incentivize behavior (Evans, 2015).

Intrinsic motivation may be fostered by a sense of competence and opportunities for optimal challenges (Deci & Ryan, 1985; Ryan & Deci, 2000a; Ryan, 1995). A sense of competence may be developed by previous successes and positive experiences while participating in challenging activities (Deci & Ryan, 1985). Events that may result in a feeling of competence (e.g., positive feedback, or rewards) may increase intrinsic motivation towards the actions that resulted in receiving the stimuli (Ryan & Deci, 2000a). Valenzuela, Codina, and Pestana's (2018) findings may imply student motivation to perform well for approval by teachers or experts in the field and to audition for honor bands or pursue other competitions could be explained by the need to feel competent. Evans (2015) stated that if students' need for competence is not met, they may choose not to participate in the voluntary activity and quit altogether. According to Evans (2015) teachers may diminish student competence and thwart student motivation by emphasizing perfection, comparing student abilities, and defining success as winning music competitions.

Research involving competence predominantly focused on beliefs about abilities. Some researchers have argued musical ability is innate that some people have and others do not (Detterman & Ruthsatz, 1999; Feldman, 1986; Feldman & Morelock, 2011; Gagné, 2009; Howard, 2008; Ruthsatz & Detterman, 2003; Ruthsatz & Urbach; 2012;

Vandert, 2009; Winner, 1996). Other researchers have contended competence is trained and argued against the existence of innate ability (Ericsson, 1996; Howe, et al., 1998).

A third domain impacting intrinsic motivation according to Self-Determination Theory is relatedness. Individuals who feel secure, experience a close relationship with others, share genuine affection, and engage in shared meaningful experiences have reported increased intrinsic motivation (Ryan & Deci, 2000a; Ryan, 1995). Evans (2015) documented that relatedness is supported when environments provide opportunities for mutually beneficial connections. Baumeister and Leary (1995) defined relatedness as the desire for acceptance and a sense of belonging with others. Evans (2015) mentioned student feelings of relatedness may be diminished by teachers who maintain strict standards, only recognize formal learning as important, and use shame or guilt to manipulate students into following instructions.

Research has indicated highly motivated and self-directed children often have supportive involvement from parents and teachers (Davidson et al., 1996; Deci et al. 1991; Vallerand, Pelletier, & Koestner, 2008). A study by Stanley and Plucker (2008) mentioned establishing relationships may be an effective way to improve high-school graduation rates and noted an importance for students to feel connected to their learning communities. Relationships influence student engagement and may be an indicator for both personal and academic success (Grolnick, 2009; Pomerantz, Moorman, & Litwack, 2007; Stanley & Plucker, 2008). Conversely, Davidson, Howe, Moore, and Sloboda (1996) found that student achievement improved when parents gradually withdrew support as students became more independent, but student achievement diminished when parent involvement increased as the student got older.

Evans (2015) argued that Self-Determination Theory can be used as a framework to view motivation in music learning. Evans warned teachers of the following "ineffective strategies" that may be "deeply harmful" (p. 78) motivators:

1. using rewards and punishments to incentivize learning, excessive use of praise or shame to appeal to the ego or guilt,
2. controlling pupils through prescriptive teaching, and
3. encouraging damaging levels of competitiveness.

Additionally, Table 2.2 originally found in Evans (2015, p. 72) displays needs supporting and needs thwarting behaviors as they pertain to competence, relatedness, and autonomy in a music classroom.

Table 2.2

Examples of needs-supporting and needs-thwarting behavior in music teaching.

Needs supporting	Needs thwarting
Competence	
Encourage a growth, rather than a fixed, mindset (Dweck, 2000).	Maintain perfectionistic standards in music lessons.
De-emphasize notions of talent and fixed ability and emphasize effort.	Compare musical achievement and ability to that of peers.
Praise efforts and strategies (e.g., checking the time signature and tempo before attempting sightreading) rather than outcomes and abilities (e.g., sightreading well, pleasing a crowd).	Emphasize norm-referenced evaluation criteria as the main outcome of music learning (e.g., the Australian Examinations Board [AMEB], Trinity College London [TCL]).
Teach practice strategies that will lead to the development of new skills.	Emphasize success in music competitions and eisteddfods as indicators of success in music learning.
Relatedness	
Facilitate interactions with peers (e.g., within a music studio where students may not otherwise interact).	Maintain strict standards.
Be perceptive of how music learning affects the student's role in peer groups.	Withhold affection and pleasantry.
Educate parents on the demands necessary for learning so as to minimize conflict (e.g., about the noise of practice in the home).	Ignore affect and mood of students.
Develop a warm, bidirectional relationship with the student.	Emphasize formal learning activities as the only valuable ones.
Acknowledge that music may be one of many competing activities and that friendships may at times be more important than practice.	Manipulate students through feelings of guilt or shame for not following instructions.
Autonomy	
Provide rationales when providing instructions (e.g., explain the benefits of drilling scales or practicing sight-reading).	Pressure students to perform well.
Acknowledge students' feelings (e.g., performance anxiety).	Follow the same lesson plan each lesson.
Provide choice of repertoire and learning activities (as long as there are not so many choices that it is overwhelming and thwarts competence).	Instruct students to do things "because the teacher said so."
Assist students in developing meaningful practice goals (e.g., master a particular section of music).	Exclude students from planning learning activities.
Encourage creative activities such as improvisation and composition.	Emphasize rules and regulations.
	Assign practice tasks without explaining why or how to do them.
	Assign arbitrary practice goals (e.g., practice for 20 minutes).
	Use rewards and punishments to manipulate student behavior.

According to Deci and Ryan (2017), the more an environment supports autonomy, competence, and relatedness the more likely values of the environment are internalized into individual values. Niemiec and Ryan (2009) noted students who experience psychological needs satisfaction in the classroom internalize the value of learning, leading to increased student motivation and engagement. Bonneville-Roussy et al. (2020) suggested passion towards music demonstrated from teacher to student and the provision of choice (an autonomy supporting environment) may increase student well-being.

Model of Achievement Motivation in Music

Asmus (1994) compiled motivation research and suggested the Model of Achievement Motivation in Music as a proposal to how musicians are motivated. The model incorporated ideas from previous theories concerning attributions and perceptions of self. According to the model, the music chosen to study, or the curriculum, the social value of the opportunity, and the teaching strategies used may affect if students attribute success to effort, ability, affect, classroom environment, background or may affect students' self-concept, self-efficacy, or self-determination. Asmus (1994) stated the affects may occur when the outcome is perceived and when feedback is received from teachers, peers, parents, or others.

Recommendations for teachers included assisting students to develop attributions and perceptions of self which promote intrinsic motivation by understanding the portions of the motivation model that teachers may affect. Teachers may choose musical materials and continue developing teaching strategies to positively affect student motivation. Additionally, feedback provided, and the social value of each learning tasks may be framed by the teacher to help promote intrinsic motivation.

Competition

Although competition is a common motivational and assessment strategy used in the music classroom (Asmus 1994; Miller, 1994; O'Leary, 2016; Payne, 1997; Tan,

2017) researchers do not agree if competition is helpful or harmful. In 2017, a philosophical paper aimed at answering, "Should teachers focus on the intrinsic experience of instrumental music or the extrinsic goals of competition?" concluded neither should be the focus, "…as pragmatist continuity dissolves the hard boundaries between intrinsic and extrinsic motivation. Competitions may effectively be used as ends-in-view to incentivize students to regard practice positively, thereby aiding them towards an aesthetic experience and growth" (Tan, 2017, p. 30).

Kohn (1986) warned educators about the use of competition. Shields and Bredmeier (2010) referred to local newspaper articles citing violence during little league sporting events. The occurrences included players and parents assaulting referees because of disagreements with a call and coaches physically pushing young opposing players after the game. Although Shields and Bredmeier (2010) referenced this extreme misbehavior, the researchers advocated for competition. According to Shields and Bredmeier (2010) Kohn's definition of competition failed to consider competing separately from contesting and lacked references to internal factors. It is the competitors' interpretations of the contest, however, which determine how it will affect the competitor.

According to O'Leary (2016, p. 10) "competition is endemic in music education and particularly pervasive in band" and is manifested through professional organizations offering competitive programs such as "All-State Honor Groups, Solo and Ensemble Festivals, Marching Band Competitions," among others. Antos (2019) documented that competition began flourishing during the contest movement of the 1920s, and as of 2019, marching competitions continued to be a substantial portion of most high school band program curricula. Studies documenting the effects of competition on student

achievement and motivation report varying results (Ames, 1984; Austin, 1990; Asmus, 1986, 1994; Deci, Koestner, & Ryan, 2001; Epstein & Harackiewicz, 1992; Weinberg & Ragan, 1979; Whitener, 2016).

Competition in Music Education

When two or more people or groups attempt to outperform one another or struggle to be the victor, they compete with one another (Howard, 1994). Competition results in one competitor succeeding at the expense of all other competitors failing (Ames, 1984; Kohn, 1986). Competition is a common strategy used by teachers to increase motivation (Whitener, 2016). According to Klaus (2012), winning a competitive audition may increase feelings of self-confidence and motivation by inducing a sense of accomplishment.

Large Group Competition

Current trends in music education include the use of group competition through marching contests and performance evaluations for ratings to motivate students. According to Goal Orientation theory, this form of competition is more collaborative because students are working together to achieve a reward. Marching contests are scored to determine placements where only one band is considered the winner.

In 2012, Gouzouasis and Henderson surveyed high school students from one district in British Columbia regarding experiences with The Band Revue, an annual district concert band festival. The questionnaire designed by Gouzouasis and Henderson (2012) collected data involving musical impact, student motivation, perception of competition, social impact, performance preparation, performance, band enrollment, adjudicator comments, and listening to other bands. Additionally, two open ended

questions were included to collect positive and negative comments concerning student experiences with The Band Revue. Findings included an increase in student motivation and effort, reported positive psychological and emotional effects, and a general preference for competitive versus non-competitive band festivals (Gouzouasis & Henderson, 2012).

Individual Competition

Music students are exposed to individual competitions through auditions, solo challenges, and solo and ensemble performances. Auditions may take place for seating arrangement within an ensemble (e.g., chair placement tests), class placement within a music program, acceptance into a university's school of music, consideration for a music scholarship, and membership in an honor band (e.g., District Honor Band, All-State, etc.).

The most common achievement indicator for individuals in large group music education is the audition or "performance evaluation" (Mazur & Laguna, 2017, p. 118). In such an assessment, performance evaluation is based on an expert's opinion or rated against a set of standards, and performers are typically ranked from highest to lowest. In education, performance evaluations are used to assign grades and are additionally used to determine seating within the ensemble. Students who score the highest sit at the front of the section and those who score lower sit in the back. The highest scoring auditionee in each section is considered the principal, or first chair performer. Students may desire to make first chair for the prestige of the role. Principal performers play any solos that may be required of their section. In addition to determining seating within an ensemble, auditions may be used by schools with more participation to assign students to different ensembles. This decision may be made to balance instrumentation in each ensemble or to

group students with similar musical abilities. Another purpose for auditions is to qualify for participation in regional or state honor bands. In Georgia, the Georgia Music Educators Association facilitates and organizes district and all-state honor bands.

Whereas most auditions are intended to determine seating locally amongst the students of a specific ensemble, honor band auditions include students from many schools across a region or state. In Georgia, the first round of the all-state audition serves as a qualifier for the second audition in addition to serving as the district honor band audition. During this round, each instrumentalist performs a prescribed set of tasks consisting of the performance of memorized scales, a lyrical etude, and a short sight-reading exercise. In high school, the requirements are separated by instrument and grade level. In the 9th and 10th grades, only the first eight major scales and a full range chromatic scale are required for the scale component. In 11th and 12th grades, the scale component requires students to perform all twelve major scales, and a full range chromatic scale. Additionally, the etudes and sight-reading examples are more complex for the older age group.

Auditions in Georgia are performed live in front of judges. District honor band judges consist of music teachers within that district. In the second-round audition judges represent each district in the state. Honor band auditions in other states happen through a recorded audition (Klaus, 2012). If a student receives a high enough score, then he/she may be qualified to attend a second audition. In the state of Georgia, students must decide to sign-up for and pay fees for both auditions before preparing or attending the first audition. Unfortunately, students are not qualified for the second round if they did not

sign-up for both auditions regardless of receiving a qualifying score (GMEA Handbook, n.d).

Contrastingly, students may compete individually in a solo and ensemble festival by performing alone against an established standard of performance. Unfortunately, this standard is often subjective of the adjudicator's previous experiences and opinion. In attempt to gain some interrater reliability, a rubric is typically used to calculate a rating based upon performance criteria.

Audition Preparation

Numerous audition preparation resources were accessible online. Some tutorials were instrument-specific, and others provided general tips to all musicians preparing for an audition. Although the referenced sources were not refereed, they represented current professional practices. Maclay (2017) reported that making All-State band was the number one goal stated by her students each year. Maclay (2017) created online tutorials to help her students prepare for the All-State auditions because making the All-State band is a primary goal for the students in her clarinet studio. The following themes about preparation were found in the referenced literature:

1. Access to better equipment
2. Private lessons
3. Routine practice schedule involving fundamentals
4. Start slowly
5. Perform the required material for others before the audition

Shaw (2015) wrote an article intended to help current band directors better prepare students for the honor band audition process. She fondly reminisced about the times that

she participated in honor bands and admitted that as the daughter of the band director, she did not always participate out of her own volition. Additionally, she encouraged educators to:

1. Help students prepare for the audition
2. Divide the etudes into smaller manageable chunks for their students
3. Spend time in the classroom on the required scales
4. Provide incentives for student participation
5. Research and understand the audition requirements
6. Encourage all students, not only the most advanced students, to participate
7. Host mock auditions, and
8. Be the motivator, the cheerleader, the beggar, and the pleader. (p. 2)

Encouraging students to participate in district honor band and all-state auditions seems to be a common practice amongst high school band directors and private lesson teachers.

Benefits to Participation in District Honor Band

Newspaper articles often highlight the benefits of participation in honor band. A newspaper article from Destin, Florida documented an interview with students from Destin Middle in Okaloosa County who were chosen to participate in the Okaloosa All-County honor band in 2007 (Holt, 2007). Students reported that participation demonstrated musical achievement, aided in building a resumé for future scholarship opportunities, and increased pride in the number of students who were invited to participate. One student reported, “we consistently produce a lot of top-notch, competitive musicians” (Holt, 2007, p. 1).

A similar newspaper article from Odessa Texas storied the national honor band selection of a single student, Nathan Juarez, from Permian High School (Campbell, 2016). Nathan participated in The Honor Band of America hosted by Music for All, who only accepted 99 students from across the nation for participation in this particular honor band in 2016. In a memory from his experience of the audition process, Nathan recalled recording an etude on snare drum, two-mallet marimba, four-mallet marimba, and timpani. When asked about what he looked forward to, he mentioned being excited about learning from prominent band professionals, who he referred to as "big names." Juarez's director, John Carroll was also interviewed and referred to Juarez as a leader amongst his peers.

