

**High School Students' Attitudes Toward Competitive Marching Band:
A Comparative Analysis Based Upon Contest Rankings**

by

Justin Matthew Antos

A dissertation submitted to the Graduate Faculty of
Auburn University
in partial fulfillment of the
requirements for the Degree of
Doctor of Philosophy in Music Education

Auburn, Alabama
May 6, 2017

Keywords: music, competition, marching band, student attitudes

Copyright 2017 by Justin Matthew Antos

Approved by

Nancy H. Barry, Ph.D., Chair, Professor of Music Education
Rick Good, D.M.A., Professor of Music and Director of Bands
Jane M. Kuehne, Ph.D., Associate Professor and Coordinator of Music Education
Chih-hsuan Wang, Ph.D., Assistant Professor, College of Education

Abstract

The purpose of this quantitative study was (a) to determine the extent to which secondary school students find educational and musical value in competitive marching band programs, and (b) to discover how contest rankings influence how students perceive these values. Participants ($N = 439$) included secondary school students from 11 different suburban public high schools located just outside the city of Chicago. All participants were competitive marching band members at their school who competed in at least one marching band competition in the state of Illinois between September and October of 2015. A Likert-type survey was distributed to participants during one of their regularly scheduled band classes and administered by the researcher. The survey instrument consisted of 50 statements relating to eight different constructs based on themes found in previous literature, and concluded with four demographic questions. Participants were categorized into three groups (i.e., minimally successful, moderately successful, highly successful) based on their marching band's win percentage at every competition during the 2015 marching band season prior to data analysis. A chi-square test of independence was conducted on each survey item to determine if any significant ($p \leq .05$) differences existed between how each category of participants responded to the survey. Of the 50 survey items, 35 produced statistically significant results, indicating that high school students' perspectives of competitive marching band are influenced by their success in competition as determined by contest rankings.

Acknowledgments

Words cannot express how deeply fortunate I am to have so many supportive and encouraging individuals in my life who have all, in some form or another, led me to achieve this milestone. I would first like to thank my major professor, Dr. Nancy Barry, for her unwavering support and guidance throughout my research. Dr. Barry, with so many others looking to you for assistance, you always made plenty of time for me during our four years together. You discovered something in me I never knew existed, and it transformed me into the scholar I am today.

To my committee members – Dr. Rick Good, Dr. Jane Kuehne, and Dr. Chih-hsuan Wang – please know that each of you have contributed exponentially to my development as an artist, educator, and researcher. Dr. Good, learning from you has sincerely deepened my knowledge and understanding of the wind band repertoire, and has led me to become a better performer and a more effective band director. Dr. Kuehne, you helped demystify scholarly research as my diligent Ed.S. advisor, and instilled in me the confidence I needed to pursue my doctorate. Dr. Wang, your saint-like patience in helping me navigate through my very first quantitative statistics course at the doctoral level is beyond appreciated and will never be forgotten.

I would also like to thank my esteemed professors from each of my alma maters – Saint Xavier University, Boston University, Central Michigan University, Olivet Nazarene University, and Auburn University – for constantly reigniting my passion for

music and education, and challenging me to always reach my fullest potential as an artist and scholar. To my talented colleagues and administrators at Dwight D. Eisenhower High School and Community High School District 218, thank you for all of your support and investment in me as a teacher, and for allowing me the opportunity to take the time I needed to pursue my doctoral studies and conduct my dissertation research. I could not have achieved this goal without your flexibility and generosity.

To my fellow doctoral peers, thank you for always challenging me and being my support system throughout all of the ups and downs of graduate school. To all of the band directors, school administrators, parents, and student participants who had a hand in allowing me to conduct my research in their facilities, I thank you from the bottom of my heart. I could not have done this without you – literally.

I must also thank my wonderful parents – Mary and Jim – for always supporting my decision to pursue music as a college major. Too many individuals are coerced into pursuing something that they do not want to do because they do not have a supportive environment at home. This was certainly not the case with me. Thank you, and I love you.

Lastly, I would like to give my deepest gratitude to my wife, Samantha. Your patience, encouragement, and love throughout this arduous educational journey has always been motivation for me to reach my destination. Your willingness to take on extra work at home from the time I was an undergraduate until now so I could have the time to write, research, practice, perform, and live on campus means more than you could ever know. While I will be the one to assume the title of “doctor,” we both earned it. And to my new son Milo, this dissertation is for you, especially since you made sure to wait until

all of daddy's data were collected before you were born (even if it was only by a few hours).

Table of Contents

Abstract	ii
Acknowledgments.....	iii
List of Tables	xiii
Chapter 1: Introduction	1
Need for the Study	2
Purpose.....	3
Assumptions, Limitations, and Delimitations.....	5
Assumptions.....	5
Limitations	5
Delimitations.....	6
Summary	7
Chapter 2: Review of Literature	9
Part One: The History of Music Competitions	10
Early Instrumental Music Contests.....	11
Early Band Contests in America.....	11
School Band Contests in America	12
The National Band Contest Movement.....	14
Pitfalls of the National Band Contest Movement	19
History of the Marching Band and its Presence in Schools.....	21

Part Two: Defining Competition in Education	26
Defining Competition in Music Education	34
Part Three: Theoretical Considerations of Music Competitions.....	35
Benefits of Music Competition.....	36
Detriments of Music Competition	42
Stakeholder Attitudes Toward Music Competition	56
Administrator Perspectives	57
Music Teacher Perspectives.....	58
Band Director Perspectives.....	59
Choral Director Perspectives	61
Parent Perspectives	61
Philosopher Perspectives	62
Implications for Music Education.....	64
Part Four: Reliability and Validity of Adjudicated Musical Performances	66
Reliability of Solo and Small Ensemble Events	67
Reliability of Large Ensemble Events	70
Validity of Adjudicated Performances.....	76
Characteristics of Successful Competitive Groups.....	78
Part Five: Student Perspectives on the Competitive Musical Experience	80
Part Six: Student Attitudes Toward Marching Band and Marching Band	
Competitions	88
Perceived Benefits of Marching Band and Marching Band	
Competition.....	88

Perceived Detriments of Marching Band and Marching Band	
Competition.....	92
Nature of Competitive Marching Band.....	99
Predictor Variables of Competitive Marching Band Ratings	101
Landmark Studies on Music Competition and Competitive	
Marching Band.....	106
Summary of Prior Literature.....	109
Chapter 3: Method and Procedures.....	112
Participants.....	112
Number of Festivals Attended and Student Success.....	113
Instrumentation	113
Validity	115
Reliability.....	116
Pilot Testing.....	117
Procedure	118
Data Analysis.....	121
Win Percentage.....	122
Limitations	124
Threats to Internal and External Validity.....	125
Summary of Methods and Procedures	126
Chapter 4: Results.....	129
Validity and Reliability Analysis.....	130
Factor Analysis	130

Cronbach’s Alpha	131
Pearson Correlation.....	132
Summary of Validity and Reliability Analysis	133
Research Question #1	133
Research Question #2	134
Educational Environment.....	135
Motivation.....	138
Musicianship	141
Adjudication and the Festival Format.....	144
Competition.....	146
Performance Anxiety and Stress.....	148
Self-Esteem.....	151
Social Experience.....	154
Favorability Responses	156
Response Trend Comparisons Across Demographic Data	157
Gender.....	157
Year in School.....	161
Ethnicity	164
Section.....	167
Summary of Results.....	170
Chapter 5: Discussion	172
Key Finding #1	173
Key Finding #2	176

How Students from Minimally Successful Bands Perceive	
Competitive Marching Band.....	176
How Students from Moderately and Highly Successful Bands	
Perceive Competitive Marching Band.....	178
Perspectives of Competitive Marching Band Exclusive to Highly	
Successful Bands	179
Commonalities Between Competitive Marching Band Students from	
Varying Success Levels	181
Key Finding #3	181
Interpretation of Key Findings.....	183
Discussion of Significant Findings Stratified by Demographics.....	184
Gender.....	184
Year in School.....	186
Ethnicity.....	187
Section.....	189
Non-Significant Response Trends	191
Implications for Future Research.....	192
Recommendations.....	193
Conclusion	195
References.....	197
Appendix A: Survey Instrument.....	220
Appendix B: Administrator/Band Director Initial Email.....	222
Appendix C: Band Director Follow-Up Email	224

Appendix D: Pre-Written Site Authorization Form.....	226
Appendix E: Consent Form	227
Appendix F: Script for Survey Administration.....	229
Appendix G: Recap Sheets	230
Appendix H: Win Percentage Breakdowns	295
Appendix I: Loadings, Eigenvalues, Percent of Accounted Variance, and Reliability Coefficients for Resulting Components.....	299
Appendix J: Pearson’s Correlation Coefficients on Test-Retest Reliability Measure	301
Appendix K: Frequencies and Percentages of Participants’ Responses to the Competitive Marching Band Survey for High School Students.....	303
Appendix L: Crosstabs of Participants’ Responses to Educational Environment	307
Appendix M: Crosstabs of Participants’ Responses to Motivation	309
Appendix N: Crosstabs of Participants’ Responses to Musicianship	311
Appendix O: Crosstabs of Participants’ Responses to Adjudication and the Festival Format.....	313
Appendix P: Crosstabs of Participants’ Responses to Competition	315
Appendix Q: Crosstabs of Participants’ Responses to Performance Anxiety and Stress.....	317
Appendix R: Crosstabs of Participants’ Responses to Self-Esteem	319
Appendix S: Crosstabs of Participants’ Responses to Social Experience	321
Appendix T: Percentages of Favorable Responses on Statements with Significant Chi-Square Values Stratified by Competitive Success.....	322
Appendix U: Crosstabs of Participants’ Responses Stratified by Gender	325

