

FACTORS THAT INFLUENCE GEORGIA MIDDLE SCHOOL BAND DIRECTORS IN
THEIR SELECTION OF BAND MUSIC REPERTOIRE

by

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(Under the Direction of Roy Legette)

ABSTRACT

The purpose of this study was to examine factors and sources considered by Georgia public middle school band directors in the selection of band music repertoire. The following research questions guided the study: 1) What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band? 2) Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations? 3) What sources do Georgia middle school band directors use in selecting repertoire for concert band? A mixed methods design consisting of both quantitative and qualitative techniques was used. Quantitative data were derived from a survey that was sent to Georgia public middle school band directors with students in grades six through eight who participated in events sponsored by the Georgia Music Educators Association (GMEA). For the qualitative portion of the study, interviews were conducted with four exceptional middle school band directors with a variety of backgrounds from different regions of the state. Educational value and instrumentation were the most important factors in concert band repertoire selection according to the quantitative data. Meanwhile, educational value as well as aesthetic value were emphasized in the qualitative data. While survey data revealed that the

gender and ethnicity of a composer were viewed as less important, these factors were shown to be more highly considered by some in the interview data. The lowest factor for both quantitative and qualitative data was administrator input. Neither geographic region nor school setting appeared to greatly impact the survey responses. This was also consistent with the interview responses. Both quantitative and qualitative data revealed that popular information sources for repertoire were state lists and professional recordings, while online discussion forums were found to be less popular.

INDEX WORDS: Music Education; Middle School; Band; Repertoire Selection; Georgia
Music Educators Association

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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

I dedicate this dissertation to my parents, Bill and Berta Flood. Thank you for buying me my first drums, being great band parents throughout school, and teaching me about the Beatles. I also dedicate this to the memory of my aunt Karen Rogers, who loaned me her drumset when I first started; my grandmother Frances Harris for her musical inspiration; and to all of my great-grandmothers who played piano or organ. This is also dedicated to all my current and former students who have undertaken this journey with me; you are a constant inspiration.

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my committee chair, Dr. Roy Legette, for your time, guidance, and wisdom throughout this process. I appreciate your attention to detail, your systematic approach, and your enthusiasm for music education and research. Thank you also to my committee members, Dr. Roy Kennedy and Dr. Stephen Valdez, for your willingness to serve in this process. I learned a great deal in your classes many years ago; they helped to provide a foundation for this work. Thank you to Dr. Rebecca Atkins for your outstanding classes and for your advocacy. Finally, thank you to Dr. Mary Leglar for inspiring so many Georgia music educators throughout the years.

In addition, I would like to thank my coworkers and band parents for providing feedback and encouragement throughout my doctoral journey. Thank you also to the choir and orchestra at Roswell Street Baptist Church for your support. Thank you to Dr. Stan Pethel at Berry College for your leadership in my formative years and to Ben Ferguson, Javella Simmons, and Robert McLeod for being my first band directors. In conclusion, thank you to all the Georgia music educators who helped with my pilot study or answered the survey and to the four interviewees who gave up their time for this research.

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CHAPTER 1

INTRODUCTION

Statement of the Problem

While much has been written on the topic of band literature selection in music education at the high school level, less attention has focused specifically on the strategies used by middle school band directors and their students, especially regarding any links between repertoire and measurable learning outcomes. In addition, much of the existing literature focuses on a single concert cycle or unit of study, typically the spring festival unit, instead of broadly investigating educators' yearlong processes for development of educational goals. Because the middle school band is the introductory level of wind and percussion instruction in many school systems, its repertoire is uniquely positioned to impact the long-range development of student musicians. Middle school directors, as teachers of beginner-level students, generally tend to focus more on literature that correlates directly with concepts and skills introduced in a pedagogically logical sequence, whereas teachers at more advanced levels may consider more aesthetic issues within the music itself because they are working with students who already possess some level of skill. Research focusing on the middle school level of curriculum has the potential to impact outcomes beyond the introductory stage of instruction because students who study appropriate literature at this level may have a stronger foundation of knowledge on which to build.

Music educators consider the process of selecting performance literature to be a critical and nuanced aspect of the profession. In constructing a music curriculum, teachers contemplate a matrix of variables ranging from the lofty concepts of educational merit and aesthetic value to

more utilitarian factors such as instrumentation, the needs of their community, and budget limitations.

Whether observing band directors in conversation at professional gatherings, scanning posts on music education social media forums, or reviewing a mixture of publications, it becomes apparent that the topic of music selection is a high priority. For example, a search of the term “repertoire” on the 29,000 member Facebook Band Directors Group, which is an international online forum for band directors, revealed a list of 100 current posts and teacher-generated resources with ongoing discussions dating back to 2011 (Facebook, 2020). Further examination of Facebook indicated that the Georgia Band Directors group of 1,100 members contained 38 posts about repertoire, while the 11,000-member Middle School Band Directors Forum showed 99 related posts (Facebook, 2020). Analysis of program agendas for the Georgia Music Educators Association in-service conferences over the past five years revealed 36 individual sessions dedicated to this subject (GMEA, 2020). Meanwhile, there are 804 articles using the terms “repertoire” and “selection” in the *Music Educators Journal*, while these words combined with “music” produce 82,702 dissertations via the ProQuest database. Much of the discussion focuses on instrumentation, technical considerations, ethical concerns, and rationales for programming, revealing the need for better analysis tools to aid in directors’ choices. Although several websites, sheet music vendors, and texts such as the *Teaching Music through Performance in Band* series do provide score examples, audio files, and technical descriptions of pieces, there is no complete system available to all teachers.

Rationale

Having personally made many mistakes regarding repertoire selection for student ensembles, the author has identified this field of research as a possible area of benefit for other

middle grades music educators. Having taught for 20 years in a small school where factors such as limited instrumentation, classes with mixed grade levels, unpredictable enrollment, and non-traditional scheduling can present unique opportunities, it has become apparent that there is no single solution to the problem of choosing suitable music. One must possess a clear understanding of the current needs and abilities of their students, know how to find the repertoire that is available to suit these needs, and be able to adapt to changing conditions. The author currently teaches band classes in grades five through twelve, with students of varying levels of experience in each class. For example, the eighth-grade class ranges from students who have been in band since fifth grade to students who joined for the first time in August without prior experience reading music. This class combines with the high school class twice a week and even performs some literature at concerts, making it necessary to identify intermediate level pieces of high artistic value that engage upperclassmen and contain parts that can be edited for beginners. At a dress rehearsal for a recent holiday concert, the author's principal trumpet player boldly proclaimed that nearly all the music was too easy, while the principal clarinetist proffered that some of it was too difficult. Conversations with public and private school band directors in similar small-school settings reveal the need for greater access to guidance and mentoring in developing systems for selecting music.

Need for Study

The identification of data related to literature selection holds potential for simplifying and improving teachers' overall curriculum design process. For example, pinpointing more efficient and educational techniques in this area may improve educators' workflow and time management. Identifying methods and caveats for choosing materials based on data could improve teacher efficiency. Reducing the number of purchased pieces that are unusable, non-educational, or

inappropriate for an ensemble may improve educators' stewardship of budgetary resources and rehearsal time.

Research devoted to the needs of middle school teachers regarding literature can inform not only the educator but also the publishing industry. A major area of concern in music written for the concert band as a vehicle for music education, is the wide array of difficulty levels present for instrument groups within any given piece. At the beginner level, composers tend to write engaging melodic material for flutes, clarinets, and trumpets while producing uninteresting background parts for low brass players and saxophones. Parts written for F horns and double reeds may not be developmentally appropriate. Percussion parts range from being too difficult to play, incorporating too many exotic instruments unavailable to programs with limited budgets, to being non-existent.

Purpose Statement and Research Questions

Given that the study and performance of quality repertoire is such a vital component of music learning, the topic provides fertile ground for research. The purpose of this study was to examine factors and sources considered by Georgia public middle school band directors in the selection of band music repertoire. The following research questions guided the study:

1. What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band?
2. Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations?
3. What sources do Georgia middle school band directors use in selecting repertoire for concert band?

Delimitations

This study was limited to Georgia middle school band directors with students in grades six through eight who participate in events sponsored by the Georgia Music Educators Association. The interview portion of the study involved five middle school teachers from different regions of the state who had been identified as “master teachers” by their peers.

Limitations

Reasons for survey non-responses might have included a range of factors such as disinterest in the topic, lack of time to respond to e-mails, unwillingness to discuss the process, or e-mail spam filters. Because the interviews were limited to 30 minutes and followed a semi-structured format, the interview questions and depth of response were different for each interviewee. This reduced the capacity to compare answers. In addition, as the conversations unfolded, the discussion occasionally strayed from the initial research questions for some but the information gained did provide greater detail and context to enhance the quantitative data.

CHAPTER 2

REVIEW OF LITERATURE

The process of selecting appropriate repertoire for the middle school band is an important yet daunting task for the music educator (Atchison, 2015). Reynolds (2000) stated that, while selecting quality repertoire is of paramount importance to the music educator, it is also one of the greatest challenges. He stressed that repertoire is synonymous with curriculum for ensemble classes. Apfelstadt (2000) wrote that choosing repertoire is the most important job for music educators because it teaches both curricular content and the teacher's philosophy for musical goals. Similarly, Cooper (2001) wrote that "the selection of appropriate music for our ensembles is one of the most important responsibilities of any ensemble director, and it is a task which can consume an enormous amount of time" (p. 69). Programming appropriate educational literature of high aesthetic merit is a central goal for all music teachers, as this is directly tied to learning outcomes for students.

This chapter offers a synthesis of research pertaining to the process of selecting performance literature for school bands. Beginning with a short overview of the history of the school wind band and its repertoire in the United States, the literature proceeds to describe factors involved in choosing music with special consideration given to repertoire created for middle school bands. Topics covered will include characteristics and classification of middle school band repertoire, challenges in selecting middle school band repertoire, factors and strategies considered by directors in selecting music, and resources available to assist in band repertoire selection.

A Brief History of School Band Repertoire in the United States

Reviewing the historic evolution of the contemporary school wind band and its development in North American public schools helps to provide context for many of the issues that continue to affect its repertoire. Questions of aesthetic merit, educational value, validity as a musical genre, and lack of multicultural material are symptomatic to the history of the wind band as are issues such as standardization of instrumentation, the impact of interscholastic competition, the role of marching band, and even the populist origin of the wind band as a music for the people.

The literature of the contemporary school wind band has existed for a shorter period of time than that of vocal and string ensembles (Birge, 1966; Mark & Gary, 2007). With the prototype of the public-school band emerging in the United States during the early days of the twentieth century, there has been less time to create a repertoire to suit the needs of this new type of ensemble in comparison with orchestral and vocal music. Following the format established by military band composers and arrangers of the nineteenth century, the genre continues to adapt to the needs of the times (Birge, 1966; Mark & Gary, 2007). Over a brief yet fruitful period of time, publishers have rushed to provide educational content that adheres to the model of the wind band as it developed.

Evolution of Bands

Birge (1966) wrote that instrumental music education entered the public schools later than choral music partially because of lingering colonial preference for sacred music rather than secular. Although pipe organs had emerged for use in churches in the eighteenth century and piano was considered a respectable discipline for young women, the performance of instrumental

music for recreation was viewed as wasteful or sinful even into the nineteenth century (Birge, 1966).

According to Mark and Gary (2007) and Birge (1966), the concept of introducing instrumental music to public schools was furthered by the prevalence of touring bands and orchestras in the mid-1800s. Figures such as Theodore Thomas brought the European style of orchestra to towns through extensive touring. These orchestras had to emulate the instrumentation of their European counterparts in order to play the same repertoire. Concert bands, however, did not follow the European format because new music was written for those bands. The bands of Gilmore and Sousa utilized showmanship to entertain a mass audience. Because Sousa toured the world with an extremely popular band during the time that schools were starting their own bands, these bands tended to emulate the style of Sousa (Mark & Gary, 2007).

Mark and Gary (2007) wrote that orchestras, followed by bands, emerged in public schools in New England and the Midwest from the late 1800s to the 1920s. Much of the growth was brought about by the effort of musical instrument manufacturers. The popularity of amusement parks featuring Sousa-style bands that played contemporary dance music during this period contributed to the interest in instrumental music as well. Town bands also increased in popularity, leading to the establishment of more school bands in the 1910s. At the end of World War I, which had led to a surge of military bands, military musicians returning home began to intensify civilian development of bands throughout the nation. The growth of school bands led to the popularity of band competitions, especially in the Midwest, where instrument manufacturers such as Holton and Conn sponsored and sometimes donated instruments as prizes.

Development of Repertoire

At the onset of the regional band competition phenomenon, schools selected their own pieces to play. In 1924, however, MSNC's Instrumental Affairs Committee introduced a specific repertoire list for a band tournament in Chicago. In 1926, the first national band contest was won by the Joliet Township High School band from Illinois. Contests led to greater standardization of instrumentation, publication of full conductors' scores in lieu of reductions, and increased enrollment in school bands (Mark & Gary, 2007).

The growth in popularity of instrumental method books helped to facilitate class instruction for instrumentalists. In one early example, Boston school music supervisor Albert G. Mitchell introduced imported textbooks to teach violin classes in 1911 after studying violin group instruction in England (Birge, 1966). Noting pedagogical insufficiencies in these books, he released his own *Violin Class Method* in 1924, followed by editions for clarinet, cello, cornet, and trombone (Mark & Gary, 2007). Another early publication, Stuber's *Instrumental Class Course*, was released in 1923. Meanwhile, Maddy and Giddings' *The Universal Teacher*, published in 1923, was designed to give all instruments an opportunity to play melodies equally. Hash (2002) wrote that in 1913 the Joliet Grade School Band used the *Jenkin's Beginner's Band Book and Instructor*, written by H.O. Wheeler in 1910, as the source for all of its initial repertoire. This book contained scales, exercises, and twelve pieces written to be usable by both small and large bands. During the time of World War I, bands like the Joliet band played concerts featuring patriotic music.

Standardization of Instrumentation

The popularity of school band contests in the first half of the twentieth century led to a standardization of instrumentation (Mark & Gary, 2007), often with publishers of the era using

the Sousa band as a guide (Birge, 1966). Birge (1966) wrote that the National Bureau for the Advancement of Music, under the Standing Committee on Instrumental Affairs, which was itself a division of the Music Supervisors National Conference, surveyed existing wind band repertoire and published a standardized instrumentation for symphonic bands as well as smaller bands in 1926; this instrumentation was said to have met the approval of Sousa, Goldman, and other prominent band leaders.

According to Coffill (2018), it became difficult for composers to write for wind bands as the size and scope of their instrumentation grew at the university level. As a result, during the 1950s Frederick Fennell at the Eastman School of Music developed the concept of a smaller wind ensemble based on the standard orchestral instrumentation with added saxophones and euphoniums. Many composers proved eager to write for this smaller and nimbler version of the wind band as it became popular across the country, and the repertoire continued to expand.

Midcentury Developments

Music education in the United States, and thus the repertoire of the wind band, underwent a series of reforms during the Cold War (Mark & Gary, 2007). The Contemporary Music Project, funded by the Ford Foundation from 1959 to 1973, embedded young composers in public schools in an effort to foster collaboration between composers, educators, and student ensembles. While many of these works written for wind band are forgotten, some, such as John Barnes Chance's *Incantation and Dance*, became staples of the repertoire (Coffill, 2018). On the other hand, the Julliard Repertory Project, a compilation of school music repertoire assembled in 1964 as a result of the Yale Seminar, failed to take hold in schools (Mark & Gary, 2007). According to Scholten (1998), the poor reception of the Julliard Repertory Project could have been the result of a nonexistent advertising campaign combined with a failure to include school music teachers

in designing the curriculum. During this period, the MENC Committee on College and University Bands, which became the College Band Directors National Association, commissioned major works such as Persichetti's Symphony No. 6, just as the American Bandmasters Association had commissioned composers such as Holst and Grainger in the preceding decades (Coffill, 2018).