Klaus (2012) wrote about his experiences in honor bands and that some of his fondest memories were:

1. further musical skill development
2. sense of achievement
3. resumé improvement
4. development of peer mentoring abilities
5. leadership growth
6. the opportunity to network with other honor band participants
7. more social experiences

Klaus attributed much of his musical success to the preparation and participation in the National Youth Band of Canada while recalling a "spark [in] musical growth" by preparing for the audition regardless of the outcome of the audition (p. 44).

In addition to supporting the honor band experience, Klaus (2012) noted potential challenges to participating in the National Youth Band of Canada including the cost of participation and the requirement of a quality recording. For students who cannot afford to participate without fundraising, Klaus (2012) suggested soliciting help from local businesses by creating a formal proposal or asking for assistance from family and friends. In addition to the cost of participation, students who do not have access to quality recording equipment may be at a disadvantage. Cost and access to quality recording devices may be prohibitive factors for students who wish to participate in an honor band, especially students who do not desire to request financial assistance to do so.

All-State Band

A study by DeCarbo, Fiese, and Boyle (1990) investigated the Florida Music Educators Association All-State members' demographic, educational, and musical backgrounds. The study assumed that students who participated in the Florida All-State Band were among the most advanced instrumentalist in the state. Findings implied private instruction affected student's musical development as 65% of respondents reported studying privately. This implication supported the findings of a previous study (Cole, 1986), in which 89% of respondents from the Georgia Music Educators Association All-State Band indicated private study was a large part of their preparation. Notably, fewer students who attended smaller schools reported taking private lessons. DeCarbo et al. (1990) attributed this discrepancy to either a possible lack of availability of instructors or to economic challenges that may affect smaller towns. Cole's (1986) earlier study reported similar findings with 64% of respondents attending larger schools.

Silveira (2013) collected responses from multiple honor ensembles (7 in New York, 3 in Rhode Island, and 2 in Florida) and analyzed student-reported reasons for participating in honor ensembles to test for differences between vocalist and instrumentalist responses. Conclusions supported previous research indicating musical reasons for participating in extra-curricular musical activities outweighed social reasons (Campbell, 1955; Fredrickson, 1995; Kelly & Juchniewicz, 2009). Musical growth, skill development, and performing challenging music were the most impactful factors affecting motivation. Notably, the desire to have fun, a social influence, was cited as having a large impact and ranked as the second-highest influence for motivation to participate in honor ensembles.

Summary

Understanding student motivation and the factors that may have positive or negative effects may allow teachers to control more effectively for factors that may have adverse effects on student motivation. Conversely, teachers may strategically control for situations that may increase student motivation. Evidenced by the many motivational theories cited in this review, motivation remains a complicated construct explained by different interpretations of why some students exhibit higher levels of motivation while others lower level of motivation when experiencing similar circumstances. Competition has been a motivational strategy often used by music teachers and its effectiveness continues to be debated. The aim of this study was to examine the intrinsic motivation profiles of high school band students as measured by the Intrinsic Motivation Inventory, collect stated reasons why students opt to participate in the GMEA District Honor Band

audition process, and investigate any correlations between intrinsic motivation profiles and the student's desire to participate in district honor band auditions.

Chapter 3 outlines the proposed methodology of a study designed to investigate the intrinsic motivation profiles of high school band students.

CHAPTER 3

METHODOLOGY

Rationale

In my 17 years as a high school band director, it has been my experience that students who audition for district honor band tend to progress faster in band class than students who do not. While looking through the related literature, I did not find any studies describing why students choose to or not to participate in district honor band. Although a few studies describing characteristics of honor band participants were found, potential barriers preventing students from participation and reasons some students do not attempt to participate were missing.

This study aimed to inform current high school band directors of stated reasons why students choose to participate in competitive honor band opportunities and other students do not. Understanding the comparison in intrinsic motivation between the two groups of students and learning some stated reasons behind decisions regarding participation may assist directors in removing possible inequitable barriers students face when deciding about participation. Additionally, it may help high school band directors decide if the honor band experience should be more or less of a priority when planning student achievement goals.

Research Questions

The following research questions guided the study:

1. What are students' reasons for participating or not participating in district honor band?
2. Based on the IMI, what are the motivation profiles of Georgia high school band students according to Self-Determination Theory?
3. Are there differences in intrinsic motivation between students who choose to audition for district honor band and students who choose not to audition for district honor band?

Context of the Study

This study described student perceptions of individual competition in Georgia high school band programs by investigating reasons why or why not students choose to participate in district honor band auditions. In addition, this study compared the intrinsic motivation profiles of students who decide to participate with those of students who decide not to participate as measured by the Intrinsic Motivation Inventory (Deci & Ryan, 2000b).

Data Source

Data were collected digitally from questionnaires completed by Georgia high school students enrolled in a band class with the option of participating in the GMEA district honor band. Participation requests were sent via email to all current Georgia high school band directors. The questionnaire was an adapted version of the Intrinsic Motivation Inventory, an adaptable measure created by Ryan and Deci (2000b) intended to measure participants experiential perceptions related to a specific activity. Because the original measure is generic and refers simply to an activity, an adaptation was required to measure participants' experiences concerning participation in high school band. The

original IMI is available online through self-determinationtheory.org (Deci & Ryan, 2020) and is approved by the authors for adaptation and use in non-commercial research projects.

This study used a 20--item version of the scale modified by the researcher in Qualtrics that includes subscales to measure the following factors related to motivation:

1. interest-enjoyment, a self-report measure of intrinsic motivation
2. perceived competence, positive predictors of intrinsic motivation
3. perceived effort and importance
4. perceived pressure and tension, negative predictors of intrinsic motivation
5. perceived choice in participation in band, positive predictors of intrinsic motivation
6. perceived value and usefulness of band
7. relatedness to peers in band

The IMI uses a 7-point Likert scale ranging from not at all true (1) to very true (7). Because some questions are phrased negatively (e.g., “I thought this was a boring activity” and “this activity did not hold my attention at all”). See Appendix A for the modified questionnaire that was used in a pilot study involving fellow dissertation cohort members. The purpose of the pilot study was to receive feedback concerning the length, layout, and clarity of the survey before formally using it to collect data from Georgia high school students. Louangrath (2018) found that 4-point Likert-scales had the highest reliability when compared to 5- and 7-point Likert-scales.

Minor improvements were suggested for text entry boxes and predicted duration. The survey contains 4 text boxes used to collect open-ended responses, but the goal set

by the algorithm is 3. The predicted time to complete the survey is 8.5 minutes and the goal set is 7.0 minutes. Both suggestions made by the survey platform were to support response rate.

Data Collection Procedures

The questionnaire was accessed by participants via a hyperlink that was emailed to band directors across Georgia with a request to invite their high school students to participate. Participants completed the questionnaire, which took roughly 10 minutes to finish. Data were collected digitally as each participant completed the questionnaire and was accessed by the researcher in Qualtrics.

Data Analysis

Data collected from the questionnaire included participants' responses to open-ended questions asking why the participant did or did not chose to audition for District Honor Band. Data collected through the open-ended responses were analyzed using a thematic analysis completed by investigating the individual responses for emergent themes. After studying the responses, the researcher used Self-Determination Theory's Three Basic Psychological Needs (autonomy, competence, and relatedness) as a priori themes to categorize the data. Themes were used to categorize reasons why students choose to participate or not participate in District Honor Band auditions and may provide insight to factors influencing high school band student decisions concerning competitive honor band audition participation. The collected data set organized by themes was be used to answer RQ1.

Results collected by the IMI were used to answer both RQ2 and RQ3. After recoding all the appropriate items, subscale scores were calculated for each participant by

averaging individual ratings across all items of each subscale. Once subscale ratings were calculated a range of scores for each subscale was investigated for all participants to answer RQ2. Finally, a between groups comparison was made to answer RQ3. Data were grouped based on how students answered the question "did you audition for district honor band this year?", and an independent-groups design *t*-test was computed to check for significant differences between groups suggesting potential relationships between IMI subscale scores and high school band students' decisions about participating in competitive honor band auditions.

The item scores were combined to represent an overall score for each subscale of the IMI by using the mean of responses for questions within each motivational factor. The mean scores represented the participants' perceived level and type of motivation for each factor represented by a subscale on the IMI. The *t*-test was computed using SPSS.

Reliability, Validity, and Generalizability

RQ1 required participants to answer an open-ended question providing personal decisions. A thematic analysis of the participants' stated reasons of why they chose to or not to participate in district honor band auditions was conducted. According to Braun and Clarke (2006), thematic analyses are widely used in scholarly research, although the technique is often not regarded as scholarly as other qualitative approaches (e.g., grounded theory, interpretative phenomenological analysis) by researchers. Some advantages of using thematic analyses to interpret qualitative data listed by Braun and Clarke (2006) included flexibility, accessibility to researchers still developing research skills, results are generally understood by the educated public, usefulness in highlighting similarities and differences within a data set, useful method when working with

participants as collaborators, and allows for social and psychological interpretations of data. Thematic analyses however may be limited to descriptive contexts if not justified with a thematic framework to strengthen analytic claims within the thematic analysis.

Creswell (2013, p. 249) documented three decades of arguments for qualitative validation and reliability and concluded that validation in qualitative research is "…an attempt to assess the 'accuracy' of the findings, as best described by the researcher and the participants." Validity and accuracy of the interpretation may increase by more experience in the field and the closeness of the researcher to the participants (Creswell, 2013). Considering my experiences with high school band students and the GMEA district honor band audition process since 1996, having served annually as an adjudicator since 2004, I have extensive experience in the field and a closeness to the participants.

RQ2 was answered with data collected from participants completing the modified IMI, originally designed by Ryan and Deci (2000b). McAuley, Duncan, and Tammen (1989) examined the reliability of the IMI and the coefficient alphas derived from the psychometric testing suggested adequate reliability. Tsigilis and Theodosiou (2003) examined the temporal stability of the IMI by computing the intraclass correlation coefficient (ICC) and determined the Greek version of the IMI demonstrated adequate construct validity and internal consistency for measuring perceived competence, interest-enjoyment, and effort-importance. A confirmatory factor analysis completed by Monteiro, Mata, and Peixoto (2015) determined satisfactory reliability of the IMI and concluded the IMI scale as an appropriate evaluation of the constructs of Self-Determination Theory. In addition to modifying the survey to relate the questions to participation in "band," I chose to modify the scale from 7 points to 4 points. Advantages

of a 4-point scale include higher reliability, and the removal of a neutral answer (Louangrath, 2018).

RQ3 compared participant IMI results after grouping the sample based on participation in the honor band auditions. Generalizations made from the data only applied to the sampled students and not the population because of the lack of representation in the sample caused by sample size.

Summary

The aim of this study was to examine the intrinsic motivation profiles of high school band students as measured by the Intrinsic Motivation Inventory, collect stated reasons why students opt to participate (or not) in the GMEA District Honor Band audition process, and investigate any correlations between intrinsic motivation profiles and the student's desire to participate in district honor band auditions. A better understanding of student motivation and the factors that may affect motivation may allow teachers to more effectively control for factors that are shown to have adverse effects on student motivation and be strategic about situations that are documented to increase student motivation. The use of competition remains prevalent in music classrooms although its effectiveness as a motivational strategy is debatable. The outcome of this study may provide more insights to the motivational effects of individual competition as experienced by high school band students.

CHAPTER 4

RESULTS

The purpose of this study was to examine the intrinsic motivation profiles of high school band students as measured by the Intrinsic Motivation Inventory, collect stated reasons why students opt to participate (or not) in the GMEA District Honor Band audition process, and investigate any correlations between intrinsic motivation profiles and the student's desire to participate in district honor band auditions. The study was designed to try and answer the following research questions:

1. What are students' reasons for participating or not participating in district honor band?
2. Based on the IMI, what are the motivation profiles of Georgia high school band students according to Self-Determination Theory?
3. What are the intrinsic motivation subscale differences between students who choose to audition for district honor band and students who choose not to audition for district honor band?

Data were collected using a survey (Appendix C) created in Qualtrics. The survey consisted of demographic questions in addition to a modified Intrinsic Motivation Inventory (Ryan & Deci, 2000b). Inventory questions were adjusted to pertain to band. For instance, "This activity was fun to do" was changed to "Band is fun." Additionally, the Likert-scale was adjusted from the suggested 7-point scale to a 4-point scale.

According to Louangrath (2018), a 4-point Likert scale has the highest level of reliability and validity.

Participant Characteristics

An email (Appendix B) was sent to all high school band directors in the state of Georgia asking for their help in sharing the script with their students that would allow them to complete the survey. Some schools were not able to participate because their school district required IRB approval at the school level, but many directors did share the information with their students. All data collected was anonymous and unidentifiable to comply the Children's Online Privacy Protection Act (COPPA). A total of 345 adolescents from schools in Georgia participated in the study. 54 responses were excluded through listwise deletion due to missing data.

Table 4.1 provides a demographic description of the sample ($N = 291$). Participants were Georgia High School students enrolled in grade levels 9 through 12 who lived in various locales and participated in band. Students attended schools with populations that varied between fewer than 500 to more than 3000, but the largest percentage of participants attended a high school with an approximate student population between 1500 and 1999 (*n=104,* 35.7%). Although the questionnaire was sent to public and private schools, only 1 student was enrolled in a private school. 174 participants had previous district honor band audition experience, 130 of whom were accepted, and 117 had never auditioned. 182 participants stated they plan on auditioning for district honor band and 109 do not plan on auditioning.

Table 4.1

Descriptive Statistics of Collected Demographic Data

	Number of Students	Percentage of Students
Grade Level (*N = 291)*		
9th Grade	60	20.6%
10th Grade	75	25.8%
11th Grade	82	28.2%
12th Grade	74	25.4%
Primary Instrument (*N = 291)*		
Flute	38	13.1%
Oboe	8	2.7%
Clarinet	32	11.0%
Bass Clarinet	10	3.4%
Alto Saxophone	20	6.9%
Tenor Saxophone	9	3.1%
Baritone Saxophone	3	1.0%
Bassoon	10	3.4%
French Horn	18	6.2%
Trumpet	38	13.1%
Trombone	29	10.0%
Baritone	12	4.1%
Tuba	14	4.8%
Percussion	41	14.1%
Other*	9	3.1%
Private Lessons (*N = 291)*		
Yes	103	35.4%
No	188	64.6%
School Locale (*N = 291)*		
Urban	75	25.8%
Suburban	165	56.7%
Rural	51	17.5%
Public or Private School (*N = 291)*		
Public	290	99.7%
Private	1	0.3%

	Number of Students	Percentage of Students
School Population (*N = 291)*		
Less than 500	5	1.7%
500-999	32	11.0%
1000-1499	51	17.5%
1500-1999	104	35.7%
2000-1499	52	17.9%
2500-2999	30	10.3%
3000 or more	17	5.8%
Previous District Honor Band Audition Experience (*N = 291)*		
Yes	174	59.8%
No	117	40.2%
Previous Acceptance in the District Honor Band Event (*N = 291)*		
Yes	130	44.7%
No	44	15.1%
Never auditioned	117	40.2%
Auditioning for District Honor Band This Year (2022) (*N = 291)*		
Yes	182	62.5%
No	109	37.5%

Research Question 1

Data were collected from participants investigating reasons for participating or not participating in district honor band. A thematic analysis of the free responses was conducted, and Self Determination Theory was used as a theoretical framework to categorize responses a priori. According to Self-Determination Theory, environments that promote basic psychological needs: autonomy, competence, and relatedness, may foster one's initiative and choice to participate (Ryan & Deci, 2000a). Autonomy is a feeling of having a choice and decision to act. Competence is a feeling of an adequate level of understanding and ability. Relatedness is feeling connected with others who participate in the task. Table 4.2 displays the frequency of each category. Almost all responses could be categorized as one of the three basic psychological needs or the lack of them.