Appendix V: Chi-Square Values of Participants' Responses Stratified by Gender	336
Appendix W: Crosstabs of Participants' Responses Stratified by Year in School	338
Appendix X: Chi-Square Values of Participants' Responses Stratified by Year in School	349
Appendix Y: Crosstabs of Participants' Responses Stratified by Ethnicity	351
Appendix Z: Chi-Square Values of Participants' Responses Stratified by Ethnicity	362
Appendix AA: Crosstabs of Participants' Responses Stratified by Section	364
Appendix BB: Chi-Square Values of Participants' Responses Stratified by Section	375
Appendix CC: Most Favorable Responses on Statements with Significant Chi-Square Values Stratified by Competitive Success	377
Appendix DD: SPSS Bar Charts of Participant Responses Stratified by Competitive Success	380
Appendix EE: SPSS Bar Charts of Participant Responses Stratified by Gender, Year in School, Ethnicity, and Section	430
Appendix FF: IRB Approval Email	480

List of Tables

Table 1: Research Questions.....	4
Table 2: Win Percentage Breakdown: Pilot Study Group #1	123
Table 3: Win Percentage Breakdown: Pilot Study Group #2	123
Table 4: Win Percentages of Participating Marching Bands	124
Table 5: Frequencies and Percentages of the Demographic Characteristics of Competitive Marching Band Students	129

Chapter 1: Introduction

Music educators work persistently to provide their students with positive musical experiences to develop musical literacy and create a lifelong appreciation of music. Instrumental music educators have relied upon performance as the primary vehicle for musical instruction throughout the past several decades (Reimer, 2000). As a result, participation in competitive music festivals and other forms of adjudicated performances has steadily increased in schools since the American contest movement of the 1920s (Oakley, 1987). The original intent of the early music competitions was to provide an atmosphere where directors and students could compare performances and receive constructive criticism from trained adjudicators. This would help ensure that participants were on track to achieve musical excellence (Hanshumaker, 1956). As early as 1929 however, educators grew concerned that the contest experience placed a greater emphasis on winning First Place than on improving musicianship (Moore, 1972).

Its historical significance notwithstanding, competition in music education would become increasingly more controversial by the mid-twentieth century. In 1950, after a slight decline in activity as a result of World War II, organizations such as the North Central Association of Colleges and Secondary Schools, the Music Educators' National Conference, and the Ohio Music Education Association opposed school music contest participation. These organizations cited that (a) contests are not inherent in music, (b) music competition emphasizes specialization over the acquisition of general aspects of

music instruction, and (c) contest preparation demands too much instructional time that is disproportionate to the number of musical selections taught in school (Hanshumaker, 1956). More recent literature over the last four decades has articulated the perceived musical benefits of competition (Austin, 1988; Gouzouasis & Henderson, 2012; Stamer, 2004). Yet, other studies have questioned the educational benefits of contest participation (Hash, 2012; Rogers, 1985) and the reliability of adjudicated ratings altogether (Bergee, 2003, 2007; Boeckman, 2002; Brakel, 2006; Burnsed, Hinkle, & King, 1985; Hash, 2012; King & Burnsed, 2009).

While proponents and critics of music competition have adamantly defended their unique perspectives in the literature, some practitioners have conceded to both sides of the argument. These individuals have expressed that competition can be beneficial to developing music students, just as long as it is not abused (Brandt, 1989; Clem, 1978; Floyd, 1986; Moody, 1983; Parkes, 1983; Pierson, 1994). Parkes (1983) suggested that to avoid producing shallow contest musicians, directors should (a) refrain from teaching only technical aspects of the literature and rather establish positive attitudes toward learning and competition, (b) introduce the student to meaningful information found within the repertoire, (c) help the student develop sensitivity, creativity, and interpretive independence, (d) encourage frequent public performance to decrease the threat of performance anxiety, and (e) teach students to apply previously learned concepts to future performances.

Need for the Study

The marching band contest is one of the most pervasive forms of competition in music education that exists today. Marching band programs are becoming more prevalent

in school music curricula to the point where it is not uncommon to see a school boast an exceptionally strong competitive marching band, but not provide any choral or general music course offerings (Rogers, 1985). To assess the appropriateness of including competitive marching band programs in school music curricula, it is necessary to consider student perspectives concerning the educational and musical value of these competitive programs. While previous studies have measured (a) college students' attitudes concerning high school marching band competitions *ex post facto* (Burnsed, Sochinski, & Hinkle, 1983), (b) high school students' perspectives relating to music festivals (Gouzouasis & Henderson, 2012), and (c) competition in general (Stamer, 2004; 2006; Yahl, 2009), only one landmark study investigated how high school students perceived the value of participating in a competitive marching band program (Rogers, 1984). However, Rogers (1984) only provided an introductory glance into these standpoints and did not reveal how specific educational, musical, and social characteristics affect students' perceptions of competitive marching band. To provide more meaningful experiences for students, it is essential to reexamine this topic to gain a firmer understanding of the elements of competitive marching band programs that secondary students believe are both beneficial and detrimental to their own musical education.

Purpose

The purpose of this quantitative study was (a) to determine the extent to which secondary school students find educational and musical value in competitive marching band programs, and (b) to discover how contest rankings influence how students perceive these values. Factors based on previous research from Rogers (1984) and Gouzouasis and

Henderson (2012) that may be related to student perceptions of competitive marching band programs include (a) educational environment, (b) motivation, (c) musicianship, (d) adjudication and the festival format, (e) competition, (f) performance anxiety and stress, (g) self-esteem, (h) and social experience. Each of these constructs was examined in the data analysis.

Two research questions directed this study. While the first question was directly related to the purpose of the research, the second question sought to provide a greater insight into how contest rankings influence participant responses.

Table 1

Research Questions.

<u>Research Question</u>	<u>Type of Data</u>	<u>Data Analysis Procedure</u>
1. What is the extent to which secondary school students from competitive marching bands find educational and musical value in competitive marching band programs?	Student survey information based on Gouzouasis and Henderson's (2012) survey questions	Descriptive statistics
2. How do contest rankings affect a student's perspective on the educational and musical value of competitive marching band programs?	Marching band contest rankings from marching competitions in the state of Illinois between September and October of 2015 transformed into a win percentage by the researcher	Chi-square test of independence: participants are first grouped into three categories based on the win percentage of their band (Independent Variable), then participant responses from the survey are analyzed to determine if the observed values differ significantly ($p \leq .05$) from the expected values (Dependent Variable)

While previous research has analyzed students' attitudes toward adjudicated performances in choral (Stamer, 2004; 2006), concert band (Gouzouasis & Henderson, 2012; Yahl, 2009), and marching band (Rogers, 1984) settings, no prior studies in music education have investigated how these attitudes are influenced by contest outcome.

Because of the exploratory nature of this study, it was hypothesized that students would

perceive competitive marching band differently based on how well their bands fare in competition.

Assumptions, Limitations, and Delimitations

Assumptions. This study made the following assumptions:

- It was appropriate for the participants selected for this survey to answer the research questions because they were high school band students who were members of competitive marching band programs at their schools.
- A competitive marching band was considered as such when the musical ensemble promoted itself as a marching band, regiment, or similar designation, and participated in at least one adjudicated marching festival in the state of Illinois between September and October of 2015 where it received a numerical score and ordinal ranking from qualified adjudicators following its performance.
- While the data cannot be generalized to all competitive marching bands across the United States, results from this study should hold practical implications for marching band programs in schools or geographic regions of similar demographics.
- It was assumed that participants responded honestly and accurately to the Competitive Marching Band Survey for High School Students (Appendix A).

Limitations. This study operated under the following limitations beyond the control of the researcher:

- Only students who returned the consent/assent forms had their data included in the study. Consequently, the sample may not accurately represent the population.

Delimitations. This study functioned under the following conditions or delimitations established by the researcher:

- The researcher utilized purposive sampling to include public high schools with competitive marching bands that were located just outside the city of Chicago in suburbs from Cook and Will counties. This geographic region was selected because of the researcher's familiarity with the competitive marching band culture from this area as a result of having directed high school marching bands in this region for seven years prior to conducting this study. Furthermore, this area hosts marching band competitions frequently during the months of September and October, which feature different bands that boast an expansive range of competitive success.
- The statistic for win percentage for each competitive marching band was determined using the following formula: [number of bands an ensemble defeated in their class throughout the entire Fall 2015 competitive season / the total number of bands the ensemble competed against in each of their classes throughout the entire Fall 2015 competitive season] (e.g., Band X competes in one contest and earns the rank 3 of 5; their win percentage would be .500, as they scored higher than the Fourth and Fifth Place bands, but lost to the First and Second Place ensembles; because Band X

beat two bands out of a possible four bands they could have defeated, $2/4 = .500$).

- The categories that were used to differentiate participants' survey responses to address the second research question were Tier 1 – Minimal Success Rate (i.e., groups with a win percentage between .000 and .250), Tier 2 – Moderate Success Rate (i.e., groups with a win percentage between .251 and .599), and Tier 3 – High Success Rate (i.e., groups with a win percentage of .600 and higher).
- If a band participated in a marching competition that was structured in a “prelims – finals” or “prelims – semi-finals – finals” format (i.e., every band performs in their class once during the contest; if a band wins their class and/or ranks among the top scorers of the contest, they perform again devoid of any classes), only the preliminary ranking had been taken into account for the purposes of this study. This condition was applied since (a) not every band would be eligible for a finals performance at these competitions and (b) data could potentially be skewed if a band performed more than once outside of their normal classification at the same competition.