At the Tanglewood Symposium in 1967, it was stated that "Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen age music and avant-garde music, American folk music, and the music of other cultures" (Mark & Gary, 2007, p. 365). To this end, educators at all levels have continued to seek a balanced array of authentic and high-quality repertoire for their ensembles (Mark, 1981).

Philosophical Views Regarding Band Repertoire Selection

Philosophies of music education are grouped by some researchers into three broad categories: the functionalist/utilitarian approach of early pioneers including Lowell Mason; the mid-twentieth century aesthetic education movement (Music Education as Aesthetic Education) developed by authors such as Susanne Langer, Bennett Reimer and Charles Leonard; and the counterargument of praxialism as articulated by David Elliot (Birge, 1966; Boler, 2020; Koopman, 1998; McCarthy & Gable, 2002). These differing philosophies may be expected to impact the priorities, biases, and preferences of music teachers as they select music for their classes. A particular concern in this field is the means by which an educator measures the quality of a given piece.

The functionalist approach has served as a popular means of developing better advocacy for music education (Boler, 2020; Miksza, 2007). This system highlights the potential utilitarian

benefits of music education, such as higher test scores, improved coordination and lung capacity, and better citizenship. Educators who favor this approach may tend to prioritize repertoire that serves their specific community such as patriotic or holiday music. They may also favor more music that correlates with other disciplines such as a historic piece. Belief that certain genres of music increase cognitive ability may also influence their choices.

The aesthetic education movement flourished in America beginning in the mid-twentieth century. In his seminal work *A Philosophy of Music Education*, Bennett Reimer (1970) focused on the concept that music should be taught as a unique discipline with intrinsic value that improves the inner life of the musician. He wrote that the music studied in school should be of a highly expressive quality and that teachers should avoid that which is “insipid in structure and vapid in expressiveness” (p. 133). Much has been written in an attempt to further distinguish between high aesthetic merit and that which is of a more ephemeral value (Battisti, 1989). Educators in this camp may tend to program mostly works from lists of highly valued traditional pieces.

Praxialism, which tends to emphasize the action of making music, expresses the concern that much of what has been taught in formal music education settings tends to value Western art music at the expense of traditions from other cultures as well as from both traditional and emerging populist genres (Elliott, 1995). As a result, educators are encouraged to seek out a diverse array of musical experiences for students. Educators who favor praxial viewpoints may prefer music that empowers or celebrates cultures that exist outside of the European classical framework.

In a discussion of the role of the wind band as an educational institution, Mantie (2012) argued that the model of the school band that emerged during the twentieth century is distinct

from the historical American wind band that had developed as a grassroots form of entertainment for the people. The researcher wrote that the original practice of forming bands in the United States and Canada was essentially an ad hoc populist tradition. Members of a community who had access to instruments would play together for fun and for social occasions, often with music written in the moment as needed. For example, early college bands were created by groups of students outside of the jurisdiction of the actual school administration. As these essentially “garage band” versions of wind bands were absorbed into scholastic institutions, they became more formal and closer to the western classical form of music making. Their struggle to obtain the perceived aesthetic status of traditional orchestras led to the conceptualization of the modern wind ensemble and a quest for more “serious” repertoire.

Middle School Band Repertoire

Classification Systems

A variety of taxonomic systems for concert band literature exist. Criteria for classification may include difficulty level, genre, occasion, or specific instrumental needs. Many state music education associations provide graded lists of repertoires considered to be of high aesthetic and educational merit for concert festival performance while some also include lists for solo, chamber, and jazz. The American Band College publishes a list graded 1 through 5 that categorizes musical concepts, techniques, and instrumental ranges for each level (Bandworld, 2021). Publishers and music retailers provide their own classification systems. For example, the website of music retailer J.W. Pepper (2021) offers a search filter system for music considered to be core repertoire, best sellers, or new publications. The variety of grading systems can prove cumbersome to educators. Lortz (2020), for instance, found that band directors find repertoire to

be more difficult than the published grade level and recommended the implementation of an industry-wide standard for publishers and educators.

Instrumentation

The instrumentation for middle school band largely follows that of the standard concert band instrumentation. Considerations for composers and arrangers at this level may include doubling of parts, fewer harmony lines, technical difficulty of parts for horn in F and double reeds, and limited access to exotic percussion instruments. In an effort to appease the needs of the educator, many composers write parts for snare drum or mallets that may feel forced or unnecessary. For example, in the experience of this author, often flute and clarinet parts are overwritten while saxophones and low brass are underutilized.

The recent global pandemic has resulted in a surge of band music that can be performed in any instrumentation. The new popularity of so-called “flex instrumentation” arrangements emerged as a response to the disruption of traditional instrumentation groupings in bands due to unpredictable school attendance (Wind Repertory Project, 2021). This new music provides opportunities for players of any instrument to perform any part. The tubist, for example, now has access to technically challenging music normally written for woodwinds while those instruments that normally play only the melodies can now explore inner harmonies and countermelodies. This adds to the educator’s toolbox with regard to the study of band literature as a means of teaching comprehensive music as opposed to only learning music in preparation for concerts.

Quality

Leonhard and House (1972) wrote that high quality music should demonstrate expression and craftsmanship. They argued that while some music has withstood the test of time, other pieces are not as enduring. In addition, they felt that music should produce an emotional

experience for the listener. Expressive music was described as producing moments of stress and release analogous to the natural human experience. They also stressed the importance of craftsmanship and avoiding formulaic compositions. The authors distinguished between “good and great” music by explaining that compositions in the former category, including many popular pieces, may be easier to grasp immediately, overemphasize a single musical element, or lack some degree of nuance displayed in works worthy of higher merit. They described great music as also enjoying a higher level of abstractness.

In a discussion of best practices for finding quality repertoire, Cooper (2001) outlined ten points for evaluating potential repertoire that had been given by clinician and music educator Ben Hawkins at a teacher in-service session. These points included: quality of melody, interesting harmony, variety of texture, potential for student-led problem-solving, possibility to kindle imagination, emotional response, ability to teach concepts in music, potential for enjoyable concert performance, appropriate to the grade level, and reputation of composer. According to Cooper, James Nelson’s 1970 Leblanc Corporation booklet *What Is Quality in Music?* provided a source of factors to consider for what the author felt to be quality music. These included “rhythmic vitality, genuine originality, melody (economy, logic, and inspiration), harmony, craftsmanship, sense of values (balance, proportion, and continuity, justified emotion, and test of time” (p. 69). Agreeing with both of these aesthetic education-based perspectives, Cooper continued that “good” music should be well constructed and expressive.

Repertoire Challenges Specific to Middle School

The challenges in extant band literature as a whole are all the more evident in works written specifically for young bands. The researchers mentioned below cite quality of literature, confusion in grading systems, lack of interesting parts for all sections of the band, lack of

multicultural options, and lack of diversity amongst composers as primary challenges.

Publishers' criteria for grading can also be misleading as the range of concepts and skills demanded for a given grade level may vary from list to list.

Battisti (1989) wrote that directors must possess knowledge of what high-quality music is available. He lamented that many directors make programming decisions based on entertainment value and competition rather than aesthetic goals, with much of the music performed being based on commercial or popular music. It was suggested that the teacher select music from a wide array of genres, periods, and ensemble sizes to create a more balanced educational experience.

Lack of diversity among composers and misrepresentation of non-western genres has emerged as a primary concern for middle school band directors. For example, Beheshti (2010) noted that extant bibliographic sources of music repertoire suffer from a lack of information pertaining to non-western, female, and unconventional composers. In a study of literature performed at middle school band contests in Illinois, Hash (2005) found that 46.1% of the selections were composed by 9.9% of composers on the list. One person, James Swearingen, composed nearly a tenth of the works performed. Music less than three years old represented 29.2% of the literature, and 27.6% of it was published by C. L. Barnhouse. Transcriptions and arrangements of classical works represented 7.8% of the total music, while a mere 1.6% of music was representative of a non-European tradition.

Apfelstadt (2000) wrote that multicultural music may present the challenge of authentically performing unfamiliar techniques and performance practices such as variations in timbral characteristics or special effects. Contextual appropriateness includes considerations of sacred/secular music, cultural and age appropriateness of text, range, difficulty, cultural authenticity, and programming concerns such as variety, specific intent of performance (such as

graduation), and fitting musically with the other pieces on a program. The most important consideration is that the teacher believes in the music, shows enthusiasm for it, teaches it with commitment, and believes that the students will find success.

Cavitt (2013) found that instrumental music education has been less successful at utilizing culturally diverse music than choral and general music education. In examining the Texas state music list for wind bands, Cavitt found that the majority of works were composed by Americans who were white males, possibly as a lingering result of the explosion in popularity of school bands in United States in the mid-twentieth century. The researcher also suggested that state music lists may favor Western classical music as an outgrowth of a university system that tends to rank Western classical above other genres. In addition, Cavitt (2013) and Walker (2000) expressed that, because the standard instruments used in the wind band are Western, it is difficult to authentically perform the music of other cultures due to factors such as tuning systems and musical syntaxes.

Many band directors seek a deeper understanding of difficulty grading systems. In a case study by Chen (2018) involving eight middle school band teachers with experience ranging from six to 29 years, findings revealed that teachers find it difficult to categorize music by difficulty and quality and that there is need for increased inclusion of multicultural music.

Factors that Influence Middle School Band Music Repertoire Selection

Numerous educators have written about factors influencing the selection of repertoire, including Apfelstadt (2000) Cooper (2001), Crochet, (2006), and Greig (2003). Common trends include questions of aesthetic quality, educational value, and potential for successful performance by a given ensemble. Concerns listed by the researchers below include lack of

knowledge pertaining to middle grades literature by new teachers, lack of authentic multicultural representation in the repertoire, and extrinsic factors such as pressure to compete.

In a survey of 212 band directors from 29 states, Crochet (2006) identified six primary factors that impact music selection: quality, outside influences, appeal, cost, ensemble ability, and educational goals. Meanwhile, the two primary sources for literature selection were recommendations from colleagues and recordings of band performances. This study also found that, while teachers with less experience generally relied on published music lists more frequently than experienced directors, more successful directors did use state and national repertoire lists more than less successful directors.

Greig (2003) studied the selection criteria of performance literature utilized by Pennsylvania band directors in conjunction with their years of experience, school enrollment, and size of the band program. The researcher also compared the differences in selection criteria priorities between college and high school band directors over a given list of works. The highest ranked criteria for high school directors included “provides opportunities for musical expression,” “provides appropriate technical challenge,” and “craftsmanship of a skilled composer.” Lesser ranked factors included “stretches the aesthetic experience of the conductor,” “logical approach to a specified form,” and “was highly recommended by a colleague” (p. 74). The three most popular works mentioned by directors were Holst’s *First Suite in E-flat for Military Band* and *Second Suite in F for Military Band* along with Vaughan William’s *English Folk Song Suite*. Greig found that college directors give greater consideration to student/audience appeal, instrumentation, significance of the composer, while high school directors focus much more on craftsmanship and technical/artistic challenge for the student. In addition, the researcher found that high school teachers with fewer than nine years of teaching ranked craftsmanship,

instrumentation, and emotional impact lower than more experienced teachers. With regard to school enrollment, he discovered that selecting appropriately challenging music was important for directors regardless of the size of the school.

Cooper (2001) stressed the importance of selecting music that would match the abilities of a given ensemble and that a teacher should carefully consider the strengths and weaknesses of their musicians. An ensemble should be able to sightread a given piece; otherwise, the technical challenges may overshadow opportunities for musicality and expression.

Apfelstadt (2000) outlined three basic criteria for music selection: aesthetic quality, teachability, and contextual appropriateness. Regarding musical quality, the music should balance “tension and release, symmetry/asymmetry, anticipation/surprise” and should express depth. In addition, multicultural music should be authentic. In terms of teachability, music must be interesting to learners through its substance in order to teach the musical elements and techniques. In addition, one should consider whether the students will learn anything from the music, whether they will improve as musicians, and whether their proficiency will increase. Music that is beyond the skill level of the teacher in some area, such as the use of a foreign language, would require the assistance of an expert.

Geographic and Socioeconomic Factors

Researchers including Bobbett & Bobbett (1991), Mullins (1998), Isbell (2003), Wohl (1993), and Wohlfield (1989) have investigated the impact of school size and location on music education. Isbell (2005) listed challenges pertinent to teaching music in a rural setting such as limited resources, isolation from other professionals, low enrollment, and greater demand on teachers to multitask. Suggestions included programming a varied repertoire that would

accommodate the differing proficiencies present in a combined-grades ensemble, utilizing chamber ensembles, and rewriting music to suit the group.

The unique duties specific to a small-town band director were investigated by Wohl (1993). In a case study of one individual, the researcher found that the band director taught multiple grade levels, demonstrated adaptability, and had cultivated a sense of family within the ensembles. Regarding repertoire, he selected music half a grade lower than the level of the students in order to ensure success. In order to prevent boredom with a given piece being studied, the director played recordings of different types of music in class to accommodate different tastes. The director also allowed the students to provide input concerning which pieces to study.

Research studying how extrinsic factors such as the socioeconomic status or geographic location of a school might impact repertoire selection is a growing field. In one study, Forbes (2001) found that choral directors in lower SES schools tended to perform more pop music than their colleagues in higher SES locations. On the other hand, Howard (2001) found that neither the geographic location nor the SES status of a school impacted the literature choices of middle school band directors.

Many researchers have found that socioeconomic inequality can reduce musical progress for students and limit their access to quality literature and experiences (Albert, 2006). Bailey (2018) investigated the representation of low socioeconomic status students in the Texas Music Educators Association All-State large ensemble bands and choruses from 2005 through 2015. Over an 11-year period, the mean percentage of All-State participants from low SES schools was 10%, in contrast with 60% from high SES schools and 29% from medium SES schools. During this timeframe, yearly participation of students from low SES schools ranged from 8% to 13%, with a gradual increase in low SES participation over the eleven years. The researcher noted that

music programs in low SES schools may have decreased funding, less parental support, decreased student participation, and limited opportunities for private lessons and music camps.

Band Repertoire Selection Strategies

There is a growing body of research studying best practices for selecting repertoire. Reynolds (2000) offered a series of suggestions for improved selection strategies including making lists, approaching concerts as a means for students to share their work with audiences, networking, avoiding common pitfalls, and continued professional growth. Common pitfalls include programming music that is too technically challenging for an ensemble to perform expressively, choosing music for personal notoriety without considering students' educational outcomes, selecting pieces based solely on students' interest, and pressures from school personnel to perform for ceremonial or entertainment purposes instead of education. Chen (2018) cited similar strategies, such as professional networking, seeking student input, and utilizing various sources for sheet music.

In discussing the relevance of the National Standards for Music Education (Music Educators National Conference, 1994) in conjunction with repertoire selection strategies, Apfelstadt (2000) outlined the following criteria: utilize both solo and ensemble music that reflects a variety of styles and historical periods in order to address Standards 1 and 2; select music with melodic material that lends itself to creating lessons that will satisfy the improvisation requirements of Standard 3; allow students to contact contemporary composers while comparing their techniques to those of older composers to address standard 4. Finally, teachers should consider works with unconventional notation techniques as a means of satisfying Standard 5.