Table 4.2

Frequency Table of Coded Open Responses

Category	Yes DHB	(%)	No DHB	(%)
Autonomy	20	7%	20	7%
Competence	92	32%	0	0%
Relatedness	34	12%	0	0%
Lack of Autonomy	20	7%	5	1%
Lack of Competence	0	0%	36	12%
Lack of Relatedness	0	0%	3	1%
Other[a]	3	1%	38	13%
Blank	7	2%	6	2%

a. Lack of time, monetary concerns, and access to instruments for practicing at home.

Majority of the responses coded as "other" listed lack of time. Other notable mentions included lack of money and lack of access to required instruments to practice.

Thematic analysis of the collected data suggests competence may be a primary reason students choose to audition for district honor band. Students are either seeking to become more competent on their instrument, or they feel like they already have competence. Responses coded as competence included statements concerning growth, challenge, achievement, next level, competition, future goals, and experience. One participated stated, "Last time I auditioned for district it really motivated and pushed me to practice more. I think that I wanted to audition this year so that I continue to improve." Additionally, the lack of competence was the most frequent response for a reason not to audition for district honor band. Responses coded as lack of competence included the lack of confidence, lack of ability, a feeling of being unprepared, and competition. A student who chose not to audition responded, "I don't have enough trust in myself that I would remember all of the scales and not mess up the fingerings and I'm afraid that I will freeze up and stop in the middle of sight-reading."

Interestingly, competition was the only response that was used as a positive and negative by different participants. One student responded, “District honor band is a fun and memorable experience. Also I want to see how I rank up against players not just from my school.” This response suggested that the student chose to audition for the competitive nature of the experience. Another student however indicated a lack of motivation due to competition, “I feel like it’s just not for me. I like playing my instrument for fun, not for ‘competition.’”

Autonomy was attributed to a similar number of responses for reasons why students audition and why they do not audition. A response by a student who planned on auditioning for district honor band was, “I felt like it would be a good opportunity,” whereas a response by a student who did not plan on auditioning for district honor band was, “I don’t really care about band.” Interestingly, lack of autonomy also had a similar frequency. Data suggests many students audition for district honor band because it is required by their high school band director, their private teacher, or their parents.

Students reported performing with others, meeting new people, learning from new directors, and friends as reasons why they audition for district honor band. These responses were coded as relatedness. Having a relationship with others in band was reported at a higher frequency by students who planned to audition than not having a relationship was reported by students who chose not to audition.

Although the reasons high school band students participate in district honor band are varied, data suggests that competence is an important consideration for students when deciding to participate in auditions or not. Competence was the number one category for reasons why students audition, and lack of competence was the number one category for

why students choose not to audition. This finding was consistent with Silveria (2013), that reported New York, Rhode Island, and Florida All-State participants who participated in the study ranked “To develop and improve” as the number one reason for participation.

In addition to investigating the data by frequency, the data were reviewed by thematic analysis. The following statements were made by participants when answering the question, “What are your reasons for auditioning for district honor band this year?” After an a priori thematic analysis using SDT as a theoretical framework, these statements were coded as autonomy:

1. “I would like to be in district and I will prepare for it.”
2. “I want to pursue a career in music some day and am passionate about it.”
3. “I had a lot of fun participating last year.”
4. “I want to have the experience of participating in district honor band.”
5. “I felt like it would be a good opportunity.”

Although the typical negative response to the question would involve reasons why a student chose not to audition, there were many responses from participants indicating that they plan on auditioning for district honor band because it is a requirement of their high school band class. The following statements are a sample of responses indicating that auditioning was a requirement of participation in the participants high school band class and were coded as a lack of autonomy:

1. “Because it is required.”
2. "Forced to.”
3. “I’m required to for a grade in my band.”

4. “It’s a requirement of our band this year.”
5. “My band director told me to.”
6. “Being forced to by band directors.”
7. “Required in class.”

Interestingly however, many of the statements that could be classified as autonomy were give as reasons for not participating in district honor band. The following statements demonstrate the decision was made due to a lack of autonomy:

1. “First, I already made district honor band in the past, so I don’t really see the point in doing it again. Second, I already spend too much time with band practice, and I didn’t want the audition to take up more of my free time.”
2. “I never felt like it was necessary to become good at my instrument. I also just learned that to qualify for band scholarships, people who have tried out is who they look at first. I believe that if u were told this before my senior year, then I would have pushed myself even harder.”
3. “I don’t really care about band.”
4. “I really don’t like band, I was forced to.”
5. It adds more stress, high school is stressful enough and I have a lot on my plate. Not trying out just takes out some of that stress.”
6. “I haven’t put as much effort into learning scales and practice musically as I should. I know if I did practice I could do it but anxiety and the fact I enjoy music for fun and not on a serious level, I chose not to waste my time or the judges time with trying out because I know I haven’t given my best capabilities at preparing for honor band.”

Many of the positive responses could have been categorized as enjoyment, interest, or fun, whereas the negative responses included lack of time, lack of interest, and external pressures. Bonneville-Roussy et al. (2020) suggested passion towards music demonstrated from teacher to student and the provision of choice (an autonomy supporting environment) may increase student well-being.

The number of responses that could be categorized as competence was larger than the other 2 basic psychological needs. Positive responses included statements concerning growth, challenge, achievement, next level, competition, future goals, and experience. Below is a sample of collected responses:

1. "Auditioning for district honor band shows me where I am as a musician currently and in which areas to improve to help me become a better musician."
2. "To challenge myself and see if I can do better."
3. "Auditioning for district improves my musical skills, as well as my auditioning skills."
4. It allows me to show my skill with my instrument and achieve something out of it."
5. "To push myself farther into my musical career."
6. "It is a fun way to challenge myself. To get better at the instrument I play."
7. "Last time I auditioned for district it really motivated and pushed me to practice more. I think that I wanted to audition this year so that I continue to improve."
8. "I made the top band in my high school so I feel like I should try out for all state/district."
9. "It is a way to prove my skills to myself and others in the district."

10. “I want to be as good as I can be on the tuba. To prove to myself that the hours of dedication is being seen by others.”
11. “I want to be able to train myself to develop discipline through my instrument and truly want to get better at my instrument. Proving to myself that I can make district honor band motivates me to do even more in the future. Also, I want to be first chair in my section and that takes work so district is the steppingstone for me to be able to prove to myself and my band directors that I’m first chair material.”
12. “The preparation for the audition makes me better as a musician and is rewarding when making it.”
13. “Improved confidence in my ability to play my instrument at an honor band level.”

Contrastingly, negative responses consisted of the lack of confidence, lack of ability, a feeling of being unprepared, and competition. Competition was the only response that was used as a positive and negative by different participants. Below is a sample of collected responses:

1. “I don’t have enough trust in myself that I would remember all of the scales and not mess up the fingerings and I’m afraid that I will freeze up and stop in the middle of sight-reading.”
2. “More harder music and for me it’s difficult to learn a lot of music.”
3. “I just started playing on my instrument.”
4. I just feel that I’m not at a good enough level to try out for it.”
5. I wanted to but didn’t know if I would be good enough to do it.”
6. “I’m not at that level.”

7. “I’m not great at my scales.”
8. “I am not good at solos. I good at playing in a group.”
9. “Because I need more practice.”
10. “I do not feel skilled enough in my instrument to be in the district honor band.”
11. “I play a very competitive instrument and know that it’s very hard to pass the first round.”
12. “The cost and skill required.”

Majority of the qualitative responses collected could be classified as competence according to Self-Determination Theory, which might be a result of the general student perception that district honor band is an “elite ensemble.”

The third theme, relatedness, emerged from statements about friends, performing with others, meeting new people, and learning from the directors. Below is a sample of collected responses:

1. “I like to experience different directors.”
2. “I want to expand my playing and experience more music. I also want to make possible friends while there.”
3. “I like learning challenging music and playing with new groups.”
4. My reasons are because I like the feel of district honor band/honor band in general, and I love meeting people who enjoy the same things as me.”
5. “I like hanging out with friends at the event.”
6. “I want to play with people better than me so that I can learn from the best.”
7. “It is a great opportunity to interact with other musicians and experience the joy of music.”

Responses to why students chose not to audition were still mainly positive statements regarding relatedness but included another phrase that could be categorized as one of the other psychological needs. One example was:

> "I'm in the band for the sole purpose of having a good time making music with friends. Auditioning for an elite band where I'd have to put in hours of work outside of school to even have a chance of getting in doesn't seem enjoyable to me."

There were a few more responses that were similar to the example, but there were also responses from students who preferred not to be around more people. These responses were characterized by stress and anxiety. Here is a sample of the responses:

1. "People make me nervous."
2. "Autistic child not comfortable in crowds."
3. "From my experience, the stress and anxiety levels leading up to auditions outweigh any benefits from honor band. The event itself is fun but I feel as though I'm not really learning much or enjoying it enough to feel like the process and amount of anxiety, I felt was worth it. Also, my band director makes it very difficult for me to enjoy playing my instrument or band as a whole."
4. "I don't have time really. I also have pretty bad anxiety, and I feel like it's so much stress for now reason. My band director has kind of ruined band for me. He keeps me in concert band yet talks about my 'natural talent.' I just don't have any motivation to do anything extra but I think my band director is going to make me next year. Also it costs money and we don't have much, that's the same reason I'm not taking private lessons."

The bulk of the responses could be categorized as pertaining to the three basic psychological needs outlined by Self-Determination Theory, but there were a few unique responses worth noting. A couple participants reported their decision not to participate in district honor band had to do with the costs associated with auditions or participation. One response simply stated, “the cost and skill required,” and another “Spending money on district honor band just for the possibility of not being able to make it into honor band with no possible refund.” Although monetary barriers were not listed by many students, being aware of this potential cause for a student not to participate could be helpful for educators.

A second unique response stated, “started too late and percussion is harder practice with because of the amount of instruments, maybe if I played trombone I would have practiced more. I did take interest in both.” This response is insightful because many percussionists do not have access to instruments at home. In addition to being required to prepare an audition on snare drum, keyboard and timpani, most students can only access the instruments when the band room is open. This may be true for other students who use school owned instruments that are difficult to transport home each day such as the tuba.

Research Question 2

Data were collected using a modified Intrinsic Motivation Inventory (IMI) survey to answer RQ2: Based on the IMI, what are the motivation profiles of Georgia high school band students according to Self-Determination Theory? The IMI is a multidimensional measurement device based on Self-Determination Theory. Out of 345 responses collected, 87 responses were excluded because the responses were blank, resulting in 258 total responses. The survey was modeled after the Intrinsic Motivation

Inventory developed by Deci & Ryan. This iteration of the survey consisted of 20 items asking participants to rate their perceptions on a 4-point scale as they relate to participation in band. Before data analysis, responses to question 5, "I am comfortable in band class," were recoded according to the instructions of the IMI because the question was part of the tension/pressure subscale measure. SPSS was used to compute the value for Cronbach's Alpha, α = .860 with a 95% confidence level of .834 on the lower bound and .883 on the upper bound.

Subscales were calculated by combining the responses from questions according to the instructions of the IMI and resulted in a mean score for the following categories:

1. Interest/Enjoyment (Q14_1, Q14_9, Q14_16)
2. Effort/Importance (Q14_4, Q14_11, Q14_14, Q14_15)
3. Perceived Choice (Q14_6, Q14_17)
4. Perceived Competence (Q14_2, Q14_3, Q14_10)
5. Pressure/Tension (Q14_5, Q14_19, Q14_20)
6. Value/Usefulness (Q14_7, Q14_12)
7. Relatedness (Q14_8, Q14_13, Q14_18)

SPSS was used again to determine the reliability of each subscale. Table 4.3 displays the reliability and the mean for each subscale. Interest/enjoyment is considered the self-report of intrinsic motivation. The perceived choice and perceived competence scales are positive predictors of intrinsic motivation according to Self-Determination Theory, whereas the pressure/tension scale is a negative predictor. Relatedness is a measure of how connected the student feels to his/her peers. Effort/importance is an estimation of

personal effort is put into band. Value/usefulness is a report describing how much participants think band is useful and valuable.

Georgia High School students who participate in band are interested in band and enjoy participating in band (M = 3.28, SD = .67). Georgia high school band students think band is moderately important and generally try hard to do well (M = 3.15, SD = .60). Band participation in Georgia is almost always by choice (M = 3.60, SD = .66). Students find value in participation (M = 3.35, SD = .67), and feel related to others through participation in band (M = 3.35, SD = .70). Georgia High School Band students reported a moderate level of competence (M = 2.79, SD = .64), and low levels of stress while participating in band (M = 1.81, SD = .69).

Appendix G presents subscale scores by demographic variable. Older students reported higher levels of competence, autonomy, and relatedness. Students enrolled in the 12th grade reported lower levels of stress. Interestingly, 11th grade students reported higher levels of interest/enjoyment, and value/usefulness. Students enrolled in private lessons reported higher levels of intrinsic motivation in band than students not enrolled in private lessons. Students who lived in a rural locale reported the highest levels of intrinsic motivation across locale comparisons. Students who lived in an urban locale reported the lowest levels of intrinsic motivation across locale comparisons. Too few students (n = 2) reported attending a school with less than 500 students to justify comparison. Similar interest/enjoyment was reported with an approximate mean of 3.3 by students attending schools with populations of 500 – 999, 1000 – 1499, 1500 – 1999 and 2000 – 2499 students.

Table 4.3

IMI Subscale Reliability, Means, and Standard Deviations for All Participants

	N of items	α	Mean	SD
1. Interest/Enjoyment	3	.830	3.28	.67
2. Effort/Importance	4	.753	3.15	.60
3. Perceived Choice	2	.820	3.60	.66
4. Perceived Competence	3	.754	2.79	.64
5. Pressure/Tension	3	.747	1.81	.69
6. Value/Usefulness	2	.760	3.35	.67
7. Relatedness	3	.815	3.35	.70

Research Question 3

Data were grouped according to responses to question 11, "Did you plan on auditioning for district honor band this year?" The means and standard deviations of the subscales are presented in Table 4.4. An independent samples t test was run to compare the difference in means between groups. In some instances, significance was found in Levene's test determining that the data were not homogenous, therefore Welch's *t*-test was used for that data. Subscale means are slightly higher for the group who plans on auditioning for district honor band compared to the group who does not plan to audition in all subscales except Pressure/ Tension. Significant differences ($p < .05$) were indicated between the groups for the Interest/Enjoyment, Effort/Importance, Perceived Choice, Perceived Competence, Value Usefulness, and Relatedness subscales.