Summary

This study fulfills the dissertation requirement for the Doctor of Philosophy degree in Music Education from Auburn University. This dissertation is divided into five chapters. Chapter 1 is comprised of background information on (a) the topic of music competition, (b) the need and purpose of the research, and (c) the assumptions,

limitations, and delimitations of the study. Chapter 2 consists of a thorough review of related literature including (a) a historical analysis of music competition and the way competition has been defined throughout recent research, (b) an investigation of the perceived benefits and detriments of music competition as an educational tool, (c) an analysis of the reliability and validity of adjudicated musical performances, (d) an investigation into student perceptions of competition, and (e) an analysis of the history and student attitudes toward marching band. Chapter 3 discusses the methods and procedures of this research, while Chapter 4 provides the results with a subsequent analysis of the data collected during the study. The fifth and final chapter of this dissertation provides a summary discussion of the results from this study and includes implications for future research in the field of music competition as it relates to music education.

Chapter 2: Review of Literature

The purpose of this study was to determine the extent to which secondary school students find educational and musical value in competitive marching band programs based on contest rankings. In an attempt to gain greater insight into how competition has become commonplace in American music education and integrated into high school marching band programs specifically, a thorough and comprehensive literature review was conducted. This review of literature is divided into six sections, each of which analyzes a particular facet of the multidimensional construct of music competition. Part One describes the history of music competitions from their inception in ancient Greece to their ubiquitous presence in American music education today. Part Two defines competition through both an educational and musical lens with the intent to contextualize this study. Part Three examines the various theoretical considerations of music competition, highlighting its perceived benefits and detriments from various stakeholders' perspectives. Part Four outlines the numerous threats that adjudicated musical performances pose toward reliability and validity, and reveals specific characteristics of successful competitive groups. Part Five explores student perspectives on the competitive musical experience, while the sixth and final section dissects the nature of marching band and reveals student attitudes toward competitive marching band and gaps in the literature.

Part One: The History of Music Competitions

Music competition is a concept that has been woven into the fabric of American society since the eighteenth century. While early evidence hinted that contests for violin and voice once took place in Virginia in 1737 (Meyers, 2012b), one of the earliest known American music competitions occurred in Massachusetts in 1790. At this contest, the Stoughton society, organized and led under the direction of William Billings, defeated the Dorchester society in a singing contest after successfully singing Handel's *Hallelujah Chorus* from memory (Birge, 1937; Hanshumaker, 1956).

However, music competition has roots that stretch far deeper than its noted presence in America. The music contest, in its infancy, may have developed in ancient Greece. Historical accounts revealed that groups of singers, instrumentalists, and solo performers from ancient Greece competed against one another at various feasts and festivals (Meyers, 2012b).

Throughout the rest of Europe, early music competitions date back to the German *Minnesinger* and *Meistersinger* contests of the seventh century and the Welsh *eisteddfods* of the fourteenth century (Meyers, 2012b). Famous accounts of music competitions held in England at the turn of the eighteenth century include one where a young George Frideric Handel almost died in a duel against Johann Mattheson after claiming to be the superior clavecin player while in attendance at a performance of a Mattheson opera (Cline, 1985). England also served as the location of the first documented choral competition in Europe. Held in Belle Vue Gardens, Manchester, England in 1855, a glee-singing competition occurred where the top three winners received monetary awards of 10 pounds, five pounds, and two pounds, respectively (Millard, 2014).

Early instrumental music contests. One of the earliest national band competitions also occurred in England in 1860. Impresario John Enderby Jackson organized two brass band contests, each held on consecutive days, at the Crystal Palace in Sydenham, south London. Six preliminary rounds of competition, each taking place around the palace grounds, precluded the grueling finals performance in the concert pavilion. Winning bands were presented with trophies, cash prizes between five and 40 pounds, collections of music journals, and even new instruments worth up to 35 pounds. Day one of Jackson's Crystal Palace contests was called the National Contest and was open to any brass band. Day two, referred to as the Sydenham Amateur Contest, was only open to bands that had not won a prize of more than 20 pounds in competitions throughout the previous year. Both days of the competition concluded with a spectacular massed band concert performed by almost 1,400 of the contestants from the event (Herbert & Myers, 2010).

By the 1920s, Great Britain set the standard for music competitions in Europe, hosting over 200 music contests and festivals at that time. The creation of these notable music competitions and their implications for music education led to the development of the British Federation of Musical Competition Festivals. This organization sought to (a) provide appropriate performing opportunities for adolescents, (b) establish new musical organizations, (c) create orchestra programs in schools, (d) employ trained conductors to direct these new ensembles, and (e) implement a national orchestra library loan system (Hanshumaker, 1956).

Early band contests in America. Little documentation exists on music contests in the United States during the nineteenth century. One of the earliest known events took

place at a convention of 15 cornet bands in Portage, Wisconsin, in 1877. That same year, eight brass bands participated in a competitive parade marching and concert performance in Port Huron, Michigan (Walker, 1989).

In September of 1878, the city of Chicago hosted a music competition in conjunction with the Inter-State Exposition. This event showcased new trends in manufacturing to the public (Hash, 2006). As band contests began to manifest, the establishment of new bands increased exponentially. By 1890, approximately 10,000 bands were in existence in the United States (Holz, 1962).

One of the first major band competitions formed in the United States during the twentieth century was the Central New York Volunteer Firemen's Association's band contest. This competition was held between 1893 and 1900 in conjunction with the association's annual conventions. This particular contest, known for its highly competitive atmosphere, helped hone the skills of Patrick Conway, one of the most popular bandmasters of the early twentieth century. The Central New York Volunteer Firemen's Association's band contest inspired Conway to create his Military Band School at the Ithaca Conservatory of Music with the intent to train future generations of artistic and musically sensitive instrumentalists (Fonder, 1992).

School band contests in America. In the United States, music competitions gained greater prevalence when more school bands were created as a result of the formation of singing schools across New England during the middle of the nineteenth century. The first mention of a school band came in 1857 when John Ripley Morse formed an ensemble at the Boston Farm and Trades School (Moore, 1972; Oakley, 1987). Interestingly, this band would eventually (a) provide musicians for the Union Army, (b)

perform under Patrick Gilmore at the great Peace Jubilee, and (c) compete in the first New England Band Festival in 1926 under the school's new name, the Thompson Academy (Oakley, 1987).

With the increasing popularity of school band programs, school music contests flourished. School ensembles began competing in music contests in the United States as early as 1897 at the fifth annual Kansas Musical Jubilee. At this event, high school choruses competed against adult choirs, and grammar school ensembles participated in separate activities (Hash, 2016).

Despite the jubilees ending in 1903, Kansas would eventually serve as the location for the earliest known school band contest in the United States. In 1912, the All-Kansas Music Competition Festival was held in Emporia, Kansas, functioning as the first time school musicians competed solo, in small ensembles, and in large bands. This festival served as the impetus for future solo events to be held at Bethany College in Lindsborg, Kansas in 1919 (Meyers, 2012a; 2012b).

Following a few years of successful music contests and memorable tours by Patrick Gilmore and John Philip Sousa around the early twentieth century, enthusiasm for bands throughout the United States was at an all-time high. Bands could be found in all facets of American society, from schools and universities to factories and department stores; churches and amusement parks to prisons and seminaries (Holz, 1962).

As school band contests gained momentum as a result of the ubiquitous influence of amateur and professional bands, it became necessary to define the rationale for incorporating these events into the curriculum. Conductor Frank A. Beach, director of the All-Kansas Music Competition Festival, quickly emphasized that the purpose of the

school band contests was to pace participants toward excellence rather than encourage student musicians to defeat one another (Rohrer, 2002). Chicago music educator Oscar W. Anderson echoed Beach's viewpoint shortly after witnessing the positive effects that a school band competition sponsored by the Chicago Public Schools' Department of Military Training in 1919 had on improving the quality and number of school bands in Chicago and the rest of the United States (Hash, 2006). It was this type of advocacy from directors that led to the creation of the 1923 Schools Band Contest of America, one of the most pivotal events in the history of music competition that affected the course of school music programs in the United States (Fennell, 1954).

The national band contest movement. After experiencing a significant decrease in band instrument manufacturing as a result of World War I, the National Association of Band Instrument Manufacturers met in Chicago in 1923 and decided to initiate series of national band competitions (Holz, 1962; Moore, 1972; Silvey, 2009). The 1923 Schools Band Contest of America was the first of these competitions and was heavily promoted by advertising agent Patrick Henry. Henry passionately endorsed the event in newspapers by heavily exaggerating its scope (Silvey, 2009). Despite a total number of 30 bands that registered for the contest, Henry purported that as many as 6,000 instrumentalists from 200 school bands would participate. Henry also claimed that a renowned panel of judges would adjudicate the contest. In actuality, the only judge who attended the competition was Lieutenant William H. Santelmann, conductor of the United States Marine Corps Band. The overtly exaggerated promotion notwithstanding, (a) poor organization, (b) ineffective management, (c) inadequate performance spaces, (d) controversial adjudication procedures, and (e) a disregard for bands of different sizes and

instrumentation tainted the 1923 Schools Band Contest of America to the point where another national band contest would not be scheduled for another three years (Holz, 1962; Silvey, 2009).

After the debacle that occurred at the 1923 Schools Band Contest of America, instrument manufacturers and C.M. Tremaine, executive secretary of the National Bureau for the Advancement of Music (NBAM), agreed to allow NBAM to organize subsequent national band contests. However, NBAM's oversight was contingent upon the instrument manufacturers funding the contests and the Music Supervisors National Conference establishing and enforcing all contests rules. These guidelines specifically included how the repertoire and adjudicators would be selected, after educators began to complain about the blatant commercial aspects of the contest (Oakley, 1987; Silvey, 2009). In 1926, the first successful national school band contest was held in Fostoria, Ohio, under the sponsorship of the Committee on Instrumental Affairs (CIA), a subcommittee of the Music Supervisors National Conference (Oakley, 1987; Silvey, 2009). The effect the 1926 national band contest had on music education was monumental. This event helped (a) increase the number of school bands in America and improve their performance (Moore, 1972), (b) provide an opportunity for directors and students to hear other ensembles perform and receive meaningful feedback (Hanshumaker, 1956), (c) standardize instrumentation for the wind band (Fennell, 1954; Moore, 1972; Schouten, 1983; Silvey, 2009), and (d) encourage composers to produce band music of higher quality (Fennell, 1954; Schouten, 1983).