Chaffin (2009) interviewed two third-year teachers of instrumental music regarding insights about their personal improvement of rehearsal techniques and repertoire selection. The researcher concluded that music educator preparation programs should work to better prepare educators for the decision-making process regarding repertoire selection by familiarizing them with what is available for young bands.

A series of suggestions for selecting music was provided by Colwell and Goolsby (2002). They recommended that teachers select literature based on conceptual goals and for the purpose of basic sight-reading instead of focusing only on performances. Regarding performance music, they also argued in favor of including a few lighter or more “fun” pieces of somewhat lower aesthetic value and greater entertainment value since similar musical concepts and skills could be taught regardless of the status of the work. Performance music should be varied; the strengths of the ensemble should be highlighted, and some consideration should be shown for the attention span of the intended audience. They indicated that directors should avoid the tendency to choose music intended to develop technical skills without considering the need to develop aural and expressive skills; in addition, the music studied should have value and variety from both a historical and a music theory viewpoint. Before purchasing a new piece, the director should consider the key, grade level, instrumentation, ranges, rhythms, required performance techniques, and the length of the entire piece as well as individual phrases.

In discussing factors that affect repertoire selection, Hopkins (2013) indicated that teachers may choose a piece based on specific targets for technical skill development; greater understanding of a historical period genre, or culture; or opportunities to build cognitive abilities. One should program works in a variety of styles while ensuring that they are appropriate to students’ ability level. Stating that over-programming is more typical than under-programming,

it was suggested that educators choose pieces that could be sightread with reasonable accuracy, plan for shorter concerts, and place less emphasis on prestigious literature. The researcher recommended that directors consider Vygotsky's zone of proximal development and Csikszentmihalyi's flow theory to aid in the process. Ideal repertoire would place students into a zone of proximal development during the rehearsal process, where they would move toward a higher degree of independent problem solving through the guidance of the teacher. While in performance they would reach a state of optimal flow and independence creating a more emotionally appealing experience. Suggestions for greater success included use of pretest assessments to gauge students' ability; familiarizing oneself with the difficulty grading systems used by various organizations; sorting class repertoire to be sightread based on difficulty; eliminating the pressure to perform every piece studied; dedicating rehearsal time to skill development; considering practical factors such as stamina, available rehearsal time, and appropriateness; and self-reflection after each performance.

Tyndall (2014) studied both musical and non-musical factors guiding high school band directors' repertoire choices specific to the Large Group Performance Evaluation hosted in 2014 by the Georgia Music Educators Association. A total of 123 directors returned a survey that identified eight common musical considerations: "Composition Elements, Various Standards, Confidence Selecting LGPE Repertoire, Teaching Musicality, Teaching Fundamentals, Importance of Rehearsal Time, Importance of Double Reeds and Low and High Brasses" (p. ii). An analysis of non-musical factors revealed three decision making styles: "Power Risk-Taking, Passive Decision-Maker, and Reactionary Decision-Making" (p. ii). The passive decision-makers relied mostly on confidence in LGPE repertoire while reactionary decision-makers utilized both LGPE confidence and rehearsal time importance. Amount of teaching experience influenced

LGPE confidence, musicality, fundamentals, and low/high brasses. In addition, the number of ensembles taught by band directors impacted standards and LGPE confidence.

Bennett (2020) discussed relationships between student centered instruction techniques and young band repertoire. The researcher described inclusive approaches including Funds of Knowledge, Multicultural Education, and Culturally Responsive Teaching. This thesis described filtering systems for selecting repertoire and discussed concepts of inclusivity and multiculturalism in an effort to help educators consider how the repertoire they select might be most suited to student-centered teaching.

Band Repertoire Selection Resources

Researchers in the field of music education have suggested a number of resources for teachers to aid in the search for quality educational repertoire for the young wind band. Additions to the literature such as the popular *Teaching Music through Performance in Band* book series (Miles, 1997) provide a growing body of knowledge. Technological advances have greatly expedited the sharing of information. Directors are now able to watch amateur performances of pieces via platforms such as YouTube while they can instantly listen to professional recordings provided online by the publishers or on streaming media sources such as Spotify or iTunes. Meanwhile, social networking services such as the 29,000 member “Band Directors Group” on Facebook enable teachers to communicate with one another and with contemporary composers on an unprecedented global scale (Facebook, 2021).

Research by Cooper (2001) revealed that, while publishers frequently overwhelm music teachers’ mailboxes with recordings of new music, the listening process is time consuming and may not yield many results. Reviews written in professional journals may be a more useful

source for information. In addition, music lists published in books and by various music educators associations could serve as a valuable reference for teachers.

Crochet (2006) found that band directors with higher rates of success tended to discover repertoire by attending performances given by other bands, studying music lists, and utilizing pieces that they played in their formative experiences. Less successful teachers, on the other hand, selected music that they had played in community bands or scores they had studied in local music stores. Overall, more successful directors tended to choose music based on live performances whereas less successful directors depended on music publisher materials.

Beheshti (2010) argued for the creation of a bibliographic database of music repertoire to aid in the search for new music and composers. Conducting an investigation of several references specifically for viola repertoire, Beheshti found a lack of inclusivity, outdated information, and factual discrepancies between publications. It was suggested that the creation of an online database for repertoire, similar to Wikipedia, would be more timely, diverse, and accurate.

In a study designed to describe music teachers' use of social networks in repertoire selection, Shaw (2020) found that participants engaged in networking to communicate with respected educators and those with specialized information. The three interviewees noted that they discussed composers and repertoire selections with colleagues. They also shared that they would reach out to specific individuals who they perceived to be experts in repertoire.

Conclusion

As the North American public school wind band has adapted to keep pace with shifting historical trends, the literature selected for performance by band directors has similarly evolved. In addition, over time the priorities have changed based on prevailing educational philosophies

and existential influences. Initially, music was selected for entertainment based on what was readily available or easily produced. During World War I, the preferences shifted to patriotic music, while the introduction of school band contests led directors to choose music from lists that would be likely to garner the highest scores. The aesthetic education movement led to an emphasis on greater quality, while praxialism encouraged directors to consider the impact of repertoire on students' awareness of various cultures and genres.

While there is a growing body of research investigating the literature selection practices of North American high school instrumental and choral directors, the music selection practices employed specifically by middle school band directors compels further investigation. Overall, however, middle school band directors currently consider a variety of factors in selecting their repertoire. In addition to seeking literature created by composers with more diverse backgrounds, they aim to find pieces that expose students to different cultures, historical periods, and genres. As always, technical and expressive factors such as range, key signatures, special effects, and phrase lengths are considered as well.

CHAPTER 3

METHODOLOGY

Introduction

The purpose of this study was to examine factors and sources considered by Georgia public middle school band directors in the selection of band music repertoire. This chapter will discuss the research questions, research design, participants, procedures, and data analysis tools used in the study. The following research questions guided the study:

1. What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band?
2. Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations?
3. What sources do Georgia middle school band directors use in selecting repertoire for concert band?

Research Design

This study used a mixed methods design. This technique employed both quantitative and qualitative techniques in an effort to produce a richer understanding of the data (Phillips, 2008). According to Creswell (2003), mixed methods research is gaining popularity in the human and social sciences because it combines the strengths of both types of inquiry. Because the questions studied in human sciences are inherently intricate, the mixing of quantitative and qualitative approaches provides greater depth to the research. Creswell recommended the use of a broad survey to capture readily generalizable quantitative data followed by interviewing a smaller

sample of participants to gain more detailed qualitative information. This study adhered to Creswell's description of mixed methods research by surveying a large number of Georgia middle school band directors as well as interviewing a smaller group of specific teachers.

Participants

Using convenience sampling, the study was comprised of Georgia middle school band directors with students in grades six through eight who participate in events sponsored by the Georgia Music Educators Association (GMEA). According to Creswell (2008), convenience sampling involves participants from a population that is readily available to the researcher. In this case, the study was restricted to middle school band directors with students who participate in GMEA sponsored events. The participant list was generated via a membership database maintained by GMEA that was filtered to select all middle school band directors. Middle school band directors who were not members of GMEA or who were not middle school band directors in Georgia were excluded from the study.

Demographics of Survey Participants

Demographic information concerning the participants was identified using the following survey questions: (a) How many years of band directing experience had you completed at the end of the 2020-2021 school year? (b) What is your middle school's total enrollment? (c) How many students are in your band program? (d) What is your educational level? (e) Do you also teach high school or elementary school? (f) What GMEA district is your school located in? and (g) How would you best describe the location of your school?

Table 1 shows the response distribution for question #1, "How many years of band directing experience had you completed at the end of the 2020-2021 school year?"

Table 1

Years of Band Directing Experience (N = 182)

Years of Experience	<i>n</i>	%
< 8	73	40.1
8 - 16	39	21.4
16 - 24	29	15.9
24 - 32	33	18.1
≥ 32	8	4.4

Table 2 shows the response distribution for question #2, “What is your middle school's total enrollment?”

Table 2

Middle School Total Enrollment (N = 182)

Number of Students	<i>n</i>	%
≤ 700	55	30.2
701 - 1400	109	59.9
1401 - 2100	16	8.8
2101 - 2800	1	0.5
≥ 2801	1	0.5

Table 3 shows the response distribution for question #3, “How many students are in your band program?”

Table 3

Band Program Total Enrollment (N = 182)

Number of Students	<i>n</i>	%
≤ 80	28	15.3
81 - 160	70	38.4
161 - 240	48	26.3
241 - 320	26	14.3
≥ 321	10	5.5

Table 4 shows the response distribution for question #4, “What is your educational level?”

Table 4

Educational Level of Band Director (N = 182)

Educational Level	<i>n</i>	%
Bachelor's	73	40.1
Doctoral	7	3.8
Master's	72	39.6
Specialist	30	16.4

Table 5 shows the response distribution for question #5, “Do you also teach high school or elementary school?”

Table 5

Directors Who also Teach High School or Middle School (N = 182)

Multi-level Directors	<i>n</i>	%
No	139	76.4
Yes	43	23.6

Table 6 shows the response distribution for question #6, “What GMEA district is your school located in?”

Table 6

GMEA District of Directors (N = 182)

GMEA District	<i>n</i>	%
District I	8	4.4
District II	6	3.3
District III	12	6.6
District IV	8	4.4
District V	7	3.8
District VI	13	7.1
District VII	33	18.1
District VIII	19	10.4
District IX	15	8.2
District X	9	4.5
District XI	12	6.6
District XII	11	6.0

Table 6 (continued)

District XIII	14	7.7
District XIV	15	8.2

Table 7 shows the response distribution for question #7, “How would you best describe the location of your school?”

Table 7

Location of School (N = 182)

Location	<i>n</i>	%
Urban	20	11.0
Suburban	94	51.6
Rural	68	37.3

Interview Participant Profiles

The qualitative portion of the study involved four exceptional middle school teachers with backgrounds in different regions of the state. These four teachers were selected using a purposive sampling framework based on professional reputation, measurable successes, and variety of experiences; in addition, they represented different genders, races, and religious backgrounds. In purposive sampling, commonly used in qualitative studies, the researcher selects specific individuals who are most likely to provide a great amount of information pertinent to a phenomenon of interest (Creswell, 2008).

Francis. Francis began teaching junior high school band outside Georgia in the late seventies; after a few years, he moved to a suburb of Atlanta to accept a high school position. Following this period, he experienced a high degree of success for five years at a middle school

in a lower socioeconomic area. Afterward, he was recruited to move to a different middle school in an affluent area to help improve student behavior there. He remained at that school for 15 years before becoming a university professor. In his time teaching middle and junior high school, Francis' bands consistently obtained superior ratings at performance evaluations, produced a high level of All-State Band participants, and were highly regarded within the local music education community. He has experience teaching effectively at schools in both high and low socioeconomic settings; currently, he also leads a community band comprised of older adult musicians.

Finley. After finishing graduate school, Finley began his teaching career at a public middle school in an affluent region of the Northwest Atlanta suburbs. This school had three directors and a well-established band program. After a few years, he accepted a position at a rural middle school in South Georgia where he taught for seven years. Currently, he teaches at a middle school in the suburbs of Northeast Atlanta that enjoys a great deal of cultural and ethnic diversity. A leader in Georgia music education, Finley's bands have consistently demonstrated measurable success.

Riley. Riley taught for nearly three decades at a middle school in a rural community within the North Georgia mountains and has received numerous recognitions and accolades. Currently a band director at a public university, she is in high demand as both a clinician and adjudicator for school bands at all levels.

Hayden. Hayden possesses a wide degree of teaching experiences at numerous public middle and high schools in a variety of locations as well as at the university level. In addition to teaching out of state at both a middle school and a high school, he has taught in various regions of Georgia, including South Georgia, Middle Georgia, East Atlanta, and the suburbs south of

Atlanta. He is highly regarded within the field and has enjoyed a high level of achievement at all levels.

Procedures

After procuring Institutional Review Board approval from the University of Georgia Office of Human Subjects, the researcher sent a survey during the spring semester of 2022 to all public middle school band directors in Georgia who had current e-mail addresses publicly on file with GMEA. This survey collected demographic information confirming that participants were public middle school band directors in Georgia. Also, a data field for e-mail addresses was included to allow for tracking and resending the survey to those who did not complete the initial survey by the two-week deadline. An introduction letter was included with the survey to explain the nature of the research and to request consent. In addition, the survey contained a question allowing the respondent to give his or her consent to participate in the study. This survey was based on the earlier work of Crochet (2006), Greig (2003), Howard (2001), and Tyndall (2014) and was created using Qualtrics, which is a web-based survey and data collection tool.

The researcher conducted a pilot study by creating a survey using Google Forms, which is a versatile web-based tool that allows an investigator to build, distribute, and analyze surveys without limitations on data or number of respondents (Raju & Harinarayana, 2016). The researcher sent a recruitment letter and the survey through his personal work e-mail address to eight pilot study participants in order to obtain feedback regarding validity and clarity. This group had earned a mixture of doctoral, master's, and bachelor's degrees and included six music educators, one English teacher, one mathematics teacher, and one science teacher. They provided commentary regarding the structure of the survey, quality of questions, and the range of the Likert scale. In addition, one participant recommended migrating the survey from Google to

Qualtrics, suggesting that the latter would be a more powerful tool as well as being less likely to be blocked as SPAM by school district e-mail servers.

After rebuilding the survey on the Qualtrics platform, a second pilot study was sent to a group of six educators through the Qualtrics e-mail server, to confirm that the survey and recruitment e-mail were formatted correctly and would function as planned. After making a few superficial changes, the researcher sent a third version to a coworker and to himself to ensure that the document was without error. None of the music educators who participated in the pilot phase were used in the main study.

The final survey was sent via Qualtrics to Georgia public middle school band directors with students in grades six through eight who participate in events sponsored by the Georgia Music Educators Association (GMEA). The researcher e-mailed the survey to 699 Georgia public middle school band directors whose contact information was listed in the GMEA membership directory. Sixty-seven completed surveys were returned, while 31 of the e-mail addresses were rejected by host servers. One recipient was removed from the e-mail list because they were ineligible. Two weeks later, the survey was re-sent via Qualtrics to the 602 non-respondents, resulting in 34 additional completed surveys. The third, fourth, and fifth e-mail transmissions bore similar results in terms of response rates. As a final effort, the researcher posted the survey as a link on the Georgia Band Directors Group on Facebook, a popular social media platform for band directors. This resulted in the highest number of responses (n=71) compared to earlier distributions. In total, 182 usable surveys were received, yielding a 26% response rate from the initial distribution to 699 recipients.