Table 4.4

A Comparison of Self-Determination Subscales Based on Audition Status

	Combined N = 265		Yes DHB *n* = 162		No DHB *n* = 103				
	Mean	SD	Mean	SD	Mean	SD	*t*(263[a])	*p*	*d*
1. Interest/Enjoyment	3.28	.67	3.34	.57	3.17	.76	1.865[a]	.032[a]	.25
2. Effort/Importance	3.15	.60	3.27	.51	2.96	.68	3.993[a]	<.001[a]	.54
3. Perceived Choice	3.60	.66	3.70	.52	3.43	.81	3.043[a]	.001[a]	.42
4. Per. Competence	2.79	.64	2.90	.60	2.62	.68	3.420	.187	.43
5. Pressure/Tension	1.81	.69	1.77	.66	1.86	.72	-1.120	.192	-.14
6. Value/Usefulness	3.35	.67	3.56	.56	3.15	.83	3.652[a]	<.001[a]	.50
7. Relatedness	3.35	.70	3.44	.60	3.21	.82	2.490[a]	.007[a]	.34

a. Levene's test was significant, and the null hypothesis was rejected. Results from the Welch's *t*-test were reported in these instances. Updated degrees of freedom are reported in the text.

Interest/Enjoyment

Students who planned to audition for district honor band reported significantly higher levels of interest and enjoyment in band (M = 3.34, SD = .57) than reported by students who chose not to audition (M = 3.17, SD = .76), $t(170.2) = 1.865$, p = .032. The effect size was small with a Cohen's d of 0.25 with a 0.004 lower and 0.499 upper confidence interval.

Effort/Importance

Students who planned to audition for district honor band reported significantly higher levels of effort and importance for band participation (M = 3.27, SD = .51) than reported by students who chose not to audition (M = 2.96, SD = .68), $t(172.2) = 3.993$, p < .001. The effect size was medium with a Cohen's d of 0.54 with a 0.285 lower and 0.788 upper confidence interval.

Perceived Choice

Students who planned to audition for district honor band reported significantly higher levels of choice in band (M = 3.70, SD = .52) than reported by students who chose not to audition (M = 3.43, SD = .81), t(155.1) = 3.043, p = .001. The effect size was small with a Cohen's d of 0.42 with a 0.171 lower and 0.669 upper confidence interval.

Perceived Competence

A nonsignificant difference in perceived competence in band was reported between groups, t(263) = 3.420, p = .187, despite students who planned to audition for district honor band reporting higher competence (M = 2.90, SD = .60) than students who chose not to audition (M = 2.62, SD = .68). The effect size was small with a Cohen's d of 0.43 with a 0.181 lower and a 0.680 upper confidence interval.

Pressure/Tension

The difference between groups was nonsignificant, t(263) = -1.120, p = *.192*, although students who planned to audition for district honor band reported lower levels of stress in band (M = 1.77, SD = .66) than students who chose not to audition (M = 1.86, SD = .72). The effect size was small with a Cohen's d of -0.14 with a -0.388 lower and 0.106 upper confidence interval.

Value/Usefulness

Students who planned to audition for district honor band reported significantly higher levels of value and usefulness of band participation (M = 3.56, SD = .56) than students who chose not to audition (M = 3.15, SD = .83), t(165.2) = 3.652, p < .001. The effect size was medium with a Cohen's d of 0.50 with a 0.246 lower and 0.747 upper confidence interval.

Relatedness

Students who planned to audition for district honor band reported significantly higher levels of relatedness to other students in band (M = 3.44, SD = .60) than students who chose not to audition (M = 3.21, SD = .82), $t(171.8) = 2.490$, p =.007. The effect size was small with a Cohen's d of 0.34 with a 0.086 lower and 0.584 upper confidence interval.

A comparison of means between groups suggested students who plan to audition for district honor band experience higher levels of intrinsic motivation as defined by SDT than students who chose not to audition. Chapter 5 discusses the meanings of the results, explores implications of the findings, and provides suggestions for future research.

Subgroup Descriptions

Students who participated in the study can be classified according to their past audition experience in addition to their current audition intentions. To create these subgroups, responses were grouped based on the responses to Q9, Q10, and Q11. Subgroups were created with the following conditions:

1. Subgroup 1: students with previous audition experience who were accepted into the district honor band, n = 118.
2. Subgroup 2: students with previous audition experience who were not accepted into the district honor band, n = 41.
3. Subgroup 3: students without previous audition experience, therefore, would not have been accepted into the district honor band, n = 106

Furthermore, comparisons were made across subgroups for students who chose to audition for district honor band and students who chose not to audition. Figure 1 is a

flow chart of the subgroup sturcutres. Figure 2 and Figure 3 display descriptive data for each subgroup and audition intention. The following groups are represented by the bar graphs:

1. SG1 • Yes: Students in subgroup 1 who plan on auditioning for district honor band.
2. SG1 • No: Students in subgroup 1 who do not plan on auditioning for district honor band.
3. SG2 • Yes: Students in subgroup 2 who plan on auditioning for district honor band.
4. SG2 • No: Students in subgroup 2 who plan do not on auditioning for district honor band.
5. SG3 • Yes: Students in subgroup 3 who plan on auditioning for district honor band.
6. SG1 • No: Students in subgroup 3 who do not plan on auditioning for district honor band.

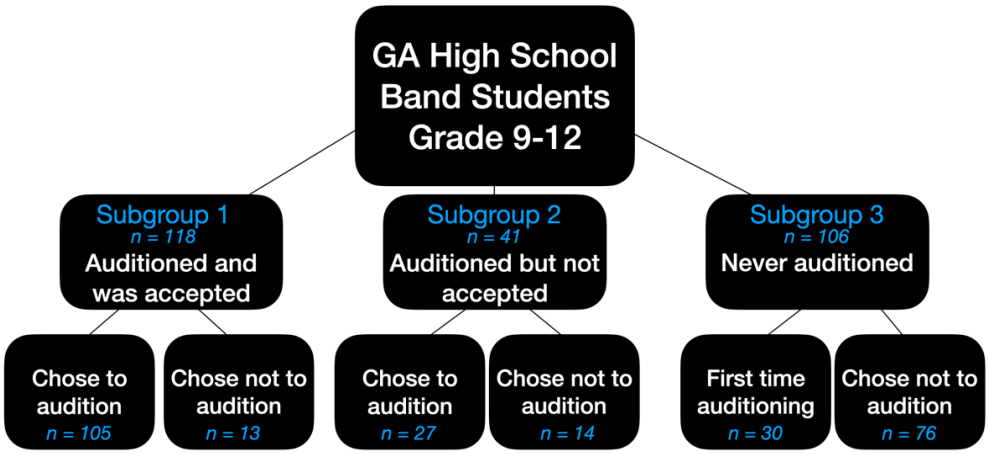


Figure 1

Flow Chart of Subgroup Construction

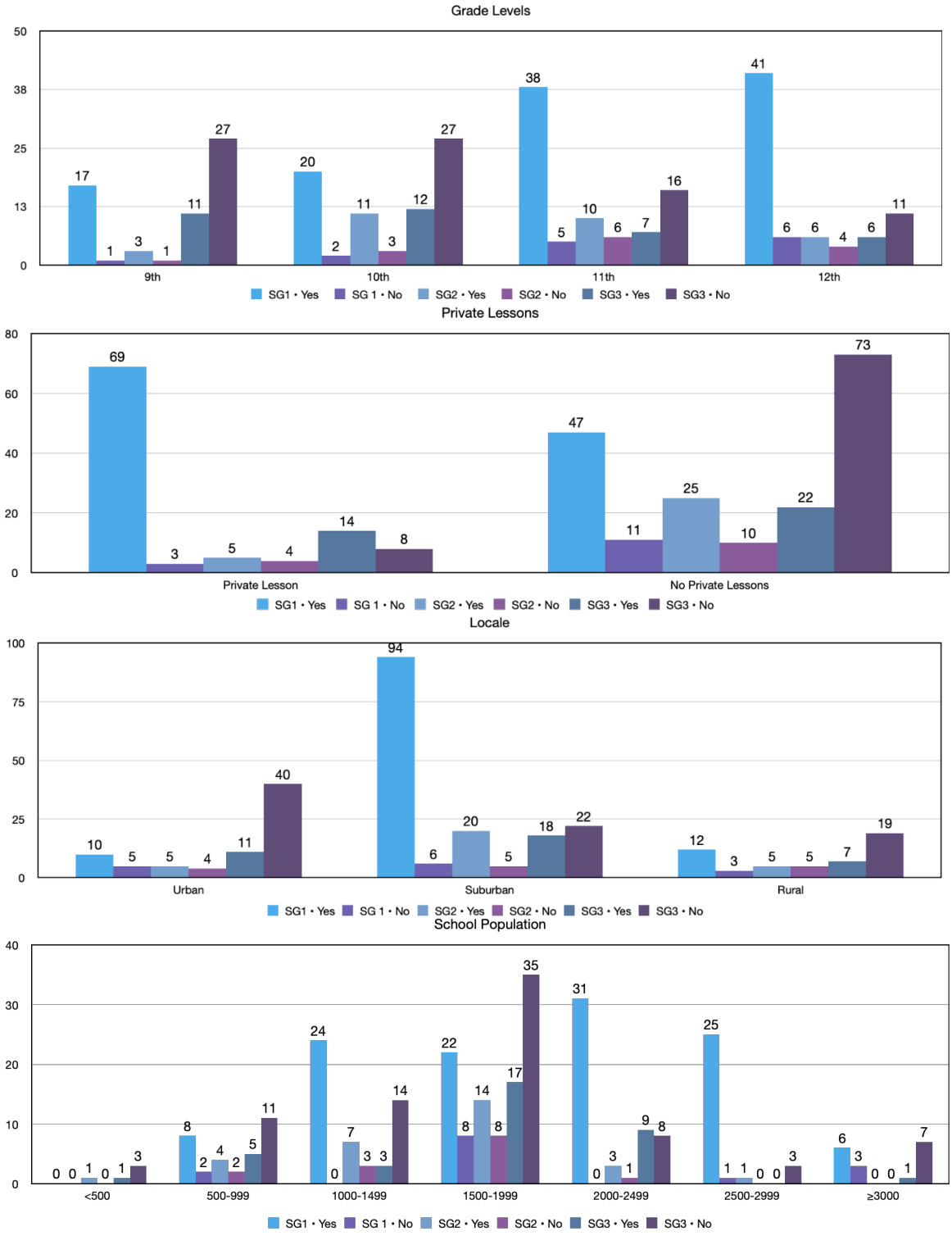


Figure 2

Demographic Comparison Across Subgroups

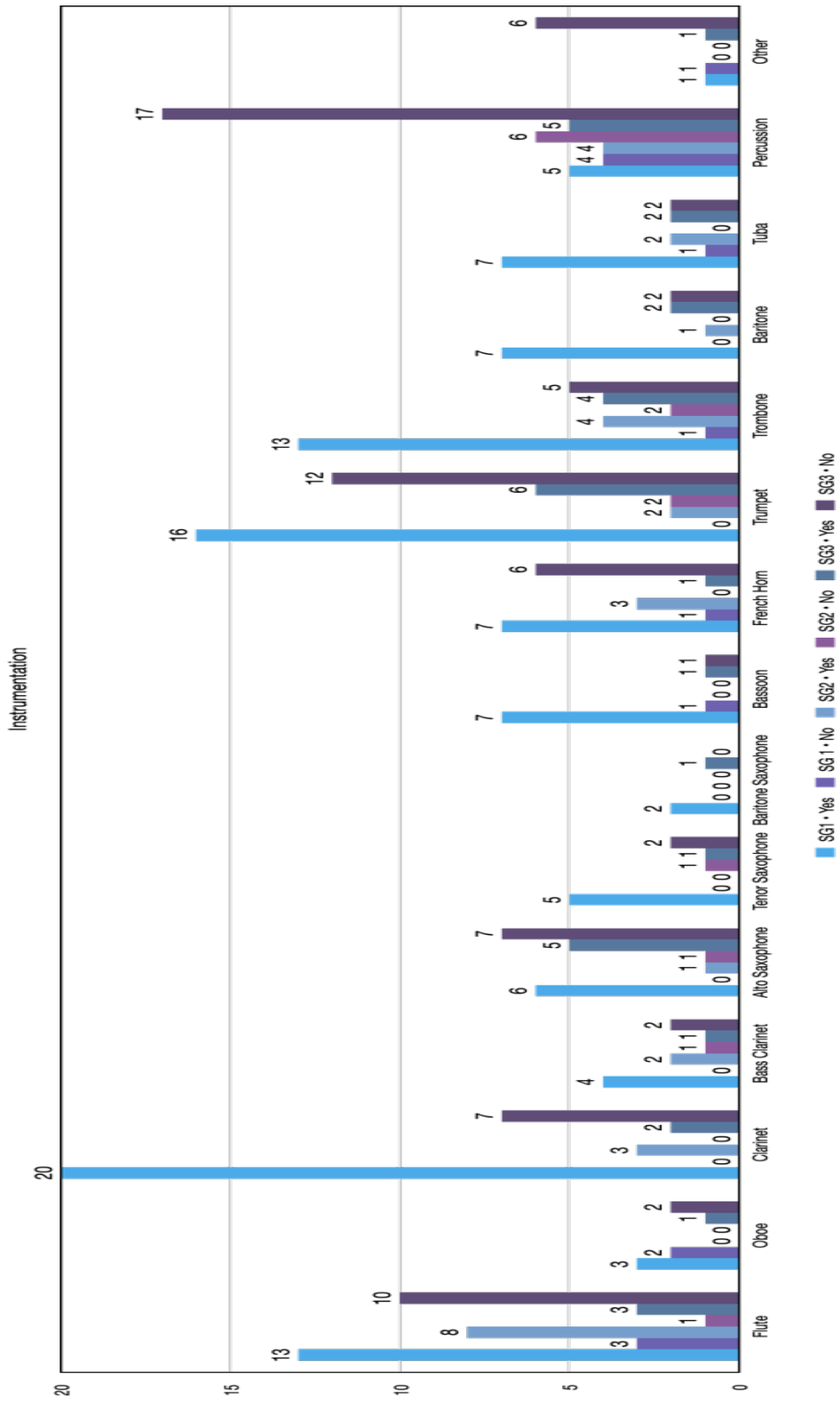


Figure 3

Instrumentation Comparison Across Subgroups

Subgroup Comparisons

Grade level data comparison revealed that more students enrolled in 11th and 12th grades planned to audition for district honor band than students enrolled in 9th and 10th grades. Students enrolled in 9th and 10th grades were more likely to have no previous audition experience and no intentions of auditioning.