In the 1926 national band contest, each participating band was given 45 minutes to perform the "Prelude" from *L'Arlesienne* by Bizet, a piece from a prescribed list the

CIA prepared, and a march (Moore, 1972). The six categories used by adjudicators to evaluate each ensemble at this contest were (a) intonation, (b) tonal and harmonic balance, (c) instrumentation, (d) interpretation, (e) tone quality, and (f) precision. In 1927, changes to the national contest's format included (a) dividing bands into classes based on their school enrollment, (b) providing a second performance for the top six bands from schools with greater than 250 students, and (c) requiring a compulsory sight-reading component (Moore, 1972). With the national band contest's commercialism becoming less apparent under the CIA's new sponsorship, participation continued to increase. In addition to band competitions, national contests were held for orchestras and instrumental soloists beginning in 1929. These new contests helped provide performance opportunities for top school musicians and publicize the rapid development of instrumental music programs in schools throughout the country (Fennell, 1954; Hash, 2016; Silvey, 2009). By 1932, a total of 1,000 bands from all but four states were participating in the national contest circuit (Whitehill, 1969). Prescott and Chidester (1938) estimated the national contests were responsible for increasing the number of bands that competed in state contests from 50 in 1924 to 1,050 in 1932.

As the contest movement expanded into the early 1930s, school bands began to face tribulations with transportation, housing, and feeding. Contest attendance dramatically declined, and the only remaining incentives for which bands were left to perform were money or material prizes (Oakley, 1987). Directors were also spending significant amounts of instructional time on a small number of selections to achieve a pristine final rating (Oakley, 1987; Schouten, 1983). Adjudicators did not give any

comments, and directors were sometimes terminated from their teaching positions due to a low rating or lack of rating (Oakley, 1987).

In an attempt to remedy the pitfalls associated with high-stakes competition, a momentous change to the contest framework was implemented in the 1930s. Beginning in 1934, the original ranking system of First, Second, and Third Places was replaced with a new rating system that sought to negate the competitive element between groups (Rohrer, 2002). Developed by Frank A. Beach, the terms “Highly Superior,” “Superior,” “Excellent,” “Good,” “Average,” and “Below Average” were used to evaluate bands in terms of artistic standards opposed to comparative standards, a practice still widely used today (Oakley, 1987). By 1936, the Music Educators National Conference made the decision to eliminate the word “contest” from the national circuit in favor of “competition-festival.” Under this new guise, divisional ratings were given to participants opposed to a specific rank (Boeckman, 2002; Moore, 1972; Oakley, 1987; Rohrer, 2002). However, the shift toward divisional ratings over ordinal rankings was met with scrutiny. Marguerite Hood, state supervisor of music in Montana, argued at the 1936 New York Conference that the “competition-festival” lowered performance standards at the expense of sparing children’s feelings, and that incompetent teachers were allowed to keep their jobs because of a diminishing standard within the music education profession (Rohrer, 2002). Hood’s criticism of the competition-festival was met with enthusiasm. One orchestra teacher’s account of the transformation from ordinal ranking to divisional rating at festivals corroborates this sentiment:

The intent was noble. Instead of letting one contest winner reduce all the others to the status of loser, the tonic effect of winning was to be spread out. But what was

actually spread out was the dismal effect of losing...The strong teacher in an established department is as threatened as the struggling novice. If he has received a Division I rating for five years, the recurring 'One' is taken for granted. There is no gain in it, since it was assumed and expected; but if he should get into Division II there is a back-breaking loss in it (Hash, 2016, p. 409).

Despite criticism, several positive contributions resulted from the United States' national contests of the 1920s and 1930s. Community support of music education blossomed to an extent so rich that for the first time, (a) training facilities for band directors, (b) college curricula for instrumental music teachers, and (c) national band clinics were created and sustained in America (Fennell, 1954; Hash, 2006; Holz, 1962). The early band contests (a) served as an incentive for students, (b) represented the daily routine of a typical school music program, and (c) allowed the average musician to participate in grand performance opportunities that would have otherwise been unavailable prior to the national contest movement (Hash, 2006). According to Fennell (1954), the national contest movement also raised the standard of quality of musical instrument manufacturing, and helped raise teachers' salaries to a level commensurate with the value of their work to the school and community.

It also could be argued that the national contests held in the United States helped streamline the creation of other national music competitions overseas. In 1940, a national band competition was founded in Japan under the assembly of the All-Japan Band Association (AJBA) (Takekawa, 2011). The AJBA has hosted national band competitions in Japan every year since 1940 with an interruption from 1942 to 1956 due to World War II and its aftermath. Unlike the structure of the national band contest movement in

America, the AJBA competitions allowed entries from middle school bands, high school bands, college bands, and community ensembles. The AJBA quickly became a hub of the band movement since its inception, and currently boasts a membership of nearly 15,000 bands (Takekawa, 2011).

Pitfalls of the national band contest movement. As competitively successful bands progressed through local, regional, state, and national competitions, a heightened sense of notoriety and accomplishment permeated through their communities. Solo, small-ensemble, and large-group competitive contests eventually became the rationale for music education in American schools. As music became more widely accepted as a curricular program by the 1950s however, music directors began to challenge the validity of school music competitions and their educational function (Walker, 1989). The early contests' founders claimed that these competitive events were not intended for schools to win prizes but rather keep them on pace with others toward the goal of musical excellence (Austin, 1990; Rohrer, 2002). However, the school band community adamantly believed these contests became too competitive, as winning First Place often outshined the goal of improving student musicianship (Moore, 1972). In a contest symposium in 1966, music educator and philosopher Thomas Regelski not only echoed this sentiment, but also claimed that achieving a high rating was no longer as significant as it had been in the early contests because adjudicators rarely assigned low ratings. Thus, every good performance received a Division I rating, an average performance usually generated a Division II rating, and anything deemed unsatisfactory earned a Division III rating (Burdett, 1986).

The perennial issues of (a) adjudication, (b) curricular requirements, (c) instrumentation, (d) travel concerns, (e) financial burdens, (f) overemphasis on winning, and (g) competitive versus non-competitive festival participation surfaced in conference meetings, colloquia, and practitioner journal articles decades after the inception of the national band contests (Burdett, 1986). Despite fierce debates on the justification of competition in the music curriculum, the music education community to this day has yet to reach a consensus on this topic. This is likely because the national contest movement of the 1920s and 1930s, along with other prominent music competitions that influenced the acceptance of music education as a legitimate offering in the public school curriculum, were organized prior to music acquiring curricular status (Jipson, 1972; Walker, 1989).

When the national contest movement began, its purpose was to promote instrumental music in public school music programs. The early competitions' immediate success led contest organizers to consider ways to keep these events relevant and aligned to the changing attitudes in music education. At no point however, were organizers able to develop a specific philosophy for competition's existence within the public school music curriculum. Changes to the early contests' format were only made in response to complaints or unexpected events (Burdett, 1986). Had a philosophy been established and clear goals and expectations identified during the early contest movement, much of the disagreement on contest details may have been avoided. Contest activity may have been rationalized and regulated to fit a logical plan for growth and development (Burdett, 1986).

Today's music educators are now facing a critical dilemma when it comes to making a decision about whether or not to incorporate competition in the curriculum (Cropper, 1998). Due to the ongoing disagreement on the role of competition in education, teachers of performance-based music classes are suffering an identity crisis that blurs the distinction between teaching a curricular subject and facilitating an activity (Austin, 1990). Specifically, this identity crisis often plagues marching band programs because of their co-curricular nature in many school systems. Before discussing how prior research has illuminated the various attitudes toward the competitive marching band experience, it is integral to first establish a historical context of the evolution of the school marching band and trace how it developed into one of the most prevalent vehicles for competition in music education.

History of the marching band and its presence in schools. Perhaps the earliest precursor to the modern marching band dates back to the days of the Old Testament. It was recorded that processions of musicians accompanied soldiers in military events using early forms of trumpets (Foster, 1978). A wall relief from the royal palace in Kuyundshik (i.e., Mesopotamian region now located in northern Iraq) depicted an image of a procession of musicians in an outdoor performance dating back to approximately eighth century B.C. Images of outdoor musical performances in Egypt, Greece, and Rome from antiquity adorned ancient facades from circa 109 A.D. (Wells, 1976). Foster (1978) revealed that historical references of this time period even suggested the martial music of the Egyptians, Assyrians, Greeks, Romans, and Hebrews included instruments similar to our modern-day timpani, hand drums, cymbals, and tambourines.

Historical accounts suggested the first guild of traveling musicians was formed in Vienna in 1288. This guild was comprised of a lead artisan called a *Stadtpeifer*, four performers, and several apprentices. The concept of a travelling musicians' guild quickly spread throughout Europe, which led to the development of the French bands that Jean-Baptiste Lully led for Louis XIV as the first organized infantry bands in Europe (Foster, 1978).

Many historians identify Frederick the Great as being responsible for forming what may be considered the first modern marching band in 1773. This ensemble was comprised of two oboes, two clarinets, two horns, and two bassoons (Wells, 1976). These early troupes are considered by some to be the forerunners of today's symphony orchestras, concert bands, instrumental chamber ensembles, and modern marching units (Foster, 1978).