For the qualitative portion of this study, the researcher recruited four middle school band directors who were recognized as master teachers based on professional achievements and

reputation within the profession. These participants were invited to participate in an interview to be conducted via Zoom. Interviews were semi-structured, allowing for follow-up questions, and limited to 30 minutes. Questions were based on data collected during the survey phase of the research.

Survey Instrument

Survey questions were designed to elicit information pertaining to tendencies in the selection of middle school band repertoire. The survey was structured into four parts: demographic information, multiple-choice questions, Likert selections, and an open-ended question.

The demographic section included questions designed to ascertain whether participants were Georgia middle school band directors and are members of GMEA. In addition, the survey included items designed to acquire data pertaining to the size of the school, student population size, number of students in band, geographic location of the school, educational level of the band director, and the director's years of experience.

The second section of the survey consisted of five multiple-choice questions seeking to identify band directors' preferred sources of information regarding repertoire: music publisher websites, state music education association repertoire lists, online videos of amateur ensembles, recordings of professional ensembles, and comment threads on Internet music educator forums. Four choices were given for each question: primary tool for music selection, used frequently, used rarely, and almost never used.

A Likert-type scale was used in the third section to identify band directors' rankings of 17 different factors to consider when selecting literature: national/state standards, instrumentation, student enthusiasm, audience appeal, administrator input, composer reputation,

composer gender, composer ethnicity, historical nature, genre/style, difficulty, educational value, aesthetic value, expressive range, involvement for each section, budget, and longevity/reusability. The survey questions were based on earlier surveys created by Crochet (2006), Greig (2003), Howard (2001), and Tyndall (2014). Although the initial survey used in this study, designed on Google, had featured a Likert scale ranging from 1 (*not important*) to 6 (*extremely important*), the final version distributed on Qualtrics ranged from 0 (*not important*) to 10 (*extremely important*).

To provide respondents with an opportunity to share any further information, the following final open-ended question was included: *Briefly, please describe/list other factors that affect your music programming choices.*

Interview Data

For the qualitative portion of the study, the researcher interviewed four exceptional middle school teachers with a variety of backgrounds from different regions of the state. These four teachers were selected using a purposive sampling framework based on professional reputation, measurable successes, and variety of experiences; in addition, they represented different genders, races, religious backgrounds, and principal instruments. The interviews were semi-structured, allowing for follow-up questions, and limited to 30 minutes. Questions were based on the quantitative data collected during the survey phase of the research. The sessions were conducted and recorded via Zoom, which is a free online platform that allows for video phone conferencing via a computer or personal digital device. For backup, the conversations were simultaneously recorded, with the interviewees' consent, using a voice memo application on the researcher's cell phone. The Zoom recordings were uploaded for transcription via the

Happy Scribe API platform and edited by the researcher for accuracy. These transcriptions were then analyzed using the themes that emerged via the open-ended question from the survey.

Data Analysis

Survey responses were collected via Qualtrics and downloaded into an Excel spreadsheet for calculation. Data were examined in order to obtain a deeper understanding of response frequencies and patterns in repertoire selection. Data from the Likert-type questions were analyzed for means and standard deviations. A crosstabs analysis was used to compare demographic information with the responses to the Likert-type questions. Frequency distribution tables were created to examine the multiple-choice responses. Responses to the open-ended question were coded and counted for frequency.

Interview responses were recorded via the web-based Zoom video call service and transcribed using the Happy Scribe API platform, which is an online application that converts audio files into written text. The researcher looked for emergent themes in the transcriptions and then organized this information into segments based on the seven categories that had emerged from the open-ended survey question.

CHAPTER 4

RESULTS

The purpose of this study was to examine factors and sources considered by Georgia public middle school band directors in the selection of band music repertoire. The following research questions guided the study:

1. What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band?
2. Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations?
3. What sources do Georgia middle school band directors use in selecting repertoire for concert band?

Quantitative Findings

Research Question #1 What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band?

This question was addressed using a questionnaire consisting of 17 questions with answer choices in a Likert-type scale format. Respondents were asked to rate the level of importance they gave to different factors they might consider when selecting music. Responses ranged from 0 (*not important*) to 10 (*extremely important*). Results are presented in Table 8:

Table 8

Factors Considered in Selecting Music

Factor	<i>M</i>	<i>SD</i>
National or State Standards	4.8	2.8
Instrumentation	8.8	1.4
Student Enthusiasm	8.1	1.5
Audience Appeal	6.9	2.0
Administrator Input	0.7	1.5
Reputation of Composer	4.4	3.1
Gender of Composer	3.1	3.1
Ethnicity of Composer	3.7	3.2
Historical Nature of the Piece	4.8	2.6
Genre or Style of the Piece	7.1	2.1
Difficulty of the Piece	8.5	1.8
Educational Value	8.8	1.5
Aesthetic Value of the Piece	7.1	2.4
Expressive Range of the Piece	7.1	1.9
Involvement for Each Section	8.2	1.7
Budget	4.4	3.4
Longevity/Reusability	6.5	2.8

Factors considered to be most important, with a mean above 8, included instrumentation ($M = 8.8$, $SD = 1.4$), student enthusiasm ($M = 8.1$, $SD = 1.5$), difficulty of the piece ($M = 8.5$, $SD = 1.8$), educational value ($M = 8.8$, $SD = 1.5$), and involvement for each section of the band

($M = 8.2$, $SD = 1.7$). The lowest ranked factors, with a mean below 4, were administrator input ($M = 0.7$, $SD = 1.5$), gender of composer ($M = 3.1$, $SD = 3.1$), and ethnicity of composer ($M = 3.7$, $SD = 3.2$).

Research Question #2 *Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations?*

In examining this question, a crosstabs analysis compared demographic information with the results of the Likert-type portion of the questionnaire. The researcher considered two demographic variables, GMEA region (geographic region) and school setting (socioeconomic considerations), to analyze these data.

Geographic Region (GMEA District). The Georgia Music Educators Association (GMEA) is the state affiliate of the National Association for Music Educators, founded in 1938. Consisting of 3,000 members who are music educators, it is divided into 14 distinct geographical districts with separate events and officers (GMEA, 2023). According to Cecil Wilder, retired executive director of GMEA, in the 1950s there were originally ten districts, based on Georgia congressional districts; this grew to 14 districts over time based on population growth (personal communication, January 12, 2023). These 14 districts can be grouped into five regions that approximately represent five areas of Georgia: Northwest Georgia (Districts VII and XII), Northeast Georgia (Districts IX, XIII, and XIV), Metro Atlanta (Districts IV, V, and VI), Southwest Georgia (Districts II, III, and XI), and Southeast Georgia (Districts I, VIII, and X) (GMEA, 2023). Although these five regions were designated by GMEA only as a means of grouping the districts for honors chorus auditions, they provided a convenient means for seeking regional patterns in the data of the present study. Table 9 shows how respondents from each of

the five geographic regions responded to the survey questions pertaining to repertoire, using a Likert-type scale of 0 to 10.

Table 9

Mean and Standard Deviation for Each Factor by Region (Based on GMEA District)

Factor	Northwest		Northeast		Metro		Southwest		Southeast	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Standards	4.9	3.0	5.2	2.5	4.8	3.4	4.6	2.8	4.6	2.7
Instrumentation	8.9	1.4	8.7	1.6	8.6	1.6	9.2	1.1	9.0	1.3
Student Enthusiasm	8.5	1.2	8.0	1.8	8.3	1.4	8.2	1.5	7.7	1.3
Audience Appeal	6.8	2.2	7.3	1.4	6.4	2.1	6.8	1.6	6.9	2.4
Administrator Input	0.6	1.2	0.7	1.6	0.6	1.4	0.6	1.3	1.3	2.0
Composer Status	3.9	3.1	4.8	3.7	4.8	2.7	4.2	3.4	4.4	2.8
Composer Gender	3.3	3.2	3.1	2.9	3.1	3.4	2.6	3.4	3.0	2.7
Composer Ethnicity	3.5	3.1	3.4	3.1	4.1	3.4	3.2	3.6	4.1	2.9
Historical Nature	4.7	2.8	4.9	2.6	5.3	2.8	4.1	2.5	4.9	2.1
Genre or Style	7.2	1.8	7.0	2.2	7.2	2.1	7.3	1.5	6.8	2.6
Difficulty	8.5	1.6	8.6	1.9	8.1	2.2	8.5	1.8	8.6	1.6
Educational Value	9.0	1.4	8.7	1.7	9.2	1.2	8.7	1.6	8.7	1.3
Aesthetic Value	6.5	2.9	7.5	2.2	7.5	2.1	7.4	2.1	7.1	2.1
Expressive Range	7.0	2.1	7.0	1.8	7.5	1.7	6.6	1.7	7.3	2.2
Section Involvement	8.4	1.5	8.1	1.4	8.1	1.8	7.9	2.1	8.3	1.5
Budget	4.9	3.4	4.5	3.2	3.7	3.4	4.3	3.5	4.2	3.6
Longevity	6.5	2.9	7.2	2.5	5.4	3.5	6.5	2.7	6.5	2.7

As shown in Table 9, respondents tended to rank national and state educational standards towards the center of the scale, with the lowest mean responses in Southwest Georgia ($M = 4.6$, $SD = 2.8$) and Southeast Georgia ($M = 4.6$, $SD = 2.7$) while the highest were in Northeast Georgia ($M = 5.2$, $SD = 2.5$).

Table 9 shows that directors from all five regions placed strong emphasis on the importance of instrumentation. With the lowest mean scores in Metro Atlanta ($M = 8.6$, $SD = 1.6$) and the highest in Southwest Georgia ($M = 9.2$, $SD = 1.1$), this is consistent with findings for research question one, which showed that instrumentation was one of the highest ranked factors by all respondents.

The next three factors on Table 9 addressed the appeal of a musical selection to three groups: band students, concert audience, and school administrators. The mean score for student enthusiasm was above 8.0 for each region except for Southeast Georgia ($M = 7.7$, $SD = 1.3$), while Northwest Georgia scored the highest ($M = 8.5$, $SD = 1.2$).

As shown in Table 9, directors consider audience appeal less than they consider student interest, with the mean scores for this factor being lowest in Metro Atlanta ($M = 6.4$, $SD = 2.1$) and highest in Northeast Georgia ($M = 7.3$, $SD = 1.4$).

As presented in Table 9, three regions ranked administrator input the lowest: Northwest Georgia ($M = 0.6$, $SD = 1.2$), Metro Atlanta ($M = 0.6$, $SD = 1.4$), and Southwest Georgia ($M = 0.6$, $SD = 1.3$). This is similar to the results from the first research question.

The subsequent set of factors on the Likert questionnaire focused on three specific aspects of a composer's identity: reputation, gender, and ethnicity. These items tended to receive lower scores, with the means ranging from a low of $M = 3.0$ for composer gender in Southwest Georgia to a high of $M = 4.8$ for composer status in both Northwest Georgia and Metro Atlanta.

As shown in Table 9, band directors in Metro Atlanta ($M = 4.8$, $SD = 2.7$), and Northeast Georgia ($M = 4.8$, $SD = 3.7$) considered the reputations of composers to be more important while Northwest Georgia was lowest ($M = 3.9$, $SD = 3.1$).

A comparison of composer reputation, gender, and ethnicity on Table 9 shows that gender is the lowest ranked composer identity factor in all five regions of the state. The lowest mean for this category was in Southwest Georgia ($M = 2.6$, $SD = 3.4$), while the highest was in Northwest Georgia ($M = 3.3$, $SD = 3.2$).

While a composers' ethnicity was a higher consideration than gender for directors in all areas of the state, it was consistently ranked lower than composer reputation (Table 9). The widest gap between the mean scores for reputation ($M = 4.8$) and ethnicity ($M = 3.4$) was in Northeast Georgia, while the lowest gap between reputation ($M = 4.4$) and ethnicity ($M = 4.1$) was in Southeast Georgia. Overall, the lowest scores for ethnicity were in Southwest Georgia ($M = 3.2$, $SD = 3.6$), while the highest were in Metro Atlanta ($M = 4.1$, $SD = 3.4$) and Southeast Georgia ($M = 4.1$, $SD = 2.9$).

The next set of factors on the Likert questionnaire concerned technical, compositional, or aesthetic aspects of a musical composition. According to Table 9, the first of these, historical nature, was scored lowest in Southwest Georgia ($M = 4.1$, $SD = 2.5$) and highest in Metro Atlanta ($M = 5.3$, $SD = 2.8$). Musical genre appeared to be a highly considered factor for respondents in all regions of the state; the lowest score was in Southeast Georgia ($M = 6.8$, $SD = 2.6$) while the highest was in Southwest Georgia ($M = 7.3$, $SD = 1.5$).

Table 9 reveals that the difficulty of the music tended to be ranked higher in importance, with all five regions reporting means above 8; this reinforces the findings from the first research

question. Metro Atlanta was lowest ($M = 8.1$, $SD = 2.2$), while Northeast Georgia ($M = 8.6$, $SD = 1.9$) and Southeast Georgia ($M = 8.6$, $SD = 1.6$) were highest.

The educational value of a piece was also highly ranked in all five regions (Table 9). The lowest mean score was the same for Northeast Georgia ($M = 8.7$, $SD = 1.7$), Southwest Georgia ($M = 8.7$, $SD = 1.6$), and Southeast Georgia ($M = 8.7$, $SD = 1.3$). Metro Atlanta provided the highest score ($M = 9.2$, $SD = 1.2$). Regarding directors' judgements of aesthetic value of a piece of music as a factor, Table 9 shows that respondents in Northwest Georgia valued this less ($M = 6.5$, $SD = 2.9$) while the highest scores came from both Northeast Georgia ($M = 7.5$, $SD = 2.2$) and Metro Atlanta ($M = 7.5$, $SD = 2.1$). In addition, the expressive range of a piece was ranked lowest in Southwest Georgia ($M = 6.6$, $SD = 1.7$) and highest in Metro Atlanta ($M = 7.5$, $SD = 1.7$).

Respondents from every region demonstrated a high regard for music containing interesting parts for every section; Table 9 shows the lowest scores coming from Southwest Georgia ($M = 7.9$, $SD = 2.1$) and the highest from Northwest Georgia ($M = 8.4$, $SD = 1.5$).

The final two factors dealt with practical financial considerations: budget and longevity (reusability) of a purchase. As shown on Table 9, budget was ranked lowest in Metro Atlanta ($M = 3.7$, $SD = 3.4$) and highest in Northwest Georgia ($M = 4.9$, $SD = 3.4$). Meanwhile, respondents ranked reusability of a piece higher than budgetary concerns; Metro Atlanta ranked this lowest ($M = 5.4$, $SD = 3.5$) and Northeast Georgia gave the highest score ($M = 7.2$, $SD = 2.5$).

Socioeconomic (School Setting). Table 10 indicates how respondents from rural, suburban, and urban areas ranked the same 17 factors on a Likert-type scale of 0 to 10.