Private lesson data comparison indicated students who studied privately were more likely to report experience in district honor band and intentions of auditioning again. Students without audition experience who were not taking private lessons were more likely to choose not to audition.

Majority of students with previous audition experience and acceptance in district honor band reported living in a suburban locale. Majority of students who reported no previous audition experience and no intentions on auditioning for district honor band reported living in an urban locale.

Students who reported attending a school with 2000 or more students were more likely to have previous audition experience and acceptance into district honor band. Most of the students who reported no previous audition experience and no intentions of auditioning for district honor band reported attending a school with a population between 1500 and 1999 students.

Instrumentation data revealed percussionists reported the most instances of no previous audition experience and the most frequent intentions not to audition for district honor band. Students who played flute, clarinet, trumpet, and trombone reported the highest frequency of previous audition experience, acceptance, and intentions to audition

again. Flutes and trumpets however also reported high frequencies by subgroup 3, students who haven't auditioned and do not intend on auditioning for district honor band.

Table 4.5 displays data from the independent *t*-tests comparing subscale responses between the students who planned on auditioning and those who chose not to audition within each Subgroup. Subgroups 1 and 2 did not have significant results for any of the subscales, but subgroup 3 resulted in significant differences between all 7 subscales.

Table 4.5

Subgroup Comparisons Across IMI Subscales

	Subgroup 1		Yes DHB		No DHB				
	n = 118		*n* = 105		*n* = 13				
	M	*SD*	*M*	*SD*	*M*	*SD*	*t*(116)	*p*	*d*
1. Interest/Enjoyment	3.26	.58	3.27	.57	3.15	.66	.680	.498	.20
2. Effort/Importance	3.20	.52	3.22	.50	3.01	.66	1.290	.200	.38
3. Perceived Choice	3.69	.51	3.68	.51	3.69	.48	-.076	.940	-.02
4. Per. Competence	2.94	.62	2.94	.63	2.95	.61	-.066	.947	-.02
5. Pressure/Tension	1.75	.69	1.76	.69	1.64	.67	.581	.562	.17
6. Value/Usefulness	3.40	.54	3.40	.55	3.36	.52	.257	.798	.08
7. Relatedness	3.39	.63	3.37	.64	3.54	.50	-.907	.366	-.27

Note. Subgroup 1 participants answered yes to having participated in past auditions and yes to being accepted in the district honor band in the past.

	Subgroup 2		Yes DHB		No DHB				
	n = 41		*n* = 27		*n* = 14				
	M	*SD*	*M*	*SD*	*M*	*SD*	*t*(39)[a]	*p*	*d*
1. Interest/Enjoyment	3.35	.66	3.38	.55	3.29	.85	.388[a]	.702	.15
2. Effort/Importance	3.13	.65	3.24	.61	2.91	.70	1.570	.124	.52
3. Perceived Choice	3.54	.74	3.59	.67	3.43	.87	.672	.506	.22
4. Per. Competence	2.68	.59	2.72	.50	2.62	.79	.422[a]	.678	.16
5. Pressure/Tension	1.82	.68	1.89	.71	1.69	.63	.879	.385	.29
6. Value/Usefulness	3.34	.72	3.44	.64	3.14	.83	1.288	.205	.42
7. Relatedness	3.42	.60	3.46	.54	3.36	.72	.499	.621	.16

Note. Subgroup 2 participants answered yes to having participated in past auditions and no to being accepted in the district honor band in the past.

a. Levene's test was significant, and the null hypothesis was rejected. Results from the Welch's *t*-test were reported in these instances. Updated degrees of freedom are reported in the text.

	Subgroup 3		Yes DHB		No DHB				
	n = 106		*n* = 30		*n* = 76				
	M	*SD*	*M*	*SD*	*M*	*SD*	*t*(104)[a]	*p*	*d*
1. Interest/Enjoyment	3.27	.76	3.56	.56	3.16	.80	2.905[a]	.005[a]	.54
2. Effort/Importance	3.10	.66	3.48	.36	2.95	.69	5.068[a]	<.001[a]	.84
3. Perceived Choice	3.53	.76	3.88	.28	3.39	.84	4.529[a]	<.001[a]	.68
4. Per. Competence	2.67	.65	2.92	.58	2.57	.66	2.545	.012	.55
5. Pressure/Tension	1.86	.68	1.69	.45	1.93	.75	-2.074[a]	.041[a]	-.36
6. Value/Usefulness	3.30	.76	3.77	.33	3.12	.81	5.836[a]	<.001[a]	.91
7. Relatedness	3.28	.81	3.67	.48	3.12	.87	4.104[a]	<.001[a]	.70

Note. Subgroup 3 participants answered no to having participated in past auditions.

a. Levene's test was significant, and the null hypothesis was rejected. Results from the Welch's *t*-test were reported in these instances. Updated degrees of freedom are reported in the text.

Subgroup 3: Interest/Enjoyment

Students with no previous honor band experience who planned to audition for the first time reported significantly higher levels of interest and enjoyment in band (M = 3.56, SD = .57) than reported by students with no previous honor band experience who continued to choose not to audition (M = 3.16, SD = .80), $t(76.201) = 2.905$, p = .005.

The effect size for the difference in means between the two groups was moderate, with a Cohen's d of 0.54 (95% CI [0.08, 0.71]).

Subgroup 3: Effort/Importance

Students with no previous honor band experience who planned to audition for the first time reported significantly higher levels of effort and importance in band (M = 3.48, SD = .36) than reported by students with no previous honor band experience, who continued to choose not to audition (M = 2.95, SD = .69), $t(97.040) = 5.068$, $p < .001$. The effect size for the difference in means between the two groups was large, with a Cohen's d of 0.84 (95% CI [0.40, 1.28]).

Subgroup 3: Perceived Choice

Students with no previous honor band experience who planned to audition for the first time reported significantly higher levels of perceived choice in band (M = 3.88, SD = .28) than reported by students with no previous honor band experience who continued to choose not to audition (M = 3.39, SD = .84), $t(102.53) = 4.529$, $p < .001$. The effect size for the difference in means between the two groups was moderate, with a Cohen's d of 0.68 (95% CI [0.25, 1.11]).

Subgroup 3: Perceived Competence

Students with no previous honor band experience who planned to audition for the first time reported significantly higher levels of perceived competence in band (M = 2.92, SD = .58) than reported by students with no previous honor band experience, who continued to choose not to audition (M = 2.57, SD = .66), $t(106) = 2.545$, $p = .012$. The effect size for the difference in means between the two groups was moderate, with a Cohen's d of 0.55 (95% CI [0.12, 0.98]).

Subgroup 3: Pressure/Tension

Students with no previous honor band experience who planned to audition for the first time reported significantly lower levels of pressure and tension in band (M = 1.69, SD = .45) than reported by students with no previous honor band experience, who continued to choose not to audition (M = 1.93, SD = .75), t(103.867) = -2.074, p = .041. The effect size for the difference in means between the two groups was moderate, with a Cohen's d of 0.54 (95% CI [-.787, 0.64]).

Subgroup 3: Value/Usefulness

Students with no previous honor band experience who planned to audition for the first time reported significantly higher levels of value and usefulness in band (M = 3.77, SD = .33) than reported by students with no previous honor band experience, who continued to choose not to audition (M = 3.12, SD = .81), t(87.529) = 5.836, p < .001. The effect size for the difference in means between the two groups was large, with a Cohen's d of 0.91 (95% CI [0.47, 1.35]).

Subgroup 3: Relatedness

Students with no previous honor band experience who planned to audition for the first time reported significantly higher levels of interest and enjoyment in band (M = 3.67, SD = .48) than reported by students with no previous honor band experience, who continued to choose not to audition (M = 3.12, SD = .87), t(92.573) = 4.104, p < .001. The effect size for the difference in means between the two groups was moderately large, with a Cohen's d of 0.70 (95% CI [0.26, 1.13]).

CHAPTER 5

DISCUSSION AND CONCLUSION

The study was designed to examine the intrinsic motivation profiles of high school band students as recorded by a modified Intrinsic Motivation Inventory (Ryan. & Deci, 2000b). Stated reasons why students opt to participate (or not) in the GMEA District Honor Band audition process were collected. The relationship between intrinsic motivation profiles and the student's desire to participate in district honor band auditions was investigated. Data were collected using an online questionnaire distributed to Georgia high school band directors with a request for them to share with their students. Data were analyzed using SPSS and qualitative data were categorized a priori using the basic psychological needs Self-Determination Theory as a theoretical framework.

First the study discussed existing literature on topics relating to music enrollment, student achievement, various theories of student motivation, competition, audition preparation, all-state band, and benefits to participation in district honor band. Next, the methodology was outlined including the data collection instrument and target population. Results were provided in the previous chapter. This chapter will summarize the study and present the findings to the three research questions. Possible limitations will be discussed and suggestions for future research will be explored.

Discussion

A fundamental concept within Self-Determination is Cognitive Evaluation Theory (CET), which posits that an environment that promotes autonomy, competence, and relatedness may foster one's initiative and choice to participate (Ryan & Deci, 2000a). Autonomy may be increased or reduced through opportunities to have a choice and a decision to act. Competence may be affected through developing understanding and adequate skills required to complete tasks. Relatedness depends on the perception of belonging and connection with others (i.e., teachers, peers).

Research Question 1

What are students' reasons for participating or not participating in district honor band? The opened ended question was designed to identify reasons why students participate in district honor band and others do not. An a priori thematic analysis using Self Determination as a conceptual framework concluded that almost all reasons could be attributed to competence, relatedness, or autonomy or the lack of these factors.

Responses coded as competence included statements concerning growth, challenge, achievement, next level, competition, future goals, and experience. Responses coded as relatedness included statements about performing with others, meeting new people, learning from new directors, and friends as reasons why they audition for district honor band. Responses coded as autonomy included statements about the audition being a requirement by band directors, external pressures, enjoyment, interest, and fun.

Although the reasons high school band students participate in district honor band are varied, data suggests that competence is an important consideration for students when deciding to participate in auditions or not. Competence was the number one category for

reasons why students audition, and lack of competence was the number one category for why students choose not to audition. This finding is consistent with past research indicating that perceived competence is fundamental to any form of motivation (Deci & Ryan, 2000). Educators encouraging students to audition for competitive honor band opportunities, such as district honor band, should understand that a student's competence level may influence their motivation to participate. Educators should focus efforts on training the necessary skills for students to be successful in honor band auditions.

Most of the responses could be coded using Self Determination Theory, but there were responses that did not fit. Majority of the responses that did not fit could be categorized as a lack of time. Lack of time was coded as other because it was unclear if the student had a desire to participate but was over committed or if the student was responding with lack of time as a polite way of indicating that there was no interest. Some could argue that lack of time could be coded as autonomy. Lack of time was reported 25 times, if it were added to the frequency counts for autonomy, then autonomy would be the number one reason students chose not to audition. The rationale for coding lack of time for other as opposed to autonomy was a perceived desire to audition within the response. Brown et al. (2011) studied activity patterns of adolescent children and concluded teachers should plan time management and stress control lessons to assist students with navigating the busyness of their daily schedules. Teachers may need to include time management strategies to assist students with planning practice time outside of the school day to assist them with competitive honor band auditions.

Another theme found outside of the a priori analysis was lack of money. This indicates that money may be a financial barrier to some students who may like to

participate in district honor bands. In GMEA District 7 (J. Robichaux, personal communication, December 8, 2022) participation cost included a $5 audition fee, in addition to a $10 acceptance fee, and potential fees incurred by traveling to the honor band site for the weekend, approximately $150 (hotel, food, and transportation costs). Although this response was not prevalent within this population, a different data collection instrument could be designed to investigate the effect of financial resources more specifically on district honor band participation.

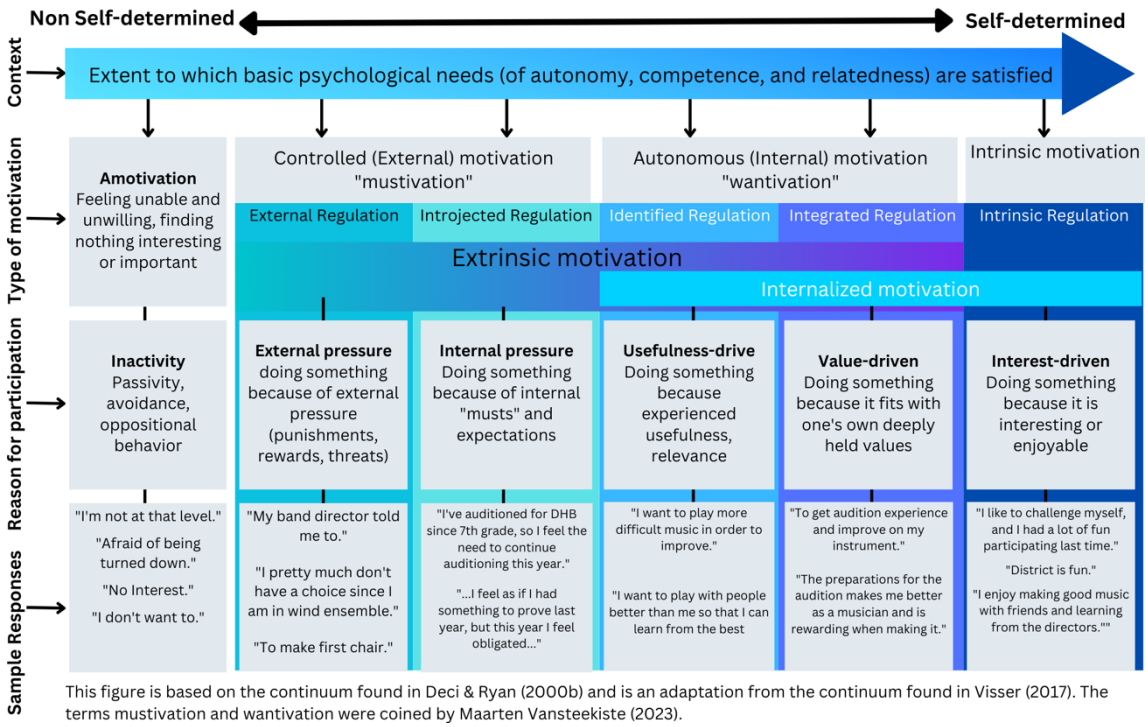
Further research could investigate the effects of not having home access to school instruments on student achievement. One student, a percussionist, responded "started too late and percussion is harder practice with because of the number of instruments, maybe if I played trombone I would have practiced more. I did take interest in both." This response was insightful because many percussionists do not have access to instruments at home. In addition to being required to prepare an audition on snare drum, keyboard and timpani, most students only have access to instruments when the band room is open. Descriptive data in Figure 2 (p. 64) showed percussionists were more likely to never have participated in auditions and do not intend on auditioning. Although access to instruments at home may be a contributing factor, another consideration should be the requirement for percussionists to audition on multiple instruments (GMEA Handbook).