The inception of the school marching band however, can be linked to the integration of American football in the schools as early as 1887 at Notre Dame University (Shellahamer, Swearingen, & Woods, 1986). American football premiered at Notre Dame University approximately 47 years after the same university established America's first collegiate band (Wells, 1976). Ten years after the Notre Dame University band rose to critical acclaim, the University of Michigan band began regularly performing at football games in 1897 (Madsen, Plack, & Dunnigan., 2007). American football helped spark the rapid development of early pep bands for entertainment purposes at athletic events. According to McCarrell (1971), university ensembles such as the Northwestern University band existed solely to perform at athletic events prior to 1904.

A pivotal moment in the development of the marching band occurred in 1905. Albert Austin Harding, Director of Bands at the University of Illinois, received critical acclaim when he became the first bandleader to have his ensemble form letters and words on the field while musicians performed (Madsen et al., 2007). While the University of Illinois band was credited with being the first to form letters and words, the band from Purdue University was the first to form a giant letter “P” on the field two years prior, thus being regarded as the first band to create a formation on the football field other than a military block (Shellahamer et al., 1986).

Arguably, the greatest contribution to marching band after the postwar period was made by the Ohio State band. Ohio State University band members (a) marched into the O-H-I-O formation to a drum beat, (b) floated various forms downfield, (c) featured a giant bass drum in its performances, and (d) incorporated elaborate baton work by the drum major (McCarrell, 1971).

As new collegiate marching bands were formed throughout the country, bandleaders were motivated to find exciting ways to keep audiences engaged and attentive throughout their performances (Madsen et al., 2007). As a result, many new shapes and formations were incorporated into marching band field shows by the 1950s. One of the most exciting features of a marching band field show that occurred in the mid-1950s was attributed to the U.C.L.A. marching band. At the 1954 Rose Bowl, the U.C.L.A. marching band formed a cowboy boot with a rotating spur. This formation inspired myriad groups to incorporate animation in their field shows shortly thereafter (Mork, 1984).

Concurrent with the development of new collegiate marching band programs during the early twentieth century was the formation of American drum and bugle corps. After World War I, American war veterans formed drum and bugle corps to stay active in their patriotic displays and provide performance opportunities for America's youth. Early drum corps were mostly parade bands that materialized out of local Boy Scout troops and church groups that had ties to the Veterans of Foreign Wars or the American Legion (Sward, 2002). Historical accounts cited that early drum corps were not comprised of proficient musicians and often performed with many flaws. However, the early drum corps experience still offered great enjoyment to the members and their audiences (Osheroff & Zinko, 2002). For the first time, civilians were able to participate in drum and bugle corps activities, which would later change the course of the marching contest in the United States. From the First World War through the 1970s, drum and bugle corps became more competitive by achieving greater artistic standards than the collegiate marching bands of the time. Drum corps soon became more innovative, precise, and entertaining than typical marching band performances (Sward, 2002). These corps quickly shifted their emphasis away from parade performances and focused on shows that would be performed on a football field (Osheroff & Zinko, 2002).

The effect of the drum and bugle corps movement in the United States is regarded as one of the greatest influences of the modern-day school marching band competition (Guegold, 1989). However, marching band contests have taken several different forms throughout their rise to popularity in high school band programs. According to Shellahamer et al. (1986), the following three brands of competition have been utilized most frequently as high school marching band contests:

- Street parades – Marching bands are adjudicated on their ability to perform one or several musical selections while accurately executing basic marching fundamentals and consistent alignment.
- Track shows – More demanding than street parades, marching bands perform a four- to six-minute show in front of a grandstand that generally includes (a) an entrance drill, (b) a concert selection, and (c) an exit drill.
- Field shows – The most demanding of all marching band competitions, field shows are commonly eight- to 10-minutes in length, performed on a football field, employ a variety of music and drill, and require (a) considerable knowledge in contemporary drill design, (b) excellent musical arrangements, and (c) highly motivated students.

Presently in the United States, the two prevailing forms of marching band activities that exist outside of high school are collegiate marching bands and Drum Corps International (DCI). While collegiate marching bands focus primarily on developing musicianship and enhancing school spirit, DCI is a tour de force that heavily promotes competition between young and dedicated musicians for the sole purposes of achieving excellence and performing at extraordinary high levels of musicianship and marching precision (Madsen et al., 2007). The feats accomplished by members of DCI are generally regarded as astonishing. Yet, the rigorous rehearsal schedule embraced by these individuals may lend itself to criticism. Band members who compete in DCI could rehearse an average of 60 hours for each minute of performance throughout a season (Rushin, 2003).

Many of today's high school marching band programs look to DCI as the exemplar for their competitive ambitions. However, prior research has stressed the importance of maintaining educational integrity in the pursuit of excellence. According to Janzen (1985), the three purposes of marching band in rank order should include the following:

1. Teaching musical skills
2. Instilling values such as discipline, leadership, and responsibility through group participation
3. Entertaining audiences at athletic events and competitions

Notably, Janzen (1985) stressed that if the aforementioned order of priorities becomes inverted or rearranged, the marching band program can no longer be considered educationally sound or justifiable.

Part Two: Defining Competition in Education

Previous research has attempted to define the multifaceted construct of competition. May, Murphy, and Allport (1937) defined competition as a relationship where the ends rather than the means are in opposition; that the success of one individual or group in part thwarts the success of other individuals or groups. Brundage suggested that competition is the behavior of a person, either alone or in a group, where he or she attempts to place himself or herself in a position that is superior to others (as cited in Shellahamer et al., 1986). Pepitone (1980) expressed competition as being either coactive or counteractive. In the coactive condition, competitors' progress is not deliberately impeded by the actions of other competitors. In the counteractive condition however, competitors seek to weaken, overcome, or eliminate other contestants. Shellahamer et al.

(1986) defined competition as a complex phenomenon that often includes references to goals, rewards, or prizes, and that other participants might be involved in relative degrees of intensity.

Colman (1982) defined competition as being comprised of three approaches: hostile, strategic, and conciliatory. According to Colman's (1982) theory, individuals who approach competition in a hostile manner aggressively bully their way to success. Strategic competitors indirectly assess their opposition and conjure a strategy based on their observations that can be used to help defeat their adversaries. On the contrary, individuals who approach competition in a conciliatory manner set personal goals with the hope of achieving success when the opportunity to compete arrives.

A similar model based on Colman's (1982) view on competition is the theory of Hypercompetition and Personal Development Competition. Hypercompetitive individuals tend to portray narcissism in their actions and enter competition with the mindset to win at any cost and display dominance over their competitors (Ryckman, Libby, van den Borne, Gold, & Lindner, 1997; as cited in Schmidt, Zdzinski, & Ballard, 2006). By contrast, Personal Development Competition succinctly aligns to Colman's (1982) conciliatory approach toward competition in that individuals engage in this form of competition to enhance personal growth (Ryckman et al., 1997; as cited in Schmidt et al., 2006).

A more recent definition of competition from Vallerand, Gauvin, and Halliwell (2001) described competition as a social event that provides individuals with information regarding their level competence or incompetence because social comparison processes are prominent. According to Vallerand et al. (2001), three common forms of competition

include (a) direct competition, where individuals compete against each other and are ranked based on their performances, (b) indirect competition, where individuals compete against the performance of selected others, or against norms, and (c) zero-sum competition, where several individuals vie for limited resources.

In his landmark discourse on the negative effects of competition, Kohn (1986) defined competition as being either structural or intentional in concept. According to this viewpoint, a structurally competitive activity involves a mutually exclusive goal attainment (MEGA) idea. In this concept, the success of one person is reliant upon another's failure (Kohn, 1986). Kohn (1986) stated the following regarding structural competition:

Our fates are negatively linked. If one of us must lose exactly as much as the other wins, as in poker, then we are talking about a 'zero-sum game.' But in any MEGA arrangement, two or more individuals are trying to achieve a goal that cannot be achieved by all of them. This is the essence of competition, as several social scientists have observed (p. 4).

Conversely, intentional competition is described as an individual's penchant for wanting to be better than everyone else. This is best articulated by Kohn (1986): "Someone may arrive at a party and be concerned to prove he is the most intelligent or attractive person in the room even though no prizes are offered and no one else has given any thought to the matter" (p. 5).

Americans tend to embrace competition more than any other major industrialized country on earth (Duina, 2011; May, 1937). Avid proponents of competition in education often argue that competition is inevitable in society and our predisposition to compete is

necessary for survival and advancement as human beings (Austin, 1990). Critics however, assert that competition is a learned behavior instilled in us at an early age that blinds us from the cooperative and interdependent aspects of living that are inherent in foreign cultures and the animal kingdom (Austin, 1990; 1991; Kohn, 1986).

Johnson, Maruyama, Johnson, Nelson, and Skon (1981) conducted a meta-analysis of 122 studies on the relative effectiveness of (a) cooperation, (b) cooperation with intergroup competition, (c) interpersonal competition, and (d) individualistic goal structures in promoting achievement and productivity in North American samples from 1924 to 1980. Based on a voting-method analysis, 65 studies suggested that cooperation leads to higher achievement than competition. Eight studies found the exact opposite, while 36 suggested there was no statistically significant difference between cooperation and competition on achievement. In spite of these results, the polemic for competition's place in education continues to fester in American schools.

One of the first landmark studies on competition was attempted by May (1937). May (1937) discovered the following significant educational implications:

- Human beings naturally strive for goals, but striving to achieve these goals against others through competition or with others through cooperation are learned behaviors.
- American children develop cooperative and competitive dispositions earlier than children from other cultures.
- Competition is used more efficiently by American public school children.
- An individual's estimate of possibly gaining prestige influences his or her decision to pursue a goal competitively or cooperatively.

- A culture's educational system conveys the general norms of competitive and cooperative behavior.