Table 10

Mean and Standard Deviation for Each Factor by Setting

Factor	Rural		Suburban		Urban	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Standards	4.8	2.8	4.6	2.7	6.0	3.1
Instrumentation	9.1	1.2	8.7	1.6	8.9	1.3
Student Enthusiasm	8.1	1.2	8.1	1.5	8.3	1.6
Audience Appeal	6.9	1.7	6.8	2.0	6.8	2.4
Administrator Input	0.8	1.6	0.6	1.2	1.3	2.4
Composer Status	4.3	2.9	4.5	3.0	4.3	3.4
Composer Gender	3.3	2.9	2.9	3.1	2.9	3.6
Composer Ethnicity	3.7	3.1	3.4	3.1	4.2	3.6
Historical Nature	4.6	2.5	4.7	2.6	5.9	2.6
Genre or Style	6.9	2.1	7.1	2.1	7.6	2.0
Difficulty	8.3	1.8	8.5	1.8	8.8	1.8
Educational Value	8.7	1.3	8.9	1.2	9.1	1.6
Aesthetic Value	7.1	2.2	7.1	2.2	7.6	2.4
Expressive Range	7.0	2.0	7.0	1.7	7.3	1.8
Section Involvement	8.0	1.6	8.3	1.7	8.3	2.1
Budget	4.9	3.7	3.8	3.3	5.3	3.4
Longevity	7.0	2.3	6.3	3.2	5.4	3.2

As shown in Table 10, rural directors valued instrumentation, the highest overall factor, slightly more ($M = 9.1$, $SD = 1.2$) than urban directors ($M = 8.9$, $SD = 1.3$) and suburban

directors ($M = 8.7$, $SD = 1.6$). Meanwhile, band directors located at urban schools ranked state and national educational standards higher ($M = 6.0$, $SD = 3.1$) than rural directors ($M = 4.8$, $SD = 2.8$) and suburban directors ($M = 4.6$, $SD = 2.7$).

Table 10 shows administrator input to be the lowest factor of the three factors related to musical appeal (student, audience, and administrator) as well as the lowest ranking overall factor. Rural directors ranked this lowest ($M = 0.8$, $SD = 1.6$) while urban directors assigned a slightly higher value ($M = 1.3$, $SD = 2.4$). This suggests that, regardless of setting, most public middle school band directors in Georgia do not consider administrator input to be important in their repertoire choices.

Regarding the three factors describing composer identity, Table 10 shows that gender is the lowest ranked, followed by ethnicity and status. Urban directors gave the lowest score for gender ($M = 2.9$, $SD = 3.6$) while rural scores for gender were slightly higher ($M = 3.3$, $SD = 2.9$). Composer status was ranked highest by suburban directors ($M = 4.5$, $SD = 3.0$) and slightly lower by both rural ($M = 4.3$, $SD = 2.9$) and urban directors ($M = 4.3$, $SD = 3.4$). Ethnicity was ranked highest by urban directors ($M = 4.2$, $SD = 3.6$) and lowest by suburban directors ($M = 3.4$, $SD = 3.1$).

Historical nature was less important for rural directors ($M = 4.6$, $SD = 2.5$) and more important for urban directors ($M = 5.9$, $SD = 2.6$). Musical genre followed the same pattern, being less important in rural areas ($M = 6.9$, $SD = 2.1$) and more important in urban areas ($M = 7.6$, $SD = 2.0$).

The difficulty, educational value, aesthetic value, expressive range, and individual section involvement were perceived as important by all three groups. Musical difficulty was ranked lowest by rural directors ($M = 8.3$, $SD = 1.8$) and highest by urban directors ($M = 8.8$, $SD = 1.8$).

Educational value scored highest in urban settings ($M = 9.1$, $SD = 1.6$) and lowest in rural areas ($M = 8.7$, $SD = 1.3$). Directors in both rural and suburban areas gave a lower score for aesthetic value ($M = 7.1$, $SD = 2.2$) while the highest score was given by urban directors ($M = 7.6$, $SD = 2.4$). In similar fashion, expressive range was scored lowest by rural ($M = 7.0$, $SD = 2.0$) and suburban directors ($M = 7.0$, $SD = 1.7$), and highest by urban directors ($M = 7.3$, $SD = 1.8$). Finally, section involvement was ranked lowest by rural directors ($M = 8.0$, $SD = 1.6$) and slightly higher by both suburban ($M = 8.3$, $SD = 1.7$) and urban directors ($M = 8.3$, $SD = 2.1$).

As shown in Table 10, budget appeared to be one of the least important considerations for all three groups, with suburban directors providing the lowest mean response ($M = 3.8$, $SD = 3.3$) and urban directors providing the highest mean response provided by urban directors ($M = 5.3$, $SD = 3.4$). Longevity, on the other hand, ranked lowest for urban directors ($M = 5.4$, $SD = 3.2$) and highest with rural directors ($M = 7.0$, $SD = 2.3$).

Research Question #3 *What sources do Georgia middle school band directors use in selecting repertoire for concert band?*

Using multiple-choice questions, the respondents were asked to indicate the importance of the following information sources: music publisher websites, state music education association repertoire lists, online videos of amateur ensembles, recordings of professional ensembles, and comment threads on Internet music educator forums. The researcher chose to specify videos as “amateur” and recordings as “professional” because this is the format most commonly available. Results are shown in Tables 11 through 16.

Table 11 shows the response frequencies and percentages for survey question #12, *How important are music publisher websites to you in your music selection process?*

Table 11

Importance of Music Publisher Websites (N = 182)

Importance Level	<i>n</i>	%
Primary Tool for Music Selection	52	28.6
Used Frequently	82	45.1
Used Rarely	36	19.8
Almost Never Used	12	6.6

Findings show that most respondents ($n = 82$, 45%) frequently use music publisher websites as a strategy for selecting repertoire.

Table 12 shows the response frequencies and percentages for survey question #13, *How important are state music lists (e.g., the GMEA LGPE list) to you in your music selection process?*

Table 12

Importance of State Music Education Repertoire Lists (N = 182)

Importance Level	<i>n</i>	%
Primary Tool for Music Selection	39	21.4
Used Frequently	124	68.1
Used Rarely	14	7.7
Almost Never Used	5	2.7

As shown, an even larger majority ($n = 124$, 68%) rely on state music lists.

Data elicited by question #14, *How important are online videos of school and community bands (e.g., YouTube videos) to you in your music selection process?* are presented in Table 13.

Table 13

Importance of Videos of Amateur Bands (N = 182)

Importance Level	<i>n</i>	%
Primary Tool for Music Selection	10	5.5
Used Frequently	102	56.0
Used Rarely	52	28.6
Almost Never Used	18	9.9

A majority (n = 102, 56%) of respondents use videos of amateur ensembles to aid in their research of music to perform.

Table 14 shows the response frequencies and percentages for survey question #15, *How important are recordings of professional bands to you in your music selection process?*

Table 14

Importance of Recordings of Professional Bands (N = 182)

Importance Level	<i>n</i>	%
Primary Tool for Music Selection	55	30.2
Used Frequently	104	57.1
Used Rarely	18	9.9
Almost Never Used	5	2.7

Most participants (n = 104, 57%) study professional recordings when selecting repertoire.

Table 15 shows the response frequencies and percentages for survey question #16, *How important are comments on music educator forums (e.g. the Band Directors' Group on Facebook) to you in your music selection process?*

Table 15

Importance of Online Professional Forum Comment Threads (N = 182)

Importance Level	<i>n</i>	%
Primary Tool for Music Selection	7	3.8
Used Frequently	71	39.0
Used Rarely	71	39.0
Almost Never Used	33	18.1

The use of professional online forums, such as the Band Directors' Group on Facebook, is the only repertoire selection source listed in the questionnaire where there was a tie. "Used frequently" and "used rarely" received an equal number of responses ($n = 71$, 39%).

Table 16 provides a comparison of each of the five sources. With participants tending to select "used frequently" for most sources, a majority ($n = 124$) mentioned that state lists were a frequently used tool. Combining responses for "primary tool" and "used frequently" showed that publisher websites ($n = 134$), state lists ($n = 163$), amateur videos ($n = 122$), and professional recordings ($n = 159$) were most popular. Online forums and chatrooms represented the least used strategy; combined responses for "primary tool" and "used frequently" were low ($n = 78$) while combined responses for "used rarely" or "almost never" were high ($n = 104$).

Table 16

Frequency of Use Among the Different Sources

Importance Level	Websites	Lists	Video	Recording	Forums
Primary Tool	52	39	10	55	7
Used Frequently	82	124	102	104	71
Used Rarely	36	14	52	18	71
Almost Never	12	5	18	5	33

Open-ended Question

As an initial step in the qualitative portion of the study, the following open-ended question was included in the survey to allow respondents an opportunity to provide any further information: *Briefly, please describe/list other factors that affect your music programming choices.* The researcher coded survey responses into seven emergent themes: *educational considerations, technical aspects of the piece, diversity and inclusion, professional discourse, appeal, occasion, and practical considerations.* These seven themes appear to be distributed across a spectrum ranging between learning-based factors (educational considerations, technical aspects, and diversity and inclusion) and utilitarian factors (professional discourse, appeal, occasion, and practical considerations).

The first theme, *educational considerations*, included text responses that mentioned educational standards, historical value, genre, educational value, aesthetic quality, expressiveness, variety, educational concepts, building confidence, and inclusion on state lists. Aspects of this theme were cited 71 times by respondents in the survey. While this theme shared similarities with the second theme, *technical aspects*, the researcher chose to delineate these

because the former focuses on a musical work's potential for conceptual development while the latter deals with measurable compositional components such as range or instrumentation.

Technical aspects, describing structural elements of a piece of music, included terms such as instrumentation, range, difficulty level, scoring, involvement of individual sections, age of the piece, duration, and use of soloists. Most responses fell under this category, with a total of 127, or 43%. The theme of *diversity and inclusion*, which incorporated any responses that mentioned the ethnic, cultural, or gender identity of either the composer, students, or audience, only received 14 mentions out of 298 total codes. There were five references to *professional discourse*, which included responses pertaining to professional dialogue or familiarity with the composer. *Appeal*, referring to potential for the students, director, or audience to enjoy a given piece, as well as potential to avoid offense, was referenced 33 times by respondents. Concerns regarding the concert cycle, or theme of concert, listed as *Occasion*, were mentioned 23 times. Finally, *practical considerations* such as budget, reusability, student behavior, preparation time, and publisher tools such as electronic printing and online demonstration audio, were cited 25 times.

Qualitative Findings

After establishing initial background information about each interviewee, the researcher asked the following opening question, *what are some factors that influence your selection of performance repertoire for concert band?* From this initial question, the conversation was allowed to follow a semi-structured progression, with further inquiries carved out of the initial question as time allowed. For the complete list of interview questions, see Appendix G.

The interview transcripts were analyzed and then organized according to the following seven themes: educational considerations, technical aspects, diversity and inclusion, professional

discourse, appeal, occasion, and practical considerations. These themes were derived from the open-ended question from the quantitative survey: “*Briefly, please describe/list other factors that affect your music programming choices.*”

Educational Considerations

All four interviewees stressed the importance of educational goals as a first step in the repertoire selection process. They each mentioned that one must choose material appropriate for an ensemble’s current ability level while also considering terminal goals for concept and skill development. They also emphasized that the music must be aesthetically appealing, with Riley stating that the educator should be enthusiastic about the music that they select in order to inspire students.

Francis stressed that the music, regardless of level, must be beautifully expressive. Each year he listens to the first 30 seconds of over 400 new pieces from a variety of publishers; if something beautiful does not occur within those first 30 seconds, he moves on to the next piece. When teaching, he prefers to focus on artistic beauty and expression more than simply notes and rhythms. Second, he considers what musical concepts or fundamentals can be taught through the piece. He shared that folk music is a good option because it is lively, can be used to introduce the music of different cultures, and “the kids get into that pretty quickly regardless of (the) culture.”

Finley begins the music selection process by considering the grade level and time of the school year, focusing on “where we want them to be at the end of the school year.” He elaborated:

So say, for example, I know I want to play this lyrical piece at this level at [Large Group Performance Evaluation], but to get them there, we might pass out a grade one lyrical and just...teach the concepts and just kind of build up to it. So, we think of the long run. Also,

we think about the strengths and weaknesses of our ensembles, think about trying to find pieces that are going to be good teaching pieces to teach concepts that we need to either reinforce or introduce. And also, it's the time of year of the concert cycle. For example, if we're in the spring and we're trying to do our spring concert, we know that because of scheduling and testing, we know we have a shorter amount of time to prepare. So, the level of music that we pick really kind of is dictated by how much rehearsal time we're going to have with the kids. And I would say for sixth grade, in the beginning, it's always about finding something that's going to really engage the kids that they're going to have fun playing, but at the same time making sure that at that level it is good repertoire for teaching.

Technical Aspects

The subjects related educational goals to an understanding of technical aspects that must be mastered for a given piece. Finley discussed the need for variety of key signatures and time signatures, while Francis stressed the importance of reading through a large quantity of repertoire to improving sight-reading, “so the concert preparation takes less time, because if you just teach them how to read, they're more independent.”

In addition to selecting music based on technical components such as key, meter, range, and rhythm, Finley also strives to present a balanced concert program, consisting of a march, a lyrical piece, a “meat and potatoes” challenging piece, and something fun for the students. Further, he attempts to select music that is appealing to the audience.

Using chamber ensemble literature as a means of differentiating instruction is a high priority for Francis. In addition to devoting ample time to searching for appropriate literature, he personally writes arrangements of music available in the public domain via websites such as the

International Music Score Library Project. This allows him to differentiate the music so that students at different skill levels, in grades six through eight, may participate in the same ensemble:

I couldn't find ensemble pieces that were written for sixth through eighth grade...and that's an important part of peer teaching, peer mentoring...the older kids learn by coaching these younger kids. So, I couldn't find a (published) piece of music that would challenge my All-State eighth graders, but still provide a part that the sixth grade beginner, who only knows six notes, could play. There was nothing out there like that at all. So, after searching and buying a couple of pieces that didn't work, I said, "I'm just going to write my own stuff and publish it myself...I would take masterworks that are within public domain, and I would transcribe them for those ensembles.

In addition to creating an avenue for differentiation of ability level, Francis feels that chamber music exposes students to a wider variety of literature than traditional concert band, allowing opportunities to study masterworks from a variety of styles, periods, and composers:

So, they're learning about great composers. They're learning to play with older people.

And these sixth graders are hearing sixteenth note runs, which they would never hear in a sixth grade piece of music...Then they learn by just being associated with it. They learn master works, they learn master composers, they learn more advanced skills.

Francis also mentioned that finding pieces with appropriately challenging parts for all sections, particularly percussion, is a major concern when selecting new repertoire. He indicated that he has talked to contemporary composers about writing more actively for student percussionists to ensure that no students are left out of a given piece:

I would talk to those composers, and I would tell them my complaints about the percussion parts. I said, “I want all my percussion players playing on every piece of music I do. I'm not going to have half of them sitting down, not playing...” The composers weren't giving us the parts to really challenge our students. So, I told these composers at the Symposium every year, “If you're not going to give me optional parts in your arrangement, then I'm going to write my own, because I'm going to have my kids playing something.” And if I like the piece of music a lot, I'm not going to discard it just because it only has a bass drum and a snare drum part...If I love the piece, I'm going to add more bells, every kind of thing that still fits into the style of the piece. So, when I'm picking the piece of music, not only am I looking for the beautiful, expressive content, but can every single kid in the band be totally engaged in some way?