Research Question 2

Based on the IMI, what are the motivation profiles of Georgia high school band students according to Self-Determination Theory? Figure 1 displays the Self-Determination continuum developed by Deci and Ryan (2000a) and includes some adaptations made by Visser (2017). Additionally, collected open-ended response

examples are included to further describe Georgia high school band student intrinsic motivation profiles. The continuum demonstrates how different motivations can be expressed with varying degrees between amotivation and intrinsic motivation. Maarten Vansteenkiste (2023) described controlled external motivation as mustivation and autonomous internal motivation as wantivation. His terminology provides a clearer understanding between introjected regulation and identified regulation. The difference is a shift between describing a task as something that must be done and something that someone wants (autonomy) to do as the continuum moves from satisfying external pressures (mustivation) or desires to internal (wantivation) ones.

The full continuum of Self-Determination Theory from amotivation to intrinsic motivation could be used to describe the motivation reflected by the collected data. Figure 4, on the next page and reprinted in Appendix F, organizes some of the collected open-ended responses that demonstrate each of the motivation profiles addressed by Self-Determination Theory.



This figure is based on the continuum found in Deci & Ryan (2000b) and is an adaptation from the continuum found in Visser (2017). The terms mustivation and wantivation were coined by Maarten Vansteekiste (2023).

Figure 4

Self-Determination Continuum

Research Question 3

What are the intrinsic motivation subscale differences between students who choose to audition for district honor band and students who choose not to audition for district honor band? Appendix E shows subscale sum frequencies. Students who participate in high school band demonstrate a moderately high level of intrinsic motivation as reported by the modified IMI, but the differences between subgroups can be seen within these graphs. Despite choosing not to participate in district honor band, 67% of students who chose not to participate still reported moderate levels of intrinsic motivation in band compared to 80.2% of students who chose to participate. Only 15% of students who chose not to participate reported low levels of intrinsic motivation in band

compared to 4.3% of students who chose to participate in the audition. Band is not a requirement for graduation in the state of Georgia, it can be assumed that students who participate in band do so by choice. Autonomy is the key psychological need to foster intrinsic motivation (Deci & Ryan, 2000). Interestingly, the highest sum within interest/enjoyment was reported more frequently by students who chose not to audition than students who did. This difference may have been mediated by the number of the students who are auditioning because it is a requirement of their band class, band director, or parents.

The effort/importance graph in Appendix E displays students who chose to audition reported higher levels of effort than students who chose not to audition. Perceived choice results were very similar, but students who chose to participate reports were slightly higher. The shapes of the perceived competence graph in Appendix E are similar in the moderate range, but inverses of one another in the extreme ranges indicating students who chose to participate were more likely to report higher perceived competence than students who chose not to participate. The pressure/tension graph in Appendix E shows very similar responses by each group. A statistical signific difference was not found in the statistical analysis between these groups for pressure/tension. Each group reported low levels of pressure/tension. This similarity could be mediated by having autonomy in the decision to participate in band or not.

The graph in Appendix E for value/usefulness shows higher levels reported by students who chose to participate in band compared to reports by students who chose not to participate, but it does demonstrate that many students who chose not to participate reported moderate levels on this subscale. Some students may need more information on

the potential benefits of participating in honor bands before deciding to participate. The graph for relatedness shows similar trends, but students who chose to audition for district honor band reported higher levels of relatedness than students who chose not to audition.

The analysis yielded significant differences in five subscales: interest/enjoyment, effort/importance, perceived choice, value/usefulness, and relatedness. Students who chose to audition for district honor band reported higher values in each of the previously mentioned subscales indicating that students who audition for district honor band may be more intrinsically motivated towards band than students who do not audition for district honor band. These students indicated giving more effort, placing more importance, having a stronger feeling of autonomy, a higher value and use for, and relatedness to others in band class. These conclusions suggest the following implied differences between students who choose to audition for district honor band compared to students who choose not to audition:

1. Higher reported levels of interest/enjoyment suggest students who audition for district honor band experience higher levels of intrinsic motivation in band than students who choose not to audition.
2. Higher reported levels of effort/importance suggest students who choose to try out for district honor band may practice more than students who choose not to audition.
3. Lower reported levels of perceived choice suggest students who choose not to audition may participate in band because of perceived pressures from parents, teachers, or peers.

4. Higher reported levels of value/usefulness suggest students who choose to participate in district honor band may association participation in band with future benefits (i.e., college acceptance, future career goals, skill development).
5. Higher reported levels of relatedness suggest students who choose to participate in district honor band feel more connected with other students in band than students who chose not to audition.

Subgroup Comparison

Frequency data suggested students may wait until they are older to audition for district honor band.

The subgroup comparison suggested that subscale scores may be mediated by previous audition experience, however many of the effects were non-significant in this study concluding that more research is needed to investigate this relationship further. The non-significant findings in subgroups 1 and 2, may be due to the smaller sample sizes created by the subgroups. It is important to consider this limitation when interpreting the data.

Subgroup 1 was comprised mainly of 11th and 12th graders from suburban locales who participated in private lessons. Majority of students in subgroup 2 were 10th and 11th graders from suburban locales who did not participate in private lessons.

The comparison between groups of subgroup 3 revealed significant differences in all 7 IMI subscales. Students in this group were either auditioning for district honor band for the first time or planning to continue not participating in auditions. Students who chose to participate reported moderately higher levels of interest and enjoyment in band, self-reporting higher levels of intrinsic motivation towards band. The largest discrepancy

in the reported intrinsic motivation subscales were between students in subgroup 3. Subgroup 3 represented students enrolled in the 9th and 10th grades, from urban locales, without private lessons. The group represented students without prior audition experience. Students in this subgroup who reported higher levels of intrinsic motivation were more likely to report the intention to audition for district honor band.

The same students reported higher levels of satisfaction of the three basic psychological needs. Perceived competence was moderately higher, perceived choice also moderately higher, and relatedness was reported slightly higher than the other two. Higher perceived competence levels may indicate that students feel more prepared for the auditions. Higher levels of perceived choice indicates that these students feel that they have more control over how they participate in band. Additionally, higher levels of perceived choice can be indicative of greater autonomy, self-efficacy, and a sense of personal agency. The higher level of relatedness indicates these students feel connected to others in band. They may feel more connected to other students, or to their teachers.

The two subscales reported with the highest effect sizes were effort/importance and value/usefulness. These subscales relate to the students' perceptions of why they participate in an activity and are indicators of motivation regulation. Higher scores on these subscales indicate more autonomous or intrinsic motivation, whereas lower reports would indicate more controlled or external motivation. The students who chose to audition may work harder in band class because they see more value in participation in band than students who did not choose to audition. This information may be helpful to a teacher who desires to persuade their students into auditioning for district honor band.

Perhaps by teaching the students about the value and usefulness of band, it may affect their motivation to pursue extra opportunities like district honor band.

The final subscale, pressure/tension, is the negative report of intrinsic motivation. Lower levels indicate less stress and anxiety while participating in band. Students who chose to audition reported moderately lower levels of pressure and tension. Pressure and tension may arise from many factors such as internal or external expectations, competition, and the fear of failure.

Implications of the Findings

Data analysis suggested students who audition for district honor band may already be more intrinsically motivated than students who chose not to audition. Band is not a course required for graduation in Georgia, so it is assumed that most students who participate in high school band do so autonomously. Since, perceived autonomy is required for motivation to be intrinsic (Deci & Ryan, 2000) the study of band students could continue to add to the understanding of intrinsic motivation.

This study produced general descriptive information that could lead to studies investigating the subscale differences more specifically. The lower perceived choice levels (less autonomy) reported by students who chose not to audition for district honor band could uncover ways to better support students who feel less autonomy in band class. A study uncovering why students who chose to audition for district honor band reported higher levels of value/usefulness could be beneficial for educators who are promoting this optional activity to their students.

A few ancillary findings were interesting and should be investigated further. It was revealed that the cost of district honor band participation and access to school owned

instruments at home could be barriers to some students participating in district honor band. Further investigation could explore the prevalence of these issues and any potential effects on student opportunities and student achievement.

Limitations

This research uses Self-Determination Theory (SDT) as a theoretical framework. Although SDT is a well-established theory of human motivation and personality, there are limitations, and some scholars disagree with the assumption that intrinsic motivation is better than extrinsic motivation. The design of this study did ask for participants to indicate their audition intentions for district honor band, but it did not control for populations where students were required to participate or populations where participation is not supported by the band director. Due to the nature of human subjects' research, it is very difficult and could be unethical to account for many confounding variables. The data reported may be affected by unanticipated variables such as religious and/or cultural beliefs. Participants were recruited electronically. Although an effort was made to include as many high school students as possible within the state of Georgia, participation hyperlinks were shared with teachers who may have not shared it with their students. Some participants may have been excluded from the study because they did not have access to an electronic device, which was required to complete the survey.

An a priori thematic analysis based in self-determination theory was the basis for categorization of the responses. Because the themes were pre-determined before the analysis, this method may have resulted in a limited scope compared to an inductive thematic analysis. To reduce the risk of confirmation bias, multiple analyses were conducted while being conscientious of confirmation bias. Future efforts may include

double coding, where multiple researchers code the data independently and then compare findings to determine consistency.

Likert scales collect ordinal data that can lack specificity. Participants were forced to choose between four options, but the reality of their perceptions may fall between points. Open responses were included to fill the gap that might have been created by the Likert scale. Motivation is a complex construct and measuring perceptions is not an exact science. The original IMI used a 7-point Likert scale, this study limited the responses to a 4-point Likert scale to increase reliability and reduce limitations. The Likert data may have been influenced by desirability bias. Participants may have provided responses that they think would be socially acceptable. Likert data may have limited generalizability. The data in this study may be specific to this population and to high school band students.

There is a debate about using parametric statistics on Likert data because the data may have small sample sizes, be of unequal variance, and may not have a normal distribution. Despite Likert data being ordinal in nature and having the tendency to violate assumptions necessary for parametric testing, many scholars support the use of parametric testing on Likert data (Carifio, J. & Perla, R., 2008; Hinkle, D. E., Wiersma, W., & Jurs, S. G., 2003; Kinnear, P. R., & Gray, C. D., 2018; Norman, 2010; Tabachnick, B. G., & Fidell, L. S., 2013). Norman (2010) supported the use of parametric statistics on the basis regardless of the violations and cited evidence as early as 1930 that demonstrated parametric tests are robust enough and may still be accurate when the data violates the required assumptions. Carifio and Perla (2008, p. 1151) stated it is "perfectly appropriate" to use means, standard deviations, and use parametric techniques to analyze Likert scales. Other scholars have refuted the use of parametric testing of Likert data

(Field, 2013; Jameison, 2004) due to the data being ordinal and not continuous. This is important to consider when interpreting results of the *t*-tests in Chapter 4.

Suggestions for Future Research

This study included student perceptions about participation in band and asked for open ended responses to why students choose or choose not to participate in district honor band. Some responses included monetary barriers and access to instruments, important factors in the National Association for Music Education Opportunity to Learn Standards (NAfME, 2020). Future studies could investigate the opportunities to learn of high school band students. The Opportunity to Learn Standards were developed in 2015 by the Council of Music Program Leaders of NAfME and identify resources required to achieve the 2014 Music Standards. Under curriculum, one of the basic standards for secondary grades ensembles is, "special experiences are designed for gifted and talented students according to their abilities and interests." Although other experiences could be designed to meet this standard, some districts may use OTL to justify the allocation of funds for students to participate in district honor band to meet this standard. Currently, OTL only addresses the needs of students and music programs while at school and does not explicitly cover the needs while students are at home practicing. Analysis of data from this study suggests that students need access to instruments both at school and while at home to practice for upcoming events (i.e., auditions, concerts, recitals, etc.).

Future research should include a survey to collect student perceptions about district honor band specifically. The value/usefulness subscale would be a good start to inquire if students believe the opportunity is worthy of their time and efforts. A study collecting IMI responses as they pertain to District Honor may suggest potential effects

of the honor band experience on student perceptions of autonomy, relatedness, and competence.

It was revealed that some music educators require their students to audition for district honor band. Requiring students to audition could lead to students experiencing frustration of the basic psychological need, autonomy. Because of the sample size, the data may not be reliable, but Subgroup 1 data hinted that students who have auditioned in the past and have participated in district honor band before and plan on auditioning again may experience less autonomy and more stress in band class. Further research should investigate the effects of making the audition compulsory for students on student motivation and achievement outcomes.

Conclusion

Many Georgia music educators encourage students to audition for competitive honor ensembles annually. Some educators even require honor band auditions of their students for consideration in membership in the top ensembles at their school. One of the key reasons for the creation of honor ensembles was to motivate students (Hash, 2009). The collected open ended responses demonstrate that many students may have been motivated by participating in district honor band auditions. Collected open ended responses indicated the pursuit of goals, a desire to be challenged, a demonstration of ability, opportunities to work with new directors and make music with others. The results also suggested that some students may have been demotivated by auditions. These students indicated increased anxiety, a lack of interest, pressures to audition regardless of interest, and feelings of unpreparedness when giving reasons for participation or not. Directors who understand that motivation may exist as a continuum may be able to better

interpret student motivations and affect change that may encourage more intrinsic motivation.

An environment that promotes autonomy, competence, and relatedness should in theory promote more intrinsic motivation (Deci & Ryan, 1985; Deci & Ryan, 2000a; Deci, et al. 2001; Deci & Ryan, 1985; Domenico & Ryan, 2017; Evans, 2015; Ryan & Lynch, 1989). A few of the free responses reported that the student was experiencing amotivation and attributed this feeling to their band directors. Directors need to be more aware of the potential affects (intentional and not) they may have on student motivation. Teachers who seek improvement and work on optimizing feedback and meet challenging goals "make the difference" (Hattie, 1999, p.12).

Although Georgia high school band students generally reported high levels of intrinsic motivation, motivation appeared to increase as the students progressed through the 12th grade. Identified regulation, self-reported as the value/usefulness subscale, has been associated with persistence (Howard, et al., 2021). Additionally, Students in 11th and 12th grades were more likely to audition for district honor than their younger classmates. There may be other factors besides the increased intrinsic motivation towards band that influenced student decisions to participate or not participate in district honor band, such as middle school preparation, maturation, increased experience, longer participation in band, home life, and private lessons. Further investigation would be required to make a better determination.

If district honor band does affect student motivation, then it is important that the opportunities be equitable and accessible for all students. It is important that administrators, teachers, and parents work together to overcome potential barriers to

student participation. If cost is a prohibitive factor, then programs designed to assist affordability should be created. Access to instruments outside of the school day may also be a prohibitive factor. Schedules to allow adequate access outside of class time could be created, and other strategies to allow students access should be explored.

Future research investigating teacher behaviors, environmental factors, or previous experiences that may impact student intrinsic motivation would help understand this phenomenon further.