Working toward achieving a goal and feeling a sense of accomplishment are key tenets to the competitive experience. These aspects could apply to a variety of academic disciplines both in and outside of music (Adderley, Kennedy, & Berz, 2003). Cropper (1998) suggested that competition is beneficial in heightening short-term motivation for academics in the gifted learner and especially in short-term motivation for academics in the gifted underachiever. Harackiewicz, Manderlink, and Sansone (1984) determined that individuals care more about the outcome of an evaluation and become concerned about performing well when an external reward is offered.

The benefits of individuals working together in a group to achieve a common goal were recognized long ago by John Dewey. Dewey believed students could not reach their full learning potential apart from the group that they comprised (Bendell, 1983). Shindler (2009) embraced Dewey's viewpoint by indicating that competition potentially reinforces group interdependence and team skills, and increases a sense of urgency for individuals to refine their skills given a more demanding performance context. However, Shindler (2009) also declared that in an unhealthy competitive paradigm, competition (a) shifts emphasis from quality relationships to effective relationships, (b) decreases reflective thinking, (c) accentuates existing ability levels, and (d) decreases the sense of bond between losing groups. This finding supports previous research by Rohrer (2002), who suggested that intergroup competition may initially foster collaboration within the group, but without caution and careful planning, competitive habits may emerge and transfer to the intragroup setting. That is, a person trained to be competitive in an intergroup setting

(i.e., one group united against other groups) may transfer the competitive behavior to members of his or her own group.

While some students freely embrace competition, others perceive it in an entirely different manner (Pierson, 1994). Ruben (1981) discovered that students might be more drawn to engaging in activities that are initially noncompetitive based on a response to low athletic ability. These students tend to develop interests in more cooperative activities where effort is held to a high regard and where excellence is not measured based on how well someone else is doing. This theory is known as autocomping (Gallop, 2005). Autocomping places a greater emphasis on effort in competition to enhance an individual's intrinsic motivation to do well.

Yet, conservatives in American education have espoused the importance of competition among students, schools, and states with the intent to evoke the highest possible achievement among learners (Ediger, 2000). While it is true that competition can be and often is overemphasized in education, some viewpoints suggest it should not be ignored. According to Worthen (1995), promoting the politically correct notion that students can do anything they want, in some cases, does more harm than good. Competition aids in exposing poor quality and helps make room for something better (Ediger, 2000; Worthen, 1995).

The relationship between competition and motivation is complex, as competitive success can have a tremendous effect on motivation (Maehr, Pintrich, & Linnenbrink, 2002; Salili & Hoosain, 2007). In competitive activities where an external reward serves as the primary motivation for doing well, ability is viewed as a capacity for learning (Hurley, 1996), and is negatively correlated with intrinsic and cooperative orientations

(Schmidt, 2005). Shindler's (2009) findings aligned with Hurley's (1996), indicating that when students receive a meaningful reward for winning, the winning becomes important. Shindler (2009) pointed that students should care at least as much about winning as they do about the quality of their effort. Shindler (2009) also argued that competition heightens the level of anxiety and threat to a competitor. This apprehension could promote a tendency for an individual to develop a fear of failure.

Further research suggested that students who do not win in competition or reach that competitive reward due to a lack of ability tend to feel undervalued (Hurley, 1996). Vallerand et al. (2001) discovered in an experimental study of fifth and sixth grade boys from Canada that subjects who lost a zero-sum competition displayed lower levels of intrinsic motivation and perceived themselves to be less competent than the subjects who won the competition. These results could possess noteworthy implications for educators. Previous research has suggested that intrinsic motivation is more conducive to creativity, while extrinsic motivation is more detrimental to learning (Amabile, 1982; Cropper, 1998; Shindler, 2009).

Prior research also has studied the effects of feedback on competitive outcomes. To counteract the negative effects losing has on intrinsic motivation, Vansteenkiste and Deci (2003) conducted an experimental study of subjects' ability to complete a spatial-relations puzzle. Results from this study concluded that positive performance feedback helps counteract the negative effects of losing. Participants who lost the competition but received positive performance feedback showed significantly greater intrinsic motivation than losers who received no feedback. This finding indicated that receiving positive feedback is vital for sustaining intrinsic motivation in a competitive setting.

It also is believed that the shorter the life of a competition, the more likely it is to have a positive effect (Shindler, 2009). Shindler (2009) comprised the following list in an attempt to distinguish healthy forms of competition from unhealthy forms in education:

In healthy competition:

- The primary goal is fun.
- The competitive goal is not valuable or real, and is not characterized as such. Rather, the learning and growth goal is conveyed with value.
- The competition has a short time span and is characterized by high energy.
- There is no long-term effect from the competition.
- All individuals or groups stand a reasonable chance of being able to win.
- Students are aware and understand each of the aforementioned points.

In unhealthy competition:

- The feeling is real, and winners and losers will be affected.
- The competitive reward is valuable or real, and is characterized that way.
- The learning task is characterized by winning the competition.
- Winners are able to use their victory as social or educational capital.
- Competition rewards, either implicitly or explicitly, the advantaged students.
- Students eventually develop an increasingly competitive mindset.

Because educators and theorists have yet to reach a consensus on the function of competition in education, Shindler (2009) recommended using competition with the same caution one would take using toxic paint. While both competition and toxic paint can be

used to help produce beautiful results, if used carelessly, each could be detrimental when placed in the hands of children.

Defining competition in music education. Previous literature on music contests has illustrated several different ways that competition has taken shape in music education. A competition is generally understood to be an event where musical performances are evaluated through an adjudicative process and ranked (i.e., First Place, Second Place, Third Place...) in relation to the performances of other individuals or groups (Garman, Boyle, & DeCarbo, 1991; Walker, 1989). Rittenhouse (1989) defined competition as a performance found under the contest umbrella that produces both ratings (i.e., Division I, or Superior; Division II, or Excellent; Division III, or Good...) and rankings.

Prior research has generally defined the term “competition” synonymously with the word “contest” (Burdett, 1986; DeuPree, 1968; Rittenhouse, 1989; Walker, 1989). Some disagreement however, exists regarding the definition of “festival.” Burdett (1986) suggested that festivals occur when ensembles or representatives from these groups combine for a cooperative performance. Walker (1989) agreed that a combined performance could be considered an example of a music festival, but further proposed that festivals (a) could involve students from one or more schools and (b) must contain some sort of nonrated or non-ranked performance activity. Regelski (1966) argued that the festival concept should emphasize individual and group performances for the sake of performing for one another. DeuPree (1968) described a festival as an event in which performance groups are evaluated, but with critique only. Rittenhouse (1989) labeled a festival as an event with commentary and optional ratings. Interestingly, Rittenhouse’s

(1989) definition of a festival is more closely aligned with the competition-festival definition from the 1930s (Boeckman, 2002; Moore, 1972; Oakley, 1987; Rohrer, 2002). In this definition, school musicians are subject to appraisal and grading by adjudicators (Regelski, 1966), but are not given any opportunity to advance or compete in a championship (Burdett, 1986).

Part Three: Theoretical Considerations of Music Competitions

Public school instrumental music has been shaped by society's infatuation with competition. In many high school music programs, competition takes several different forms. These forms can include large group festivals, solo and ensemble competitions, and auditions for group placement and ensemble seating (Howard, 1995). Arguably, festival and contest participation is one of the most prevalent vehicles of music performance evaluation in the field of music education (Bergee, 2015). Nearly two million students participated in high school marching band and concert band contests throughout the United States in 1973 (Bannister, 1992). Thousands of students currently participate in these events regularly, and an increasing number of community members, school administrators, parents, and students view festival outcomes as a key indicator of their music program's success (Bergee, 2015; Hines, 1995; Walker, 1989). As a result, many directors believe their job security is contingent upon competitive success (Burnsed & King, 1987; Hash, 2016; Pennington, 1982). Some research suggested that students may respond best to music when the intrinsic or cooperative aspects of the art are stressed in favor of competition (Schmidt, 2005). However, public attitudes toward music competition confirm that music contests and festivals are perceived as being valuable, and in some cases, essential for music students (Austin, 1990; Burnsed & Sochinski,

1983; Rogers, 1984). In spite of the seemingly ardent stakeholder support, the literature on competition in music is dichotomous.

Benefits of music competition. According to practitioner-based literature on the perceived musical benefits of music competition, the primary reason a musical ensemble performs selections for an adjudicator is to improve musical competence and performance. This objective teaches students to understand and appreciate music and develop discriminating taste (Gallops, 2005; Prescott & Chidester, 1938; Whitney, 1966). Geffre (1989) purported that students who attended well-organized contests while they were in elementary school consistently tended to score higher on college entrance auditions than students who were not introduced to music contests in elementary school.

Fundamentally, the premise of the music competition enables individuals and ensembles to perform for the purpose of comparison and evaluation, and receive meaningful feedback on how to improve artistically (Griffith, 1983; Prescott & Chidester, 1938). According to Hines (1995), a music contest can only be considered valid if meaningful feedback is provided to participants and if adjudicators consciously teach as they evaluate students. It has even been argued that participation in music competitions helps enable students to achieve their highest potential in a music class (Prescott & Chidester, 1938; Warrick, 1988). Many practitioners believe that few ensembles would be able to achieve the same level of detailed performance if the threat of meticulous adjudication was removed from the contest format (Dykema & Cundiff, 1939; Gomes, 1983; Romano, 1995; Swor, 1972; Walker, 1989).

One of the major themes surrounding music competition is the positive motivational force adjudicated performances provide for students (Berman, 2015;

DeuPree, 1968; Gouzouasis & Henderson, 2012; Hanshumaker, 1956; Prescott & Chidester, 1938; Romano, 1995; Schoene, Adam, & Richmond, 1995; Stamer, 2004; 2006; Swor, 1972). According to acclaimed wind band conductor William Revelli (1972), competition is an effective means of motivating students and a logical tool for stimulating interest in music. Hickman (2015) discovered that auditioning for an all-state honor group helps motivate students to rehearse and perform with artistry and nuance at a high level. In an experimental study that confirms this notion, Austin (1988) discovered that elementary school band students who prepared a solo for ratings received higher marks than students who performed a solo in a comments-only group. The same study also revealed that students from the ratings group experienced significantly higher gains in their Music Achievement Test scores than students from the comments-only group.