To ensure variety for the percussionists, he would program a minimum of seven pieces for seasonal concerts. In addition to modifying percussion parts, he would also write additional parts for any other section of the band if a chosen piece did not contain enough challenges. For example, when playing a middle school edition of a traditional march, he might include the original clarinet part for advanced players. This is true even for spring concert evaluations, in which he would inform the adjudicators of the edited parts.

Riley indicated that student skill level is the first factor considered when programming music. She aligns repertoire with the curriculum in order to enhance skills such as range development or scale acquisition:

Your middle school students have just mastered the B-flat major concert scale. And not only can they play the B-flat concert scale, they can now play it in thirds. They can go (*sings major scale in thirds*). Frank Tichelli wrote “Joy” and “Joy” is a study on the B-

flat concert scale in thirds plus ascending and descending. A perfect piece to play once you've mastered that. Now here's another example. Getting your middle school clarinet players to play down in that low chalumeau register with a really beautiful sound. I found a piece of music, the theme to "Rocky Top," (*sings "Rocky Top"*) and it's got to land on that low F. And it's the perfect piece for the end of the sixth-grade year when they're really working on playing down there. And I found that to be a very successful piece. My students loved it, and they were able to develop that chalumeau register even better. The short answer is match the skills that your students have to the repertoire that they're playing... Which means you're going to as a band director, you don't just listen to something on the J.W. Pepper website, you have to look at it and you've got to know the piece.

When asked how she keeps track of particular aspects of each piece, Riley stated that she maintains a file on her computer that lists titles, composers, and her own personal descriptions for each of her favorite selections. She uses this to catalogue any pieces that might be appropriate for developing a given instrumental section, such as the horns, as well as a few that are well-written for each section of the band.

Hayden also emphasized student-centered considerations such as skill level, interest while sight-reading a piece, reaction to recordings, and potential educational benefits. He stressed that the difficulty level of the piece must correlate to the capabilities of the ensemble: "The obvious question is the strength and the skill ability required and the stamina required to play different levels of music, based on my kids ability level." He also mentioned key signature, percussion requirements, and variety of style. Finley agreed, stating, "We always try to make sure that we explore different key signatures because we don't want everything to be in the same

key. And (we consider) meter or...range and also the type of rhythms that they'll be playing in the piece.”

Diversity and Inclusion

While Francis felt that repertoire should be selected based on its own merit, without considering the identity of the composer, Riley shared that students should be able to “see themselves in that composer.” She mentioned that she had probably not played a concert band selection written by a female composer prior to the age of 40; as an adolescent this impacted her view of available possibilities in the profession:

And (I) keep thinking, if I was in seventh grade and I knew that Kate Nishamira wrote this piece of music and, look at her...I can do this. I can do this, and I could be this person. I think we have a huge responsibility, and we need to be good stewards of our responsibility.

Finley, meanwhile, talked about the need to select music that does not exclude any students during the winter concert cycle:

Over the past couple of years, I've had more and more...students say, “Well, I'm not really supposed to be playing this Christmas music.” So, we say it's a Christmas concert, but we will play more kind of pops or like a march, getting them ready to play for LGPE. But maybe we'll only do like, one or maybe two Christmas tunes on that concert cycle.

Francis does not actively consider who the composer is; he feels it is better to focus solely on aesthetic quality regardless of the composer. Because of this, he tends to not consider personal traits of the composer such as gender, race, or ethnicity. He stated, “Again, people are people...you treat them all like human beings.”

Francis creates special parts for neurodiverse or disabled students using techniques such as simplifying or color coding the music:

I do edit pieces for special needs. Like, for example, I had a couple of kids who were autistic, and they could not read at all...I found out that they were able to identify colors really well. So...I would write the piece of music out with very limited notes, but I would color code the notes. So, for example, all the Es would be yellow and all the As would be blue, and all the Gs would be green...they were able to play all of our LGPE stuff. But their music looked like a rainbow because they were going by color. I...discovered on my own that they could associate color and they could associate fingering with it. And so, I would edit parts that way, too.

Riley shared that “students like to hear about the composers, and I think that we have a responsibility to present to them diversity.” She shows her students pictures of the composers of the pieces they are working on and provides some background information:

And tell them about the composer, “This person is only 23 years old, and he or she or whoever wrote this piece of music, and they were inspired to write this piece of music by a sunset as they were driving home.” Connecting the students with the composer and the story- story telling is important- then have a fire ignited in them, and they want to represent what the composer was trying to represent musically. But that's only if you the teacher, tell them that.

Exposing students to composers from diverse backgrounds was a priority for Riley. She stated that she could not recall playing a piece of music written by a woman until adulthood, and felt that students should be able to see themselves in the composers that they study:

And we just have a responsibility to examine what's out there and to stay up to date because there's so many composers now, and they're putting so much music out there. We have to make it sure that (the underrepresented composer) is no longer underrepresented. So, (choose) music written by people that are different and put on the bulletin board their pictures and a little blurb underneath them (and) the title of the piece: "This composer lives in New Orleans... And they wrote this piece, and they wrote it about their grandmother..." and let the students look at it.

Professional Discourse

Hayden mentioned that trusted colleagues are a good source of ideas for repertoire, while Francis shared that he has conversations with composers about the need for improved percussion parts. Finley talked about collaborating with the orchestra teacher and the need to compromise on literature that teaches grade-level appropriate concepts and skills, such as key area, for both band and orchestra:

We do this, full band and orchestra, every year at my school. So, with the orchestra and me and the other band director, we eat lunch together every day in the chorus room. So, we've always, every year, done a joint [performance]. But we don't do it for a concert necessarily after school, but we do it during the school day. We actually take time towards the last week of school where we'll work on it separately. And then we'll bring the band and orchestra together in the cafeteria or the media center, whichever one's available, and we play for all the teachers, and the faculty will come through. And we'll actually have faculty come up that have been a musician, and they'll get up and conduct the full orchestra band...The thing is, though, we always get a debate about what key of

the tunes we're going to do. So, the band people, we always end up we're always, always flexible, so we always end up reading in sharp keys to accommodate the orchestra.

Finley also programs collaborative works with the orchestra teacher, stating that they perform a combined band and orchestra piece each year. This exposes band students to key signatures that they would typically not study at the middle school level. Instead of performing this during an after-school concert, they present this as an in-school concert for the faculty. They include faculty members who are musicians, even allowing them to conduct the ensemble at times.

Hayden uses Internet resources such as the website of music publisher J.W. Pepper and online group chats to aid in the selection process. In addition, he converses with peers and with individuals he views as master conductors. He also studies past programs and has amassed a collection of concert programs from Large Group Performance Evaluation events dating back to 1984. He also indicated that he consults with colleagues from local professional ensembles such as the Tara Winds, Cobb Wind Symphony, or Georgia Wind Symphony for recommendations of quality chamber works.

Appeal

Francis stressed that repertoire selections should be made by the teacher, as the trained expert, and not by students. He believes in reading through many works to ensure variety, taking care that each section of the band has an opportunity to play interesting parts. Finley, Riley, and Hayden all believe in affording students a limited degree of autonomy in selecting music in certain contexts, such as allowing them to vote on a piece from a pool of selections, or to choose a concert theme.

According to Francis, students in his ensembles are not included in the music

selection process because they do not have enough information to make informed choices. He compared this to parents selecting healthy meals for their children instead of what the latter might choose for themselves:

You never heard my wife nor I say to any of our kids, “What would you like to have for breakfast? Or what would you want to eat for dinner?” Because we know what they need to be healthy and they don't have enough information to even make a choice. So these students who come into band don't even know if there's to choose from. If you ask them to make a choice, they're going to choose from their own limited experience with music, and they don't even know what's out there. So again, that's why it's important to pick really good, expressive, exciting music, because that'll grab it. And again, I had (students) in the hall singing classical and Gregorian Chant pieces because we were playing them in our band classic and they loved it. So they don't even know that's out there. And so I'd never really ask them what they want to play. I know some people do that the kids will pick one piece on the concert or something like that, but I've never done that.

In terms of including students in the decision-making process, Finley said that when passing out a few pieces to read, some are pre-selected by the director while others are offered as options for the students to vote on. Instead of asking students to raise their hands and possibly be swayed by peer pressure, he creates an online poll so that students may vote anonymously. The teacher would maintain veto power in situations where students selected a piece that might not be achievable in the allotted time frame.

Riley allows students to provide guided input in the selection process by providing a framework for eliminating pieces:

I could say...we have these six pieces of music we've been working on. We only can perform in the concert four pieces. Now, they need to be four different pieces. Some of our pieces are a little similar, and I would tell them: "You can tell...which ones...are the same. So I want you to vote on the four pieces we're going to play. And keep in mind, if you were in the audience, you want to hear all the same, or do you need to hear variety?" They're smart. They can pick it. And if you have two lyrical pieces in your folder and you're only going to play one, if they're both adequate, then let them feel like they made the decision.

Hayden agreed with Finley and Riley that a form of limited autonomy is sometimes beneficial. Students are given the opportunity to listen to 10 to 20 pieces and provide input. He also mentioned that a director's body language in introducing a new piece may influence students' opinions of the music, even in terms of promoting enthusiasm for fundamentals exercises.

Hayden elaborated about a discussion with students pertaining to a new selection he had introduced:

We're playing this piece right now by Randall Standridge, "Choose Joy" from Beethoven's 9th Symphony. They have no idea they're playing a classical piece of way. Randall wrote this piece...it's brand new, just written 2022. But the way I talked about that piece before I pressed play, I said, "Kids, two words on the title: 'Choose Joy'." They go, "Okay, we have no choice." I say, "Aren't you smiling while you're playing? Aren't you smiling while you're listening?" They're like, "Oh, yeah." Let me tell you another way: I dangled the carrot. It took me a while to make copies of the piece. They'd

ask me, “Where's the music? Where's that ‘Choose Joy’? When are we going to play it?”

That's what you call “the hook,” and that's how you get them.

Hayden strongly voiced that administrators should not be involved in the repertoire selection process:

They hire me to be the director of music. They hire me to be the musical boss at that school. They trust my ear. They trust my quality. They trust the class, they trust my discipline, they trust my demeanor, and they trust my programming because I'm not going to play anything...to embarrass myself, the kids, or the community...I've never asked an administrator what they think...In my 30 years, administrators never asked me about programming.

Like Francis, he stressed that the band director, as the expert in the field, should have sole authority over the curriculum. He also mentioned that he would never consider playing a piece of music that might encourage students to make poor choices, such as possible contemporary pop songs with potentially adult-themed lyrics, stating, “That's why I think, in interviews, integrity should be a part of the question. You need to talk about soft skills. Do you have any personal morals?” Meanwhile, Riley said that the freedom to independently select music is one of the great joys and responsibilities of the music educator.

Occasion

Community expectations, tradition, and time of year were a factor for all four educators. Riley spoke about the value of tradition as well as community building by presenting seasonally themed concerts.

Reflecting upon the concert cycle sequence for middle school, Francis emphasized that time devoted to fundamentals training and sight-reading should not be sacrificed for concert

literature preparation. He would not program music above level three (considered to be medium on a six-level grading scale), even though his students could sight-read more difficult pieces: “If I did anything harder, I would have had to use my class time and remove the fundamental training, which I think is more important at the middle school level.” Noting that many middle school students graduating from programs that played difficult music could not actually read as well, he finds it more beneficial to focus on the fundamental elements of reading in order to build a better foundation for independent musicianship at the next level. Even in the final days leading up to a performance, Francis devotes more rehearsal time to music theory and skill acquisition than to playing through the concert repertoire:

The last part of the rehearsal is going to be working on the concert literature. And that's usually for the last ten or 15 minutes of the rehearsal. And then as we go into getting closer and closer to the concert, I'll extend that to maybe 20 or 30 minutes of the rehearsal in the concert music. But still, you have a good 15 or 20 minutes on rhythm analysis, scale analysis, playing scales, clapping, counting, rhythms, and it's always involving those fundamentals...I found that the more you focus on fundamentals and keep it going even up to the concert preparation time, the kids learn how to play better...So, you're not required to tell them so much because they already know how to do it right.

In terms of the school calendar, Finley mentioned that the amount of available preparation time determines the difficulty level of the music: “Also it's the time of year of the concert cycle. For example, if we're in the spring and we're trying to do our spring concert, we know that because of scheduling and testing, we have a shorter amount of time to prepare.”

Concerts at Finley's schools have also been thematically focused on a specific season, depending on the needs and expectations of the community. For example, he currently holds an annual Halloween concert wherein students are allowed to wear costumes. Because students from different backgrounds may not feel comfortable performing Christmas music for the winter concert, he programs only limited Christmas music combined with non-holiday music. The latter is also correlated with goals for the Large Group Performance Evaluation spring cycle. Overall, he is also sensitive to the need for avoiding music titles that may be problematic. Finally, the spring concert features "something serious that's challenging" along with popular selections.

Riley has allowed students to vote on the theme for the spring concert prior to the winter break to afford them a greater sense of ownership. In some cases, she would limit their choices of category, based on availability of repertoire, to genres ranging such as disco, Disney, patriotic, and marches. In addition to generating ideas that might not have occurred to Riley, the category-reveal event became a big event for their school, eliciting enthusiasm from administrators: "I even had...a principal who, they ended up voting on a disco thing, and he came running in with a Michael Jackson outfit on."

Practical Considerations

Francis and Riley both demonstrated resourcefulness in terms of acquiring the necessary materials for their students regardless of funding. All four subjects emphasized that the socioeconomic status of the students or the community should have no impact on outcomes for band class.

When asked whether socioeconomic considerations impact the repertoire selection process, Francis indicated that this was not a factor:

You can't say your band can't play because you're in a poor area. Because when you're teaching your band class, the words that come out of your mouth are free. They don't cost anything. So, if the kid has a bad home life or your band can't afford all the bells and whistles of equipment in the room, whatever the kid has in their hand, they can learn it very well if you teach them correctly. So, I found there's no limit if they're poor or wealthy. That has nothing to do with their ability to learn music. So, I don't change my expectations. As a matter of fact, [one school] was a rough school...behavior wise. We had policemen in the halls tackling students. The band room was a peaceful place, and these same kids came in the band. They were fine. Special needs kids were fine. They all produced, and they all achieved because I had a different set of expectations of them. And the parents liked that, the parents appreciated that. So, as a matter of fact, I don't approach a sixth grader any different than I do my adult band. I teach them all. I treat them all like a human being, with dignity and respect. And if you do that, they can learn anything.

Francis also indicated that prior academic performance was also not an indicator for success in middle school band, since all sixth-grade beginners were essentially starting at an equal level in band regardless of prior success in other subjects.

When asked whether he would alter the programming choices based on socioeconomic factors, Finley said, "To me, kids are kids...they might have different problems or issues that they face, but as far as how kids are and their age of development, I don't really see much difference." He indicated that his repertoire goals were the same at both the affluent schools and the Title I school where he had taught.

Socioeconomic considerations were not a concern for Riley due to strong parent support for fundraising. She expressed, however, that many of her colleagues do feel forced to recycle the same music and curriculum yearly because of a lack of financial resources. She mentioned that many contemporary composers offer a few free selections directly on their websites and suggested that teachers with limited budgets search for creative solutions. Finding appropriate music for her students that would also be enjoyable to her personally was a primary priority, regardless of the effort needed to secure the materials.