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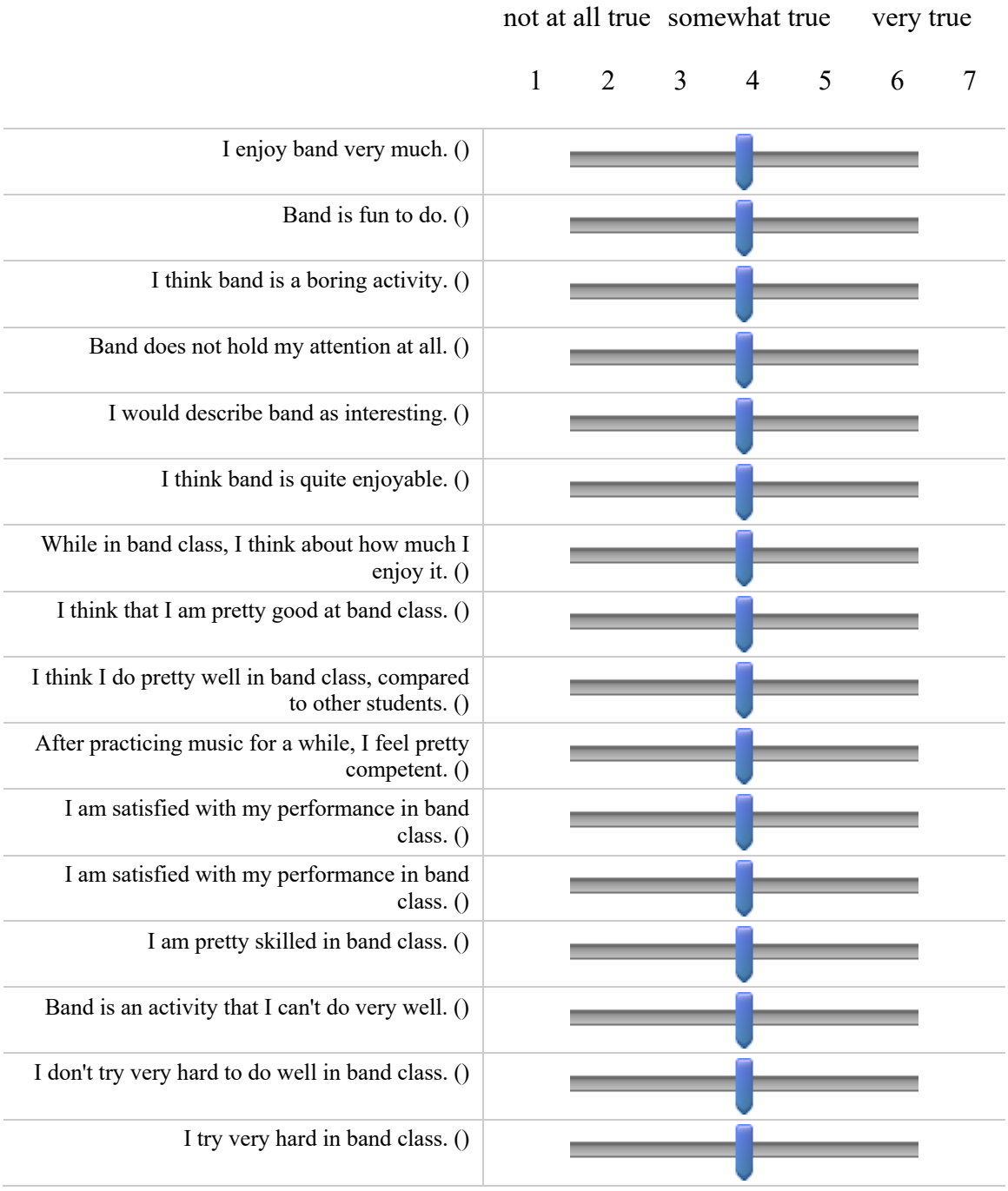
APPENDICES

APPENDIX A

Modified IMI Used in Cohort Pilot Study

Q16 Intrinsic Motivation Inventory
The following questions are in regards to your participation in band class. Please answer how true the statements are to you based on a scale of 1-7. 1 = not at all true and 7 = very true.



It is important to me to do well in band class. ()	
I do not feel nervous at all while in band class. ()	
I feel very tense while in band class. ()	
I am very relaxed in band class. ()	
I am anxious while in band class. ()	
I feel pressured while in band class. ()	
I believe I had some choice about being in band class. ()	
I feel like it was not my own choice to be in band class. ()	
I don't really have a choice about being in band class. ()	
I feel like I had to do band. ()	
I do band because I had no choice. ()	
I do band because I want to. ()	
I do band because I have to. ()	
I believe band class could be of some value to me. ()	
I think that band class is useful for improving my performing abilities. ()	
I think that band class is useful for improving my performing abilities. ()	
I think band class is important to do because it can serve as a model for other students. ()	
I would be willing to do band class again because it has some value to me. ()	
I think band class could help me to build self-confidence. ()	
I believe taking band could be beneficial to me. ()	
I think band is an important activity. ()	
I feel really distant to my band director. ()	

I really doubt that my band director and I would ever be friends. ()	
I feel like I could really trust my band director. ()	
I'd like a chance to interact with my band director more often. ()	
I'd really prefer not to interact with my band director in the future. ()	
I don't feel like I could really trust my band director. ()	
It is likely that my band director and I could become friends if we interacted a lot. ()	
I feel close to my band director. ()	

End of Block: Block 1

APPENDIX B

Institutional Review Board Approval

UNIVERSITY OF GEORGIA

Tucker Hall, Room 212
310 E. Campus Rd.
Athens, Georgia 30602
TEL 706-542-3199 | FAX 706-542-5638
IRB@uga.edu
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Human Research Protection Program

EXEMPT DETERMINATION

September 15, 2022

Dear Alison Farley:

On 9/15/2022, the Human Subjects Office reviewed the following submission:

Title of Study:	High School Band Students' Motivation Profiles and Perceptions of Participation in a Competitive Honor Band Audition
Investigator:	Alison Farley
Co-Investigator:	Christopher Carr
IRB ID:	PROJECT00003528
Funding:	None
Review Category:	Exempt Flex 7

We have determined that the proposed research is Exempt. The research activities may begin 9/15/2022.

Since this study was determined to be exempt, please be aware that not all future modifications will require review by the IRB. For more information please see Appendix C of the Exempt Research Policy (https://research.uga.edu/docs/policies/compliance/hso/IRB-Exempt-Review.pdf). As noted in Section C.2., you can simply notify us of modifications that will not require review via the "Add Public Comment" activity.

A progress report will be requested prior to 9/15/2027. Before or within 30 days of the progress report due date, please submit a progress report or study closure request. Submit a progress report by navigating to the active study and selecting Progress Report. The study may be closed by selecting Create Version and choosing Close Study as the submission purpose.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

APPENDIX C

Recruitment Letter

Invitation to Participate in District Honor Band Research
1 message

Christopher Carr <qualtrics@uga.edu> Mon, Oct 17, 2022 at 7:42 AM
Reply-To: Christopher Carr <[redacted]>
To: [redacted]

Dear Colleagues:

I am sorry if you have already replied to my message. But I know how busy we are as band directors and hope that you do not mind a reminder if you may have forgotten.

I am a doctoral candidate under the direction of Alison Farley in the Department of Music at The University of Georgia. I invite your students to participate in a research study entitled *High School Band Students' Motivation Profiles and Perceptions of a Competitive Honor Band Audition.* The purpose of this study is to measure Georgia high school band students' motivation using an Intrinsic Motivation Inventory, collect stated reasons why students choose or choose not to participate in the GMEA District Honor Band Auditions, and to analyze data for professional implications.

Your students are eligible to be in this study because they are current Georgia high school band students and have an opportunity to audition for the GMEA District Honor Band.
Your students' participation will involve completing an online survey that is accessible via a computer or their phone and should only take about five minutes to complete. Participation in the survey poses only minimal risk as the questions are innocuous and contains only items that may come up in everyday conversation between the student and peers, teachers, family, or other adults. I do not intend on asking for parental consent, please be aware of your school/system's policies for research recruitment and consent before forwarding this message to your students.

If you choose to share this with your students, can you do these 2 things for me?
1. Reply to this email confirming that you will allow your students to participate.
2. Share the following script with your students either on paper or electronically:

"Hello! My name is Chris Carr and I am the band director at Carrollton High School in Carrollton, GA. Additionally, I am studying the intrinsic motivation profiles of Georgia high school band students and their reasons for or against participation in district honor band auditions. If you are willing, I'd appreciate your help in completing a brief online survey about your participation in high school band.
If you choose to participate, please fill out the information honestly. You can access the survey via the link at the bottom of this note. You can choose not to participate. Even if you have already started completing the survey, you may stop at any time.

Any publication or public-sharing of the survey results will not include any personally identifiable information. Thank you for considering participating in my survey. If you choose to complete the survey you can access it here:

Follow this link to the Survey:
Take the Survey

Or copy and paste the URL below into your internet browser:
https://[redacted]

Thank you very much for considering my request."

If you would like additional information about this study, please feel free to call me at [redacted] or my faculty sponsor at [redacted], or send an e-mail to [redacted]

Thank you for your consideration.

Sincerely,
Christopher M. Carr
Director of Bands, Carrollton High School

APPENDIX D

District Honor Band Participation Survey

Start of Block: Your permission

Q1 **Researchers Statement:** You are being asked to take part in a research study. The information in this form will help you decide if you want to be in the study. Please ask the researcher(s) below if there is anything that is not clear or if you need more information.

Principal Investigator: Alison Farley • alpfarley@uga.edu

Co-Investigator: Christopher M. Carr • cmc02290@uga.edu

We are doing a research study about Georgia High School band students' Intrinsic Motivation and reasons why students choose or choose not to participate in the GMEA District Honor Band. A research study is a way to learn more about people. If you decide that you want to be part of this study, you will be asked to complete the following survey, which will take about 5 minutes to complete.

Not everyone who takes part in this study will benefit. A benefit means that something good happens to you. We think some benefits may include to inform high school band directors about the potential motivation profiles of their students and to learn about the potential barriers preventing student participation in district honor band auditions.

Confidentiality of records: You will not be asked to give your name in the survey and no information we obtain will have a direct link to you or your school or school system. We will only use a number so other people cannot tell who you are. If the data is shared with other researchers for analysis, all indirect identifiers (IP address) will be removed. This data may be used for future studies without additional consent.

Participant rights If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Parental consent We are not specifically requiring parental consent for you to complete this survey because we believe that the information asked in this survey is benign in nature, which means questions that are brief in duration, harmless, painless, not physically invasive, not likely to have a significant adverse lasting impact on you, and we have no reason to think that you will find the questions offensive or embarrassing. **Please verify with your parents before proceeding that they did not opt out of you participating in school sponsored surveys before beginning this survey.**

If you do not want to be in this research study, simply click "No," and you will not be asked to complete the survey. If you do choose to continue, please select "Yes" and you

will have the opportunity to answer our questions.

When we are finished with this study, we will write a report about what was learned. We are purposefully not requesting your name because this report will not include your name or that you were in the study.

You do not have to be in this study if you do not want to be. If you decide to stop after we begin, that’s okay too. If you decide you want to be in this study, please choose "yes" to continue.

- ○ Yes
- ○ No

End of Block: Your permission

Start of Block: Default Question Block

Q2 Do you participate in band at your high school?

- ○ Yes
- ○ No

Q3 What is your current grade level?

- ○ 9th Grade
- ○ 10th Grade
- ○ 11th Grade
- ○ 12th Grade

Q4 Which primary instrument do you play in Band Class?

- ○ Flute
- ○ Oboe
- ○ Clarinet
- ○ Bass Clarinet
- ○ Alto Saxophone
- ○ Tenor Saxophone
- ○ Baritone Saxophone
- ○ Bassoon
- ○ French Horn
- ○ Trumpet
- ○ Trombone
- ○ Baritone
- ○ Tuba
- ○ Percussion
- ○ Other _____

Q5 Do you take private music lessons on your primary instrument?

- ○ Yes
- ○ No

Q6 How would your describe your school's location?

- ○ Urban
- ○ Suburban
- ○ Rural

Q7 Do you attend a public or private high school?

- ○ Public
- ○ Private

Q8 Approximately how many students are in your high school?

- ○ Less than 500
- ○ 500-999
- ○ 1000-1499
- ○ 1500-1999
- ○ 2000-2499
- ○ 2500-2999
- ○ 3000 or more

Q9 Have you ever auditioned for the district honor band in the past?

- ○ Yes
- ○ No

Q10 Have you ever been accepted into district honor band in the past?

- ○ Yes
- ○ No

Q11 Did you plan on auditioning for district honor band this year?

- ○ Yes
- ○ No

Q12 What are your reasons for auditioning for district honor band this year?

_____

Q13 What are your reasons for not auditioning for district honor band this year?

Q14 Please rate the following statements as truthfully as possible.

		Almost never	Sometimes	Most of the time	Almost always
Q14_1	I enjoy band very much.	○	○	○	○
Q14_2	I think that I am skilled on my instrument.	○	○	○	○
Q14_3	I am satisfied with my overall performance in band.	○	○	○	○
Q14_4	I practice a lot for band class.	○	○	○	○
Q14_5	I feel comfortable while in band class.	○	○	○	○
Q14_6	Being in band is my choice.	○	○	○	○
Q14_7	Band is valuable to me.	○	○	○	○
Q14_8	I feel connected to other band students.	○	○	○	○
Q14_9	Band is fun.	○	○	○	○
Q14_10	I perform better in band than other students.	○	○	○	○
Q14_11	I try hard in band.	○	○	○	○
Q14_12	Participating in band is useful to me.	○	○	○	○
Q14_13	I have many friends who are also in band.	○	○	○	○

		Almost never	Sometimes	Most of the time	Almost always
Q14_14	I think band is important.	○	○	○	○
Q14_15	It is important to perform well in band.	○	○	○	○
Q14_16	Band is interesting.	○	○	○	○
Q14_17	I want to participate in band.	○	○	○	○
Q14_18	I enjoy being around other band students.	○	○	○	○
Q14_19	I am nervous while participating in band.	○	○	○	○
Q14_20	Band makes me anxious.	○	○	○	○

End of Block: Block 1

End of Block: Block 1

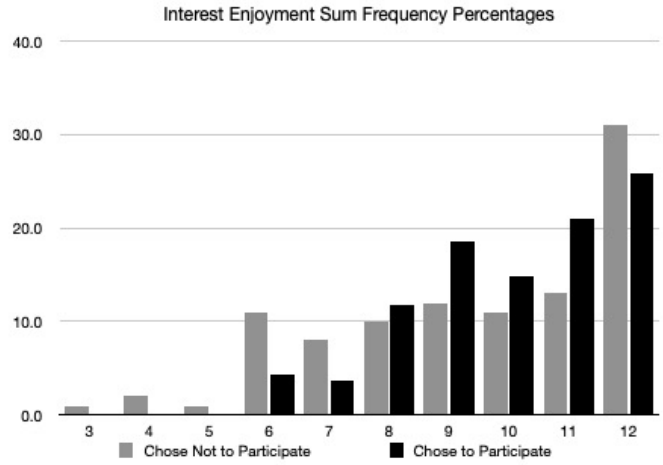
APPENDIX E

Subscale Frequency Charts Grouped by Participation Choice

Each graph represents percentages of subscale sums separated by participation intention.