Other studies have found a positive link between contest participation and music literacy. In a study of performance ability and music aptitude, West (1985) revealed that high school band students who earned Division I ratings at a Florida state festival obtained significantly higher Music Achievement Test scores than high school band students who earned Division III ratings or lower. This finding indicated that higher musical achievement comes from bands that participate and are successful in competitive musical events. Johnson (2010) corroborated West's (1985) study in an analysis of music literacy training in Indiana competitive concert choir programs. Johnson (2010) revealed that preparing for concert choir competitions possibly enhances music literacy instruction.

In addition to providing a key motivational force for students, music competition also enables nonbiased content experts to critique developing musicians by offering

constructive suggestions for improvement and praise for outstanding musical performances. This feedback can lead students to a heightened sense of inspiration (Bauer, 1983; Prescott & Chidester, 1938; Schoene et al., 1995; Stamer, 2004; Walker, 1989; Whitney, 1966). Adjudicator commentary also can be just as beneficial to the director as it is to the student (Bauer, 1983; Prescott & Chidester, 1938). This is especially true for inexperienced directors or teachers struggling in small schools (Hanshumaker, 1956). Ross (1992) indicated that festivals that provide ensembles with a divisional rating against a predetermined scale can help directors track their ensembles' annual rate of improvement.

Another prevalently cited musical benefit to the contest format is students' ability to observe performances by their peers (Bauer, 1983; Dykema & Cundiff, 1939; Hutchinson, 1983; Prescott & Chidester, 1938; Schoene et al., 1995; Stamer, 2004; Walker, 1989; Warrick, 1988; Weerts, 1976). Because music contests often attract better groups with a history of success in competition, students are able to more effectively learn from their peers (Warrick, 1988). By observing excellent student performances, both directors and students can set common goals to improve their own programs and see how well they fare against top performers from other schools (Floyd, 1986; Hunt, 1973; Schoene et al., 1995). These observations also can encourage composers to create more high-quality repertoire for the purposes of showcasing new music at competitions (Fennell, 1954; Howard, 1995).

Proponents of music competition also find several noteworthy non-musical benefits to contest participation. Because of the pervasiveness of competition in many facets of life, it is perceived that being well acquainted with competition in a music class

prepares students for the competitive scenarios they are destined to face outside of school (Buyer, 2005; Hunt, 1973; Rohrer, 2002; Schoene et al., 1995; Stamer, 2004; 2006).

Music competition's inherent educational value (a) provides students with an incentive for hard work, (b) presents a clear standard for performance, and (c) provides the framework for a social education (Rohrer, 2002). According to Hickman (2015), participants of all-state choral auditions cited their audition experiences as being pivotal in helping them develop skills to navigate through their professional lives and personal struggles. Working to be successful in competition enables students to develop key skills in (a) cooperation, (b) communication, (c) leadership, (d) interaction, (e) conflict resolution, (f) goal setting, (g) accountability, and (h) productivity (Bendell, 1983; Buyer, 2005; Floyd, 1986; Hickman, 2015; Hunt, 1973; Parkes, 1983; Weerts, 1976), and helps them cope with losses (Prescott & Chidester, 1938; Rockefeller, 1982).

School administrators have indicated the perceived benefit of engaging in competitive musical activities as well. Administrators have cited that music contests (a) increase interest in school music programs (Hanshumaker, 1956; Prescott & Chidester, 1938), (b) improve public relations for the school (Prescott & Chidester, 1938; Rogers, 1984; 1985; Walker, 1989), and (c) hold music teachers accountable for their instruction (Hunt, 1973; Schwadron, 1974; Swor, 1972). Schools oftentimes use an ensemble's competitive success to recruit students and establish a strong sense of pride in the community (Takekawa, 2011).

Frequently, individuals engage in competitive musical activities for reasons other than performance (Goheen, 1983). Prior research has indicated that a substantial benefit to attending contests, clinics, and similar adjudicated events is the perceived social

experience (Adderley et al., 2003; Prescott & Chidester, 1938; Stamer, 2004; 2006). Other directors may feel compelled to bring their students to a music competition to receive positive reinforcement from the adjudicators in an attempt to prove their own musicianship (Goheen, 1983). In preparing for a music competition, the director must be critically evaluating his or her own performance on the podium to enable students to succeed at the contest in the most effective way (Swor, 1972).

It is generally agreed that contest ratings should neither serve as the determinant factor of a school music program's success nor overshadow the learning that occurs in the classroom or private music lesson (Berman, 2015; Ross, 1992). In spite of this viewpoint, Hamann, Mills, Bell, Daugherty, and Koozer (1990) discovered that students who received better contest ratings perceived a significantly higher level of involvement in the classroom than those who did not. In the same study, musical achievement as measured by contest ratings was not as high when the completion of planned activities was overemphasized. Rather, success in the music classroom is more evident in a student-centered classroom when the students feel (a) their teacher cares about them and helps them achieve individual musical goals, (b) assignments and activities are interesting, well organized, and motivating, and (c) friendships are fostered through collaboration in classroom activities (Hamann et al., 1990). These conclusions corroborate previous findings that indicated successful band directors, as measured by contest ratings, (a) did not practice contest music over a long period of time, (b) gave attention to student-specific problems, (c) appointed sectional captains, and (d) developed student awareness of key musical elements, performance practices, and fundamentals (Meadows, 1966).

In 1938, Prescott and Chidester published a textbook for pre-service music teachers and band directors articulating key arguments in favor of competitive music festivals. This manual included the following points:

- Competitive contests require bands to perform a high grade of band music.
- Competition gives point to all of the band's yearly objectives.
- Participation in music contests enable the band director to effectively promote his or her program to the school administration and community members.
- Competitive contests require the band director to develop an adequate curriculum to produce a constant stream of efficient players.
- An immense loyalty to the band program forms as a result of contest participation.
- Band competitions raise the academic scholarship of band members, forcing them to maintain an acceptable academic standing so they are allowed to participate.
- Large-scale band contests show the need for better musical equipment, rehearsal facilities, and music.
- If held on a university campus, music competitions give high school students a sample of the college atmosphere and promote the desire to attend college.

Albeit some of the aforementioned points may not be as relevant now as they were during the mid-twentieth century, Walker (1989) stated that few subject areas other than music provide any real moment of completion. Participating in music contests help

(a) show students and directors how far their ensembles have progressed over a period of time, (b) evaluate the amount of progress made, and (c) measure the numerous accomplishments made by individual students and groups.

Detriments of music competition. The debate on the merit of competition in music education began as early as 1922 with planning the first national band contest (Rohrer, 2002). Despite the positive outcomes that occur when competition is embraced in the music classroom, there is an extensive body of research that suggests competition is detrimental to the developing music student. Prescott and Chidester's (1938) text offers the following opinions against competitive musical events in the music education curriculum:

- Participants' commitment to performing in music competitions interrupts their academic school work.
- Students from competitive musical ensembles are so overworked to reach a certain standard that they choose not to engage in other nonmusical activities, thereby threatening their ability to gain a well-rounded education.
- Directors tend to be judged solely on their success in competition.
- The criticism an ensemble receives in competition can transfer to how stakeholders perceive the entire school.
- Any academic requirements that may exist making a student eligible to participate in a music competition may prevent musically gifted students from joining a particular music class or ensemble.

- Music competitions create artificial loyalty to an ensemble that is not built on merit, opportunity, or the skill of the director, but to extrinsic rewards such as trophies or medals.
- An ensemble's merit in the community is perceived by winning and not by learning.
- Competitions focus entirely on the organization's accomplishments and not on individual student progress.
- Traveling to competitions involves the risk of inadequate chaperoning and management.
- A contest's nature stimulates the competitive instinct rather than the artistic.
- Losing a contest, not performing well in competition, or disagreeing with a judge's score, could have irreversible consequences on sensitive students that may cause them to stop pursuing music altogether.

Since Prescott and Chidester's (1938) publication, other scholars have criticized music competition. Fosse (1965) suggested that competition does little to meet the goals of music education. Battisti (1989) indicated that some high school music programs gear their entire curriculum toward entertainment and the short-term reward of winning rather than toward developing musicianship, creativity, understanding of musical structures, and long-term music appreciation. As a result, many music education textbooks aimed at the pre-service music teacher have eliminated the mention of music competition as a goal of music education (Millard, 2014).

While it might appear that some audiences favor musical competition over noncompetitive performances, Gifford (1983) argued that these individuals represent only a vocal minority who are supporting students in quests to defeat rival schools similar to a sporting event. Critics of music contests have stated that using competition to teach students an art form inadvertently emphasizes winning a trophy over learning a craft (Austin, 1990; Caldwell, 1983; Gifford, 1983; Goheen, 1983; Howard, 1995; Jolly, 2008; Schoene et al., 1995; Spradling, 1990; Walker, 1989; Warrick, 1988). This external validation fails to communicate meaning and value in ensemble participation devoid of competition (Hosler, 2002). Because winning often outweighs music learning, Fosse (1965) argued that music contests do little to encourage heightened aesthetic responses among students since most directors, even including those who excel in competition, are not the most aesthetically oriented. Allsup (2012) saliently identified how the emphasis on winning detracts from true experimentation in band classes:

With regard to band, I worry about words like excellence and achievement, winning and success, mostly because I so rarely hear positive talk about failure, trial, or experimentation. Virtuosity as an end for instrumental music education defines only a very limited approach to knowing music, one that shapes, in very particular ways, what musical options are later available to the adult musician. We need more room for failure in band, not less. We need less direction and more experimentation (p. 185).