Like the first three interviewees, Hayden felt strongly that socioeconomic considerations should not impact the level, quantity, or quality of music performed. He mentioned that in their experience teaching in rural farmlands as well as highly affluent areas, economics did not impact educational goals:

I've taught in the country- my band was in a neighborhood where right across the street, literally across from my band was a cow pasture, that level of country. And those kids played level five and six music. So, then I taught in neighborhoods where the superintendent's kid was in my band and the kids had butlers and chefs and limousines picking them up. So, I've taught all levels from Title I, to very upper middle class, to very wealthy and to very lower class, to very poor... My music choice did not change because of how much money is in their parents' pocket.

Conclusion

All four interviewees tended to focus on internal factors such as aesthetic value, using literature to teach specific skills and concepts, and appropriate difficulty level, as the primary components of repertoire selection. External factors such as budget or administrator expectations

were less of a concern for these teachers. This is similar to the results of the quantitative portion of the study.

Overall, they agreed that selecting appropriate literature is a central priority. Finley expressed that “programming is really important as far as picking good literature for students...making sure that the music is always...progressing.” In his view, when students sense that they have accomplished their goal for a concert, they should feel prepared for the next step. Students who express that a new piece is difficult should begin to believe that it is achievable after one or two rehearsals. Meanwhile, for both Francis and Finley, variety is necessary to provide eighth grade students with the foundation to adapt to anything they may be asked to perform at the high school level.

In summary, Riley stressed that “if my students don't see me having a love for the music or a love for making music, then I think they're kind of turned off, too. The director has to believe in what they're doing, and they have to sell it.” The passion and expertise of these four educators for selecting appropriate literature was evident throughout the discussions, indicating that this should be a primary concern for all music educators.

CHAPTER 5

DISCUSSION

Summary

The purpose of this study was to examine factors and sources considered by Georgia public middle school band directors in the selection of band music repertoire. I used a mixed methods design consisting of both quantitative and qualitative techniques.

For the quantitative portion, I sent a survey via Qualtrics to Georgia public middle school band directors with students in grades six through eight who participate in events sponsored by the Georgia Music Educators Association (GMEA). I e-mailed the survey to 699 Georgia public middle school band directors whose contact information was listed in the GMEA membership directory. I also posted the survey as a link on the Georgia Band Directors Group on Facebook, which is a popular social media platform for band directors.

The survey was structured into four parts: demographic information, multiple choice questions, Likert selections, and an open-ended question. The demographic section included questions designed to determine participant eligibility as well as questions pertaining to the size of the school, geographic location, student population size and number of students in band, and educational level and years of experience of the band director. Multiple-choice questions sought to identify resources used in the selection of repertoire as well as factors considered by the band directors in choosing repertoire. The third section of the survey used a Likert-type scale to identify band directors' preferences and priorities in literature selection. To allow respondents to provide any further information, the following final open-ended question was included: *Briefly,*

please describe/list other factors that affect your music programming choices. Responses to the open-ended question provided an initial framework to aid in the analysis of subsequently collected qualitative data.

For the qualitative portion of the study, I interviewed four exceptional middle school teachers with a variety of backgrounds from different regions of the state. These four teachers were selected using a purposive sampling framework based on professional reputation, measurable successes, and variety of experiences; in addition, they represented different genders, races, primary instruments, and religious backgrounds. The interviews were semi-structured, allowing for follow-up questions, and limited to 30 minutes. Questions were based on the quantitative data collected during the survey phase of the research and prior research studies. The sessions were conducted and recorded via Zoom and uploaded for transcription via the Happy Scribe API platform. These transcriptions were then analyzed using the themes that emerged from the open-ended question of the survey.

The following research questions guided the study:

1. What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band?
2. Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations?
3. What sources do Georgia middle school band directors use in selecting repertoire for concert band?

Discussion

Research Question 1: *What are some factors that influence Georgia middle school band directors in their selection of performance repertoire for concert band?*

The quantitative aspect of this question was addressed by a set of 17 Likert-type questions on the survey. The 17 factors were: national/state standards, instrumentation, student enthusiasm, audience appeal, administrator input, composer reputation, composer gender, composer ethnicity, historical nature, genre/style, difficulty, educational value, aesthetic value, expressive range, involvement for each section, budget, and longevity/reusability.

The factors that tended to influence repertoire selection by middle school band directors the most were instrumentation, student enthusiasm, difficulty of the piece, educational value, and involvement for each section of the band. Instrumentation and educational value were tied as the highest scoring factor. Overall, responses indicated that band directors focus primarily on their educational goals, along with the technical limitations of an ensemble, in selecting repertoire. This is similar to findings of previous studies by Apfelstadt (2000) Cooper (2001), Crochet, (2006), and Greig (2003). The factors that band directors considered to be less important were perhaps more counterintuitive. Low ranking factors included budget, national or state standards, composer reputation, composer gender, composer ethnicity, historical nature of the piece, and administrator input. In fact, according to this survey, educators' repertoire selections are almost entirely unaffected by their school administrators.

The qualitative portion of this study revealed similar patterns. The four interview participants emphasized educational and technical goals, with varying degrees of consideration given to diversity, professional discourse, student appeal, and occasion. They also heavily stressed the importance of selecting literature of high aesthetic value. Consistent with the survey findings, they demonstrated a unified opinion that administrator input and socioeconomic factors such as budget or school location were of little concern in the selection of quality repertoire. It appears that public middle school band directors in Georgia largely enjoy some degree of

autonomy in being able to select repertoire that they believe to be most appropriate for the needs of their students.

There were some interesting contrasts in responses. For example, considering compositional aspects of a given work, the genre or style of a piece was ranked much higher than its historical nature. In addition, in looking at financial factors, budget scored low while longevity/reusability was higher. Of the three factors dealing with public opinion of a work (student enthusiasm, audience appeal, and administrator input), student enthusiasm was one of the highest scoring factors, audience appeal was near the midpoint, and administrator input was the lowest factor. This was consistent with the interview data, in that all four interviewees mentioned student enthusiasm to some degree, with somewhat less focus on audience appeal and no consideration of administrator input. Regarding the three factors reflecting composer identity (reputation, gender, and ethnicity), reputation was ranked highest followed by ethnicity and gender. Although qualitative data from both the open-ended survey question and the interviews revealed that band directors are becoming more intentional in selecting music by composers with diverse backgrounds, the quantitative survey data revealed that diversity continues to be an overlooked factor for many educators. This is supported by findings of Beheshti (2010), Cavitt (2013), and Hash (2005).

Research Question 2: *Are perceptions of these factors by Georgia middle school band directors influenced by variables such as geographic region or socioeconomic considerations?*

A crosstabs analysis compared demographic information with the results of the Likert-scale portion of the questionnaire. I considered two demographic variables, GMEA region (geographic region) and school setting (socioeconomic considerations), to analyze the data.

Neither geographic region nor school setting appeared to greatly influence directors' perceptions of those factors related to their selection of concert band repertoire. Rather, the data largely paralleled the findings from the first research question. However, while the importance of most factors remained consistent within the various regions, there were some minor differences. For example, urban directors ranked educational standards, historical nature, and budget higher than rural or suburban directors. Longevity of a piece of music was more important for rural directors than for directors in the other two regions. Budget was ranked higher for urban teachers and lower for suburban teachers. Consistent with the first research question, all three groups ranked administrator input as the lowest concern. This was a surprise to me because of my own professional experience in private school, where administrators do sometimes provide feedback regarding music selection.

Findings from the qualitative portion of the study revealed that all four interviewees, regardless of personal background or professional experience, believed that socioeconomic factors should not impact programming choices or educational outcomes. While these findings are inconsistent with studies conducted by Albert (2006) and Bailey (2018), they are consistent with research conducted by Howard (2001), who found that neither the socioeconomic status nor the geographic location of a school impacted band repertoire selection. As Finley stated, "To me, kids are kids." Riley offered suggestions for directors in settings with lower budgets to find quality literature, including searching individual composers' websites for free music. She also discussed the potential for developing parental support for fundraising. Meanwhile, Francis said that he writes his own arrangements of works that are available in the public domain.

Finley and Riley both discussed community expectations more than Francis and Hayden. Finley, who teaches in a culturally diverse and affluent suburb of Metro Atlanta, indicated that

he is careful to select music that is well suited to students with various religious beliefs. Riley characterized concerts in her small-town setting as being celebrated events that built on existing traditions, such as performing beginning band selections considered to be “rite of passage” pieces. She also emphasized creating opportunities for variety and celebration via events such as themed Halloween concerts.

Both the quantitative and the qualitative results of this study indicate that band directors in Georgia consider neither geographic region nor school setting to be a major factor in their repertoire choices. This finding differs from research conducted by Albert (2006), Bailey (2006), Forbes (2001), Isbell (2005), and Wohl (1993); however, a study by Howard (2001) had similar findings.

Research Question 3: What sources do Georgia middle school band directors use in selecting repertoire for concert band?

Using multiple choice questions, the respondents were asked to indicate the importance of the following five information sources in selecting repertoire: music publisher websites, state music education association repertoire lists, online videos of amateur ensembles, recordings of professional ensembles, and comment threads on Internet music educator forums.

The source used most frequently by public middle school band directors in Georgia proved to be state repertoire lists, with 163 respondents choosing this as either a “primary” or “frequent” tool. This finding differs somewhat from Crochet’s (2006) study which found that, while successful directors do use state lists more than unsuccessful directors, the primary sources for directors overall were colleague recommendations and recordings. While Francis, Riley, and Hayden did not specifically mention state lists in their interviews, Finley stated that he focuses on playing music from the GMEA list in January and February during concert festival season.

The second most popular source was professional recordings. This was mentioned in the interview with Francis who stated that he listens to 400 new pieces each year and filters out any works that do not appear beautiful within the first 30 seconds. Meanwhile, Hayden allows students to listen to several pieces and provides a degree of input in the selection process.

Overall, band directors tended to view the use of four sources: music publisher websites, state music education association repertoire lists, online videos of amateur ensembles, and recordings of professional ensembles, as important sources. The only source for which most respondents selected “rarely” or “never” was Internet music educator forums. This aligns with the interview data, in that none of the interviewees mentioned online forums or social media as a source of information. Even though Francis, Finley, Riley, and Hayden all mentioned that they converse with other professionals about repertoire, there was no indication that they regularly use professional online forums for this purpose. However, given the current growth in popularity of these platforms, it is possible that this may change in future years.

Implications

Public middle school band directors in the state of Georgia, regardless of geographic area or school setting, mostly emphasized educational and technical factors such as instrumentation, student enthusiasm, difficulty of the piece, educational value, and involvement for each section of the band rather than practical considerations such as budget or administrator input. The interview data yielded similar results, with each interviewee devoting the bulk of the discussion to the importance of selecting pieces of high aesthetic merit and usefulness in teaching a set of concepts and skills appropriate to the maturity of an ensemble. It is also noteworthy that a majority of survey respondents tended to rank almost every factor on the Likert scale above the midpoint, and each source on the multiple-choice questions as either of primary or frequent

importance. It would appear that middle school band directors believe that almost every factor in the survey is of some level of importance in their selection of concert band repertoire. As Hayden indicated in his interview, band directors are trained experts in the field who are expected to independently select appropriate materials as a professional obligation.

As a band director in a private school, I was surprised to learn that administrators in public middle schools largely do not influence band directors' repertoire selections. In my professional circle, administrators regularly offer oversight of this process in all areas of the arts. This occurs in an effort to meet the expectations of parents and stakeholders while aiming to avoid potential controversies. In faith-based institutions, there is a concern that educational materials, including those used in the arts, reflect the core beliefs of that community. This is in fact a lively topic of discussion on many private school campuses. Also, since this study only investigated the repertoire of middle school bands, which may be less exposed to the general public than high school bands with athletic support duties, it is possible that high school band directors could experience a somewhat higher level of influence by school administrators.

It was also unexpected that factors involving the gender or ethnicity of the composer did not tend to score higher, as diversity and inclusivity is an important topic of conversation in the profession that seems to have gained traction in recent years. Personally, this has been a point of growth in my own literature selection process, as I am learning to intentionally program music by a more diverse array of composers. Riley's commentary that she had never knowingly played a piece by a female composer in her formative years was particularly poignant, as I am reminded that I have failed to provide adequate examples of female composers for my own students in past years. Our students often are aware of these things, and as Riley mentioned, music educators have a duty to their students to seek, study, and program composers from underrepresented

groups. Thanks to ongoing and meaningful discourse in our profession, it may be that this will become a higher priority for educators as they become more aware of the matter.

A known limitation of surveys is that the data only represents the part of the population that answers surveys. In the case of the present study, many areas of the state were underrepresented due to low response rates. My home GMEA district, for example, provided surprisingly few responses. During the course of the 2022 spring semester, the survey was distributed via e-mail several times at biweekly intervals. Predictably, the lowest response rates occurred during the spring Large Group Performance Evaluation (concert band assessment) season. Ultimately, the highest response rate was collected by placing a link on the Georgia band directors' professional network on Facebook instead of via e-mail. Future survey research might benefit from this type of social media approach.

In addition, in order to generate the highest response rate possible, I tried to make the survey easy for participants to answer in as little time as possible. This may have sacrificed some level of clarity and perhaps some terms could have been better defined. For example, I could have clarified that the factor named "national or state standards," referred to lists of educational standards such as those provided by the National Association for Music Education. In addition, building on studies such as those by Cooper (2001) and Crochet (2006), more sources, such as live performance attendance or reading sessions at conferences, could have been included in the multiple-choice section. Perhaps these areas should be explored in future research.

Although more demographic information was collected than used for the present study, additional demographic questions might provide greater focus. For example, this survey did not include criteria such as the gender, race, ethnicity, or primary instrument of the director. These are variables that could be explored in a future study.

While this research is useful in studying the importance of specific factors and sources, more needs to be learned about the actual process of selecting concert band repertoire. The interview sessions were more helpful in this aspect, as all four interviewees discussed their repertoire selection process in relation to certain factors and resources. Although describing selection processes was not a research question, further investigation of this issue might provide greater insight.

Recommendations for Future Research

This study generates perhaps more questions for future research than it provides answers. For example, modifying the sample population, which in this case consisted of public middle school band directors in the state of Georgia who are members of GMEA, could aid in producing a greater scope of knowledge regarding repertoire selection practices. Further studies could include private school teachers, educators from other states, or non-band directors such as private instructors. Comparisons could also be made between teachers of band, orchestra, and chorus, or perhaps include those who teach other ensembles such as jazz band, mariachi band, or percussion ensemble.

Based on the results of this study, middle school band directors appear to focus on selecting repertoire that will best teach a given set of concepts and skills that they wish to focus on for a particular curricular unit. In addition, they are concerned with preparing students for high school. Similar to Greig's (2003) research comparing differences in selection criteria between college and high school band directors, future research might investigate repertoire selection practices between these two groups. For example, one could examine whether high school directors consider the technical and conceptual aspects of literature such as range, key, meter, and style in the same way that middle school directors do.

Future research might also investigate how local professional networks may impact repertoire choices. For example, one could study whether there are certain pieces, composers, periods, or genres that are favored in certain districts of GMEA, and how this compares to trends in other states. In my experience, the high school bands in the GMEA district where I completed my student teaching tended to program more intense drum and bugle corps classics of the eighties and nineties for their marching bands, music evocative of the big bands of Maynard Ferguson and Buddy Rich from the seventies for jazz ensemble, and well-known cornerstone works for concert band. This appeared to be due to the influence of a local university with a highly successful band program from which many of the directors had graduated. In contrast, bands in the school district where I began my teaching career tended to program lesser-known works by new composers. Many of these composers were part of the same professional networks as the band directors, leading to seemingly fruitful collaborations between school band programs and contemporary composers. Although my current research did not explore whether professional discourse is a major factor statewide, further studies could focus on factors such as professional peer pressure or community expectations that may influence the selection of pieces of a given style, difficulty, or prestige.