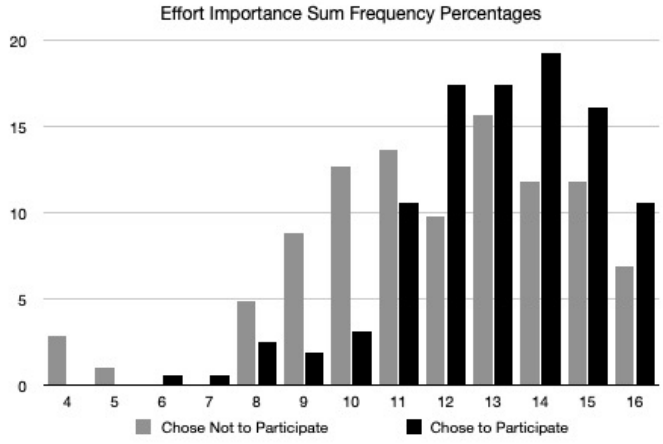
Interest Enjoyment Sum Frequency Percentages

α =.830	Chose Not to Participate	Chose to Participate
3	1.0	0
4	2.0	0
5	1.0	0
6	11.0	4.3
7	8.0	3.7
8	10.0	11.7
9	12.0	18.5
10	11.0	14.8
11	13.0	21.0
12	31.0	25.9



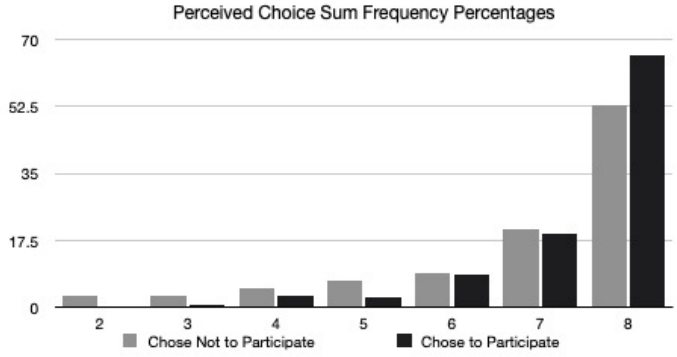
Effort Importance Sum Frequencies

α =.753	Chose Not to Participate	Chose to Participate
4	2.9	0
5	1.0	0
6	0	0.6
7	0	0.6
8	4.9	2.5
9	8.8	1.9
10	12.7	3.1
11	13.7	10.6
12	9.8	17.4
13	15.7	17.4
14	11.8	19.3
15	11.8	16.1
16	6.9	10.6



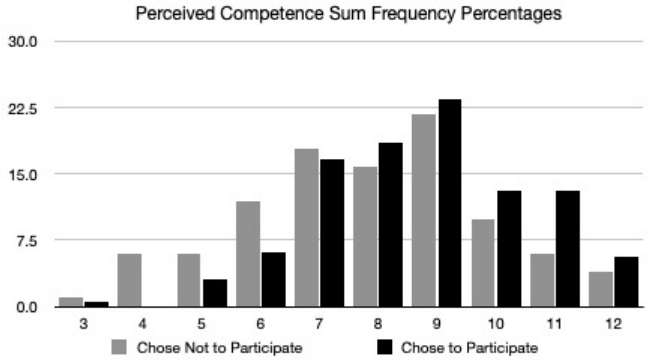
Perceived Choice Sum Frequencies

α =.820	Chose Not to Participate	Chose to Participate
2	2.9	0
3	2.9	0.6
4	4.9	3.1
5	6.9	2.5
6	8.8	8.6
7	20.6	19.1
8	52.9	66.0



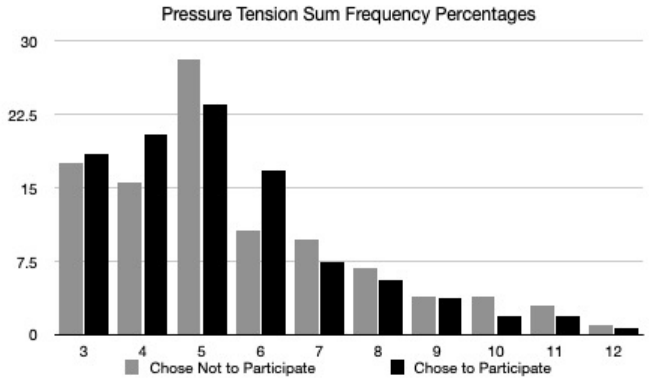
Perceived Competence Sum Frequencies

α =.754	Chose Not to Participate	Chose to Participate
3	1.0	0.6
4	5.9	0
5	5.9	3.1
6	11.9	6.2
7	17.8	16.7
8	15.8	18.5
9	21.8	23.5
10	9.9	13.0
11	5.9	13.0
12	4.0	5.6



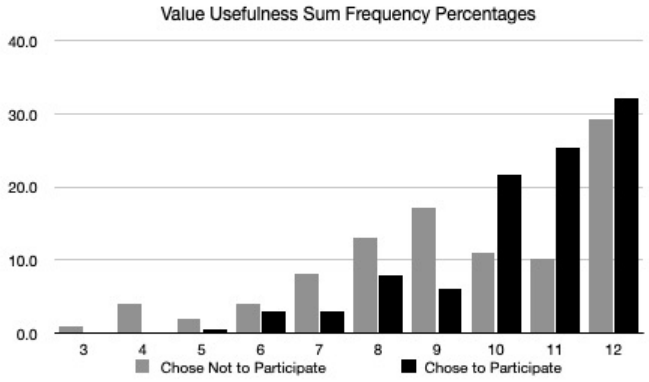
Pressure Tension Sum Frequencies

α =.747	Chose Not to Participate	Chose to Participate
3	17.5	18.5
4	15.5	20.4
5	28.2	23.5
6	10.7	16.7
7	9.7	7.4
8	6.8	5.6
9	3.9	3.7
10	3.9	1.9
11	2.9	1.9
12	1.0	0.6



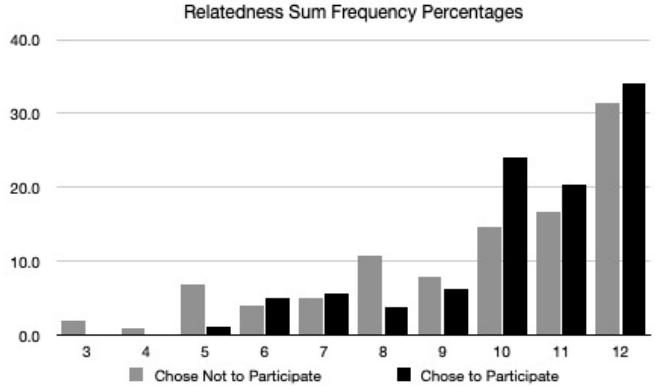
Value Usefulness Sum Frequencies

α =.760	Chose Not to Participate	Chose to Participate
3	1.0	0
4	4.0	0
5	2.0	0.6
6	4.0	3.1
7	8.1	3.1
8	13.1	8.0
9	17.2	6.2
10	11.1	21.6
11	10.1	25.3
12	29.3	32.1



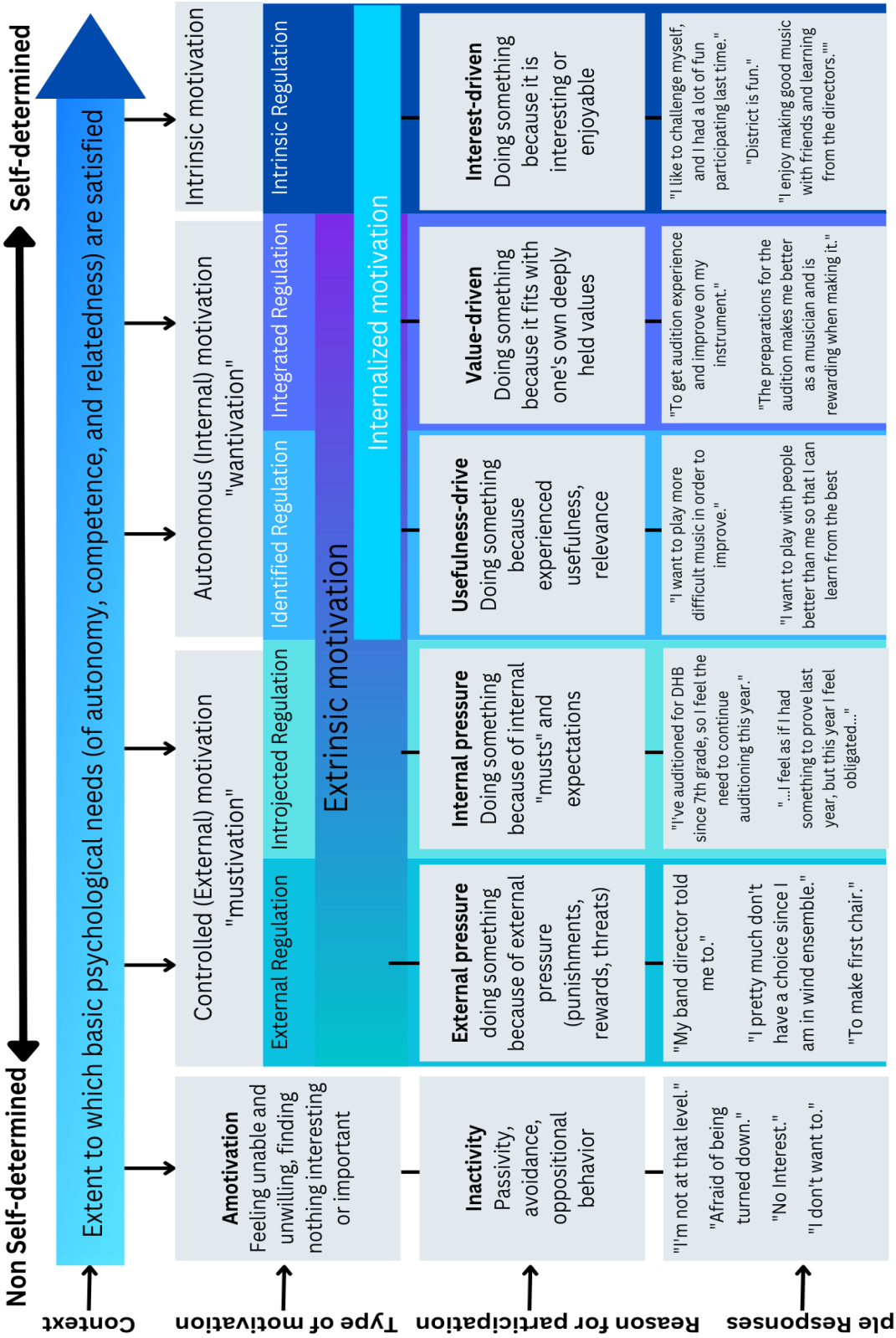
Relatedness Sum Frequencies

α =.815	Chose Not to Participate	Chose to Participate
3	2.0	0
4	1.0	0
5	6.9	1.2
6	3.9	4.9
7	4.9	5.6
8	10.8	3.7
9	7.8	6.2
10	14.7	24.1
11	16.7	20.4
12	31.4	34.0



APPENDIX F

Self-Determination Continuum



This figure is based on the continuum found in Deci & Ryan (2000b) and is an adaptation from the continuum found in Visser (2017). The terms mustivation and wantivation were coined by Maarten Vansteekiste (2023).

APPENDIX G

Subscale Scores by Demographic

Grade Level

	9th Grade		10th Grade		11th Grade		12th Grade	
	n = 53		*n* = 71		*n* = 76		*n* = 65	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD
1. Interest/Enjoyment	3.16	.80	3.29	.62	3.32	.66	3.30	.60
2. Effort/Importance	3.10	.62	3.12	.67	3.17	.57	3.19	.55
3. Perceived Choice	3.47	.76	3.58	.70	3.61	.67	3.70	.47
4. Per. Competence	2.51	.55	2.75	.71	2.82	.63	3.04	.56
5. Pressure/Tension	1.84	.67	1.87	.68	1.86	.77	1.64	.58
6. Value/Usefulness	3.23	.78	3.37	.66	3.41	.67	3.37	.56
7. Relatedness	3.13	.87	3.39	.61	3.37	.69	3.46	.63

Private Lessons

	Yes		No	
	n = 92		*n* = 173	
	Mean	SD	Mean	SD
1. Interest/Enjoyment	3.30	.59	3.26	.71
2. Effort/Importance	3.26	.53	3.09	.63
3. Perceived Choice	3.72	.45	3.53	.74
4. Per. Competence	3.02	.63	2.67	.62
5. Pressure/Tension	1.77	.67	1.82	.69
6. Value/Usefulness	3.44	.54	3.30	.72
7. Relatedness	3.42	.60	3.31	.75

Locale

	Urban		Suburban		Rural	
	n = 72		*n* = 152		*n* = 41	
	Mean	SD	Mean	SD	Mean	SD
1. Interest/Enjoyment	3.17	.75	3.26	.61	3.52	.66
2. Effort/Importance	2.98	.62	3.17	.59	3.37	.52
3. Perceived Choice	3.51	.76	3.60	.64	3.76	.49
4. Per. Competence	2.59	.62	2.84	.62	2.96	.69
5. Pressure/Tension	1.79	.67	1.84	.69	1.72	.69
6. Value/Usefulness	3.17	.75	3.38	.62	3.55	.62
7. Relatedness	3.17	.83	3.39	.67	3.54	.54

Population

	500 - 999		1000-1499		1500-1999	
	n = 29		*n* = 44		*n* = *96*	
	Mean	SD	Mean	SD	Mean	SD
1. Interest/Enjoyment	3.28	.90	3.26	.72	3.33	.59
2. Effort/Importance	3.10	.79	3.14	.69	3.19	.59
3. Perceived Choice	3.43	.91	3.56	.69	3.68	.58
4. Per. Competence	2.77	.67	2.84	.69	2.78	.63
5. Pressure/Tension	1.70	.73	1.78	.76	1.81	.64
6. Value/Usefulness	3.24	.89	3.37	.69	3.38	.63
7. Relatedness	3.36	.79	3.34	.67	3.40	.70

Note. <500 omitted due to *n* = 2.

Population Continued

	2000-2499		2500-2999		≥3000	
	n = 49		*n* = 29		*n* = 16	
	Mean	SD	Mean	SD	Mean	SD
1. Interest/Enjoyment	3.27	.63	3.02	.59	3.48	.71
2. Effort/Importance	3.15	.39	3.07	.60	3.20	.62
3. Perceived Choice	3.70	.51	3.40	.74	3.53	.67
4. Per. Competence	2.76	.67	2.83	.63	2.79	.56
5. Pressure/Tension	1.83	.67	2.01	.75	1.69	.63
6. Value/Usefulness	3.41	.58	3.15	.57	3.48	.76
7. Relatedness	3.38	.61	3.11	.80	3.38	.77