An overemphasis on competition also is considered to be a possible reason for the increase in music teacher burnout (Mercer, 1990), as well as the precipitous decline in overall music enrollment (Green & Hale, 1998) and marching band membership in

secondary schools (Soltwedel, 1983). Hayslett (1992) explained that a teacher's overemphasis on music contest ratings can give students low feelings of self-worth and severely threaten a school music program. Austin (1991) revealed students who exhibit lower self-esteem tended to be less interested in music and provided significantly less validation to "effort" and "affect" as reasons for musical success as compared to students who exhibited higher levels of self-esteem. Qualitative studies by Jolly (2008) indicated that band contests are actually a multifaceted barrier to band enrollment, primarily due to the elitism that is created through high-stakes competition. Jolly (2008) revealed some band programs choose to utilize only the top-achieving ensemble to secure the highest ratings. This process leaves lesser-qualified students feeling sidelined during their music education experiences. Jolly's (2008) finding supported conclusions from Hayslett's (1992) research that indicated that students who audition into a top ensemble may experience an enhanced sense of self-worth and musical achievement that may otherwise go unfelt by students from lower level ensembles. However, Daniel's (2006) research suggested otherwise, stating that students who audition into particular ensembles generally expect where they will be placed. Any negative feelings that occur as a result of ensemble placement are usually short-lived.

Interestingly, music competition's detriments to music education appear to cross historical and geographical boundaries. One of the most alarming accounts of the dangers of music competition's effect on self-worth and self-esteem was revealed in Hebert's (2005) ethnography of the Ishikawa Middle School band during their preparation for the AJBA national contest. Hebert (2005) described the Ishikawa Middle School band students' excitement in the rehearsals leading up to the AJBA national competition, as the

quest for a gold medal was at the forefront of these students' minds. The Ishikawa Middle School band won a gold medal the year before at the same contest, and was determined to duplicate the same result. However, much to the chagrin of the Ishikawa Middle School band program and their director, it was announced during the awards ceremony that Ishikawa earned a silver medal for their performance. Hebert (2005) described the following spectacle:

In the split second following each announcement, both ecstatic cheers and agonizing moans can be heard from various corners of the hall. Regardless of the results, the student representatives on the stage bravely accept their plaques with identical gestures and return to their previous positions on stage in a dignified manner. There they stand again at attention, facing the audience, holding the plaque firmly in both hands. The expressions of these student representatives are stoic, determined to avoid conveying any disappointment. Yet, in many cases, tears begin to stream down. As more tears fall, those holding the precious plaques try to subtly wipe them off with a brisk forearm gesture, but still the tears keep streaming. Upon leaving the hall, cheers can still be heard from the winning ensembles, but many students continue to sob bitterly in their disappointment (p. 211).

For many ensembles, a silver medal would be regarded as an outstanding achievement. However, the Ishikawa Middle School band members viewed gold as being the only acceptable outcome and equated earning a silver medal with failure. Hebert (2005) also revealed that during the week immediately following the AJBA national band competition, the Ishikawa Middle School band's morale, excitement, and focus seen in

the weeks leading up to the contest now diminished to an all-time low. Student accounts following the AJBA national contest indicated that Ishikawa band members began to speak ill of winning bands, and a greater sense of intra-sectional (i.e., between members of the same section) and inter-sectional (i.e., between different sections) rivalry began to manifest. Some students revealed their strong disdain for the intense teaching style of their director in the events leading to the competition, while others disclosed feelings of formidable shame and embarrassment for not better representing their school, director, or families. Other studies have reported similar findings regarding students' perceptions of their directors in the midst of contest preparation. According to Prescott and Chidester (1938), high-pressure rehearsing before a competition produces feelings of apprehension and physical strain on students and the director. Often, this results in the letdown of losing a contest outweighing the intended value of the competition.

Yet, even when students excel in competition, negative effects can accumulate. In an investigation of the contest format on self-concept, motivation, achievement, and attitude of elementary band students, Austin (1988) discovered that (a) prior experience, (b) success in competition, or (c) a combination thereof tended to produce a dependency for engaging in continued competitive activities. This observation also is consistent in high school band students' attitudes toward solo and ensemble competition. Meyers (2012a) discovered that once high school students experience success in solo and ensemble festivals, they become motivated by these events and tend to participate in solo and ensemble contests for many years. Howard (1994) found that students who participated in solo and ensemble contests felt as though their musicianship and

motivation to succeed had improved as a result of participating, but came at the expense of high amounts of stress. This anxiety was discovered most notably in female students.

Despite the possibility of achieving competitive success, high-stakes competition in the form of solo or ensemble events does not necessarily lead to continued participation in musical ensembles after high school. Hebert (2005) revealed that due to the high-stakes status of the AJBA national competition and the rigorous rehearsal format leading up to each contest, many former band students refrained from performing in bands throughout adulthood. This can lead to individuals developing a strong distaste for music performance altogether (Hosler, 2002).

Prior research also has criticized music competition for flaws in its contest structure. Most notably, critics have cited that the scheduling confines in many festival formats make it extremely difficult for students to hear other groups perform (DeuPree, 1968; Stamer, 2004; Walker, 1989). Based on these time constraints, adjudicators are seldom able to provide meaningful feedback to improve an ensemble's quality (Austin, 1990; Jipson, 1972; Walker, 1989). Hogenson (1990) claimed that younger, more inexperienced groups enter adjudicated performance events at a stark disadvantage because they are unable to perform as effectively as the studio musicians who are featured on the demo recordings of new band pieces that adjudicators often hear. This assertion adds credence to Prescott and Chidester's (1938) argument against music competition, which suggested that instrumental technique and ensemble playing become ends in themselves instead of being part of a comprehensive appreciation of fine music. Hogenson (1990) claimed that a contest-dominated activity has no place in a content-oriented curriculum. Millard (2014) concurred, stating that an emphasis on choral

contests causes students to focus more energy on earning high marks in competition rather than enhancing their musical achievement.

Despite the recent influx of new, high-quality contest music, major pitfalls exist with teaching this music. Hash (2016) suggested that not enough quality music found on prescribed lists represents music from diverse cultures, styles, genres, and historical periods. A resulting concern is that competitive performances are becoming unaligned with the new Core Arts Standards. Jolly (2008) and Groulx (2010) further argued that directors are becoming more reluctant to take risks in their programming as a way of trying to secure a higher rating at contests. Swanwick (1999) contended that the teaching methods often utilized to prepare a musical program for a competitive performance tends to be too directive and repetitive. To avoid monotony in the rehearsal process when preparing for competition, Weerts (1976) advised directors to immediately stop rehearsing the competitive program and allow each work to incubate for an extended period of time once it has been performed at a high level. According to Weerts (1976), this method will enable the director to achieve an even higher standard upon the next performance of the competitive program.

Another common criticism of music competition focuses on directors spending too much time preparing a small number of pieces rather than exploring the gamut of literature that exists in a particular medium (Groulx, 2010; Hanshumaker, 1956; Hash, 2016; Howard, 1995; Jolly, 2008; Prescott & Chidester, 1938; Schoene et al., 1995; Spradling, 1990; Stamer, 2004; Swanwick, 1999; Swor, 1972; Walker, 1989). In an ethnographic study of school bands from Japan, Hebert (2005) revealed that most student bands devote hundreds of hours in preparation for a single AJBA competitive

performance that barely spans 10 minutes. The Ishikawa Middle School band, as previously discussed, engaged in a stretch of band rehearsals totaling 72 hours over the course of two weeks. Hebert's (2005) observation is not exclusive to bands, however. Millard (2014) studied a group of choral music educators from 10 states across America and determined that choral directors who took concert choirs to ensemble competitions spent 49.1% of their allotted instructional time preparing for competitions, compared to 73.8% by show choir directors. Johnson (2010) corroborated these findings, determining that Indiana choral directors who prepared for competitive show choir events during class time spent less time developing students' music literacy. Johnson (2010) also revealed that preparing for competitive music events during the regular school day does not necessarily do anything in helping students assess their own performance skills.

Advocates of contest participation often argue that music competitions help enhance musicality by elevating performances to a higher standard than what would normally be achieved by not competing. However, LaRue (1986) discovered that the intrinsic motivation that leads students to want to become better musicians was more prevalent in groups of students from schools with a minor contest emphasis. Specifically, students from minor competitive groups preferred, over major competitive groups, to (a) perform in chamber ensembles, (b) perform in ensembles outside of school, (c) promote music to their friends, and (d) develop their technique to a high level in preparation for performing music in college.

Miller (1994) and Stamer (2004) both argued that an ensemble's longitudinal improvement is not considered when adjudicators assign ratings. This can cause directors to place too much emphasis on a single performance (Fennell, 1954; Goheen, 1983;

Schoene et al., 1995) and create anxiety in students (Howard, 1995). To achieve a Superior rating, some directors may bypass the opportunity to focus on students' individual musical development because they experience pressure to compete from stakeholders within the school community (Goheen, 1983; Hash, 2012; Rogers, 1984). In a study of the effectiveness of competitive festivals in the music education process, Temple (1973) discovered that students who participated in bands that were frequently rated Superior in their state band competitions did not sight-read better than students who were members of noncompetitive bands. Temple's (1973) discovery, which is in direct conflict with Austin's (1988) and Dawes's (1989) findings, also indicated that students who were members of highly rated competitive bands scored significantly lower on the Music Achievement Test. This finding suggests that participation in competitive band programs actually limits students' level of music achievement (Temple, 1973). In a later quasi-experimental study of elementary band students (Austin, 1991), non-competitors performed equal to, and sometimes better, than their competing peers on music performance ratings. This finding supports