Also, the present study focused solely on the thoughts of band directors. It might be useful to examine the opinions of other stakeholders such as students, coworkers, parents, administrators, and other school community members. For example, one particular source of professional conflict for many music educators is the selection of music for marching bands. Because these ensembles perform for general audiences with sometimes less enthusiasm for current trends in music education, there can be exposure to greater risk for criticism. Research

investigating the opinions of non-musicians regarding marching band repertoire might help to illuminate these issues and reduce or explain potential controversies for music educators.

There are many important details to consider when selecting music, and the ability to prioritize and filter repertoire based on certain criteria is considered a predictor of success for many music educators. Researchers such as Chaffin (2009), Crochet (2006), and Tyndall (2014) have already compared the repertoire selection practices of band directors at different experience and education levels, and with differing degrees of professional success. Further research such as a meta-analysis of existing studies could shed greater insights. With enough data, it may be possible for researchers to create a generalizable rubric or flow chart for music selection. This tool could serve as a means of streamlining the music selection process and helping to prevent pitfalls. If made readily available to the profession, this could be beneficial for experienced educators as well as new teachers and students in music education courses.

The results of this study indicate that repertoire selection is of paramount importance in the success of a middle school band program. However, based on my own personal observations and experiences, many band directors appear unprepared for this task when they first enter the profession. Further research could investigate how undergraduate programs can better prepare students for the repertoire selection process.

During the qualitative portion of this study, Hayden indicated that he maintains a collection of concert programs from Georgia's Large Group Performance Evaluations dating back to 1984. Further research could use sources such as his collection to track trends in performance selections over a period of several decades. This might be useful in comparing trends in music repertoire selection, over a period of time, with other trends such as performance scores, student retention, participation in honor or all-state ensembles, and student music

participation following high school graduation. In addition to studying literature selection trends and the potential impact of professional networks in different regions of GMEA, a longitudinal study of festival performance selections might also provide insight into directors' choices, over a given period, regarding composer diversity, multiculturalism in wind band repertoire, or directors' preferences for genre or historical period.

Conclusion

Overall, educational value was the most important factor in middle band directors' selection of concert repertoire according to both the quantitative and qualitative data. Meanwhile, instrumentation was shown to rank highly in the survey data while aesthetic value was emphasized more in the interview data. The factors and sources demonstrated to be of lesser importance to public middle school band directors in Georgia proved surprising. Directors largely did not consider administrator input when selecting literature and they were somewhat unconcerned with budget. Meanwhile, although qualitative data showed some interest in seeking out composers from diverse backgrounds, the survey data indicated that this remains a lower area of concern for many directors. Neither geographic region nor school setting appeared to greatly impact survey responses, which was also consistent with the qualitative interviews. Both quantitative and qualitative data demonstrated that popular information sources for repertoire were state lists and professional recordings, with online discussion forums being less popular.

Responses to the surveys tended to be generally unsurprising, with teachers selecting what one might expect to see based on current knowledge of best practices or even common sense. For example, it is predictable that most teachers would tend to rank educational goals above factors such as audience appeal. This was consistent among respondents from throughout the state of Georgia. In addition, based on data from the survey and interviews, it appears that

most band directors graduate from collegiate music education programs with similar goals and comparable philosophies for repertoire selection. They focus primarily on choosing music that will hopefully aid students in their acquisition of musical concepts and skills in a logical progression while also creating aesthetically pleasing moments. They select repertoire autonomously from administrator oversight and are less restricted by budget than anticipated. Overall, it appears that most public middle school band directors throughout Georgia consider repertoire selection factors and sources in a somewhat similar manner, regardless of school setting or location.

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APPENDICES

Appendix A: Pilot Study Invitation E-mail

Might you be willing to complete the survey below and provide any comments or edits that you think would improve it? This is a test run for what I plan to send out for my doctoral research. You will need to check “yes” when it asks to confirm that you are a public middle school band director.

Dear Music Educator:

I am a graduate student under the direction of Dr. Roy Legette in the Hugh Hodgson School of Music at The University of Georgia. I invite you to participate in a research study entitled “Factors and Strategies of Georgia Middle School Band Directors in Their Selection of Band Music Repertoire.” The purpose of this study is to examine how Georgia public middle school band directors select band music repertoire. We obtained your contact information from the Georgia Music Educator Association member directory.

You are eligible to be in this study because you are a current Georgia middle school band director, are a member of the Georgia Music Educators Association, and have an e-mail address listed via the GMEA database.

Your participation will involve completing an online survey and should only take about ten minutes. No risks are anticipated. Potential benefits may include opportunities for self-reflection regarding best practices in classroom repertoire selection.

If you would like additional information about this study, please feel free to contact me (voice/text) at 770-235-0157 or send an e-mail to bflood@uga.edu.

Follow this link to the survey:

[Take the Survey](#)

Thank you for your consideration!

Sincerely,

Billy Flood
Doctoral Candidate in Music Education
The University of Georgia

Appendix B: Second Pilot Study Invitation E-mail

Might you be willing to complete the survey below and provide any comments or edits for improvement before I send it to GMEA band directors this week? This will help me to test the reliability and validity of this instrument prior to conducting the actual study. For the purposes of this test run, you will need to check “yes” when it asks to confirm that you are a public middle school band director. One item to note- I cannot significantly alter the legal information or the welcome letter; this is a template that the UGA IRB provides.

Dear Music Educator:

I am a graduate student under the direction of Dr. Roy Legette in the Hugh Hodgson School of Music at the University of Georgia. I invite you to participate in a research study entitled “Factors Influencing Georgia Middle School Band Directors in Their Selection of Band Music Repertoire.” The purpose of this study is to examine how Georgia public middle school band directors select band music repertoire. We obtained your contact information from the Georgia Music Educator Association member directory.

You are eligible to be in this study because you are a current Georgia middle school band director, are a member of the Georgia Music Educators Association, and have an e-mail address listed via the GMEA database.

Your participation will involve completing an online survey and should only take about ten minutes. No risks are anticipated. Potential benefits may include opportunities for self-reflection regarding best practices in classroom repertoire selection.

If you would like additional information about this study, please feel free to contact me (voice/text) at 770-235-0157 or send an e-mail to bflood@mtparanschool.com.

Follow this link to the survey:

[Take the Survey](#)

Thank you for your consideration!

Sincerely,

Billy Flood
Doctoral Candidate in Music Education
The University of Georgia

Appendix C: Survey Cover Letter

Dear Music Educator:

I am a graduate student under the direction of Dr. Roy Legette in the Hugh Hodgson School of Music at the University of Georgia. I invite you to participate in a research study entitled “Factors Influencing Georgia Middle School Band Directors in Their Selection of Band Music Repertoire.” The purpose of this study is to examine how Georgia public middle school band directors select band music repertoire. We obtained your contact information from the Georgia Music Educator Association member directory.

You are eligible to be in this study because you are a current Georgia middle school band director, are a member of the Georgia Music Educators Association, and have an e-mail address listed via the GMEA database.

Your participation will involve completing an online survey and should only take about ten minutes. No risks are anticipated. Potential benefits may include opportunities for self-reflection regarding best practices in classroom repertoire selection.

If you would like additional information about this study, please feel free to contact me (voice/text) at 770-235-0157 or send an e-mail to bflood@mtparanschool.com.

Follow this link to the Survey:

[Take the Survey](#)

Or copy and paste the URL below into your internet browser:

https://ugeorgia.ca1.qualtrics.com/jfe/form/SV_4Ofj8goTqjFFINc?Q_DL=SUTYmTSseLvawTY_4Ofj8goTqjFFINc_MLRP_0v7jl7kDm8JJDCW&Q_CHL=email

Follow the link to opt out of future emails:

[Click here to unsubscribe](#)

Thank you for your consideration!

Sincerely,

Billy Flood
Doctoral Candidate in Music Education
The University of Georgia

Appendix D: Survey Consent Form

CONSENT TO PARTICIPATE IN QUALTRICS SURVEY

You are invited to participate in a web-based online survey on factors and strategies considered by Georgia public middle school band directors in the selection of band music repertoire. This is a research project being conducted by Billy Flood, a student at the University of Georgia. It should take approximately ten minutes to complete.

PARTICIPATION

Your participation in this survey is voluntary. You may refuse to take part in the research or exit the survey at any time without penalty.

BENEFITS

You will receive no direct benefits from participating in this research study. However, your responses may help us learn more about how middle school band directors choose their sheet music.

RISKS

There are no foreseeable risks involved in participating in this study other than those encountered in day-to-day life.

CONFIDENTIALITY

Your survey answers will be sent to a link at Qualtrics where data will be stored in a password protected electronic format. This Qualtrics form will collect your e-mail address; therefore, your responses will not remain anonymous to the researcher. In addition, it will collect demographic data pertaining to your educational experience and the school where you teach. However, no names or identifying information would be included in any publications or presentations based on these data, and your responses to this survey will remain confidential.

CONTACT

If you have questions at any time about the study or the procedures, you may contact me via e-mail at bflood@mtparanschool.com. 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 at irb@uga.edu.

ELECTRONIC CONSENT:

Please select your choice below. You may print a copy of this consent form for your records. Clicking on the "Agree" button indicates that

- You have read the above information

- You voluntarily agree to participate
- You are 18 years of age or older

Agree

Disagree

Appendix E: Interview Consent Form

UNIVERSITY OF GEORGIA CONSENT FORM

Researcher's Statement

We are asking you to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether to be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called "informed consent." A copy of this form will be given to you.

Principal Investigator: Roy Legette
Hugh Hodgson School of Music
rlegette@uga.edu

Purpose of the Study

The purpose of this study is to examine factors and strategies considered by Georgia public middle school band directors in the selection of band music repertoire. You are being invited to participate because you are a current or former Georgia middle school band director who is considered by your peers to be a successful educator.

Study Procedures

If you agree to participate, you will be asked to ...

- Participate in an interview to be conducted via Zoom.
- This interview will take approximately 30 minutes to conduct.
- Questions will be focused on studying how you select your school performance repertoire.

Risks and discomforts

- We do not anticipate any risks from participating in this research.

Benefits

- There are no anticipated direct benefits to the participant.
- Your responses may help us learn more about how middle school band directors choose their sheet music.

Incentives for participation

- There are no incentives for participation.

Audio/Video Recording

- Interviews will be recorded via the Zoom platform to allow for transcription and coding of data.
- Interviews will not be made public and will be destroyed upon completion of the research.

Privacy/Confidentiality

No names or identifying information would be included in any publications or presentations based on data collected during our interview. All responses will be coded to maintain confidentiality. Your confidentiality will be maintained to the degree permitted by the technology used. Specifically, no guarantees can be made regarding the interception of data sent via the Internet by any third parties.

Researchers will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law.

The project's research records may be reviewed by departments at the University of Georgia responsible for regulatory and research oversight.

Information from this research will be used for purposes of this research only and will not be used in future studies or shared with other researchers outside of this specific project.

Taking part is voluntary

Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits to which you are otherwise entitled.

If you decide to withdraw from the study, the information that can be identified as yours will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return, or destroy the information.

If you have questions

The main researcher conducting this study is Billy Flood, a graduate student at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact Roy Legette at rlegette@uga.edu or at 706-542-2756. 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.

Research Subject's Consent to Participate in Research:

To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire consent form, and have had all of your questions answered.

Name of Researcher

Signature

Date

Name of Participant

Signature

Date

Please sign both copies, keep one and return one to the researcher.

Appendix F: Interview Questions

1. Tell me about your background as an educator; please describe the settings where you have taught middle school band.
2. What are some factors that influence your selection of performance repertoire for concert band?
3. Do socioeconomic factors impact your goals or process?
4. What strategies do you use to pick music?
4. Do you include students in your decision process?
5. Describe your approach to each concert cycle over the course of a school year.
6. How do you approach chamber music?
7. Do you consider factors such as administrator concerns or community expectations in your selection of repertoire?
8. Do you collaborate with chorus or orchestra teachers at your school? If so, how?
9. What else would you like to add?

Appendix G: Survey

Factors Influencing Georgia Middle School Band Directors in Their Selection of Band Music Repertoire

E-mail Address

*What is your e-mail address?

Survey Qualifications

*Are you currently a public middle school band director in Georgia?

Yes

No (Not eligible to participate in survey)

*Are you currently a member of GMEA?

Yes

No (Not eligible to participate in survey)

Demographic Information

*How many years of band directing experience had you completed at the end of the 2020-2021 school year? (Type numeric values only.)

*What is your middle school's total enrollment? (Type numeric values only.)

*How many students are in your band program? (Type numeric values only.)

*What is your educational level?

Bachelor's

Master's

Specialist

Doctoral

*Do you also teach high school or elementary school?

Yes

No

*What GMEA district is your school located in?

- | | |
|------------------------------------|-------------------------------------|
| <input type="radio"/> District I | <input type="radio"/> District VIII |
| <input type="radio"/> District II | <input type="radio"/> District IX |
| <input type="radio"/> District III | <input type="radio"/> District X |
| <input type="radio"/> District IV | <input type="radio"/> District XI |
| <input type="radio"/> District V | <input type="radio"/> District XII |
| <input type="radio"/> District VI | <input type="radio"/> District XIII |
| <input type="radio"/> District VII | <input type="radio"/> District XIV |

*How would you best describe the location of your school?

- Rural Suburban Urban

Music Selection Resources

*How important are music publisher websites to you in your music selection process?

- These tend to be my primary tools for selecting music.
- I use them frequently.
- I rarely use them.
- I almost never use them.

*How important are state music lists (e.g. the GMEA LGPE list) to you in your music selection process?

- These tend to be my primary tools for selecting music.
- I use them frequently.
- I rarely use them.
- I almost never use them.

*How important are online videos of school and community bands (e.g. YouTube videos) to you in your music selection process?

- These tend to be my primary tools for selecting music.
- I use them frequently.
- I rarely use them.
- I almost never use them.

*How important are recordings of professional bands to you in your music selection process?

- These tend to be my primary tools for selecting music.
- I use them frequently.
- I rarely use them.
- I almost never use them.

*How important are comments on music educator forums (e.g. the Band Directors' Group on Facebook) to you in your music selection process?

- These tend to be my primary tools for selecting music.
- I use them frequently.
- I rarely use them.
- I almost never use them.

Music Selection Considerations

Answer these questions on a scale of 0-10, where 0 indicates "not important" and 10 indicates "extremely important."

*How important are national or state educational standards in your selection of music?

- 0 2 4 6 8 10
- 1 3 5 7 9

*How important is instrumentation in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is student enthusiasm in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is audience appeal in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is administrator input in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the reputation of the composer in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the gender of the composer in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the ethnicity of the composer in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the historical nature of the piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the genre or style of the piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the difficulty of the piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the educational value of the piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the aesthetic value of the piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the expressive range of the piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*How important is the level of involvement for each section of the band (e.g. percussion parts) in a piece in your selection of music?

0 2 4 6 8 10

1 3 5 7 9

*Is budget a factor in your selection of music?

- 0 2 4 6 8 10
- 1 3 5 7 9

*Is longevity/reusability a factor in your selection of music?

- 0 2 4 6 8 10
- 1 3 5 7 9

Short Answer

Briefly, please describe/list other factors that affect your music programming choices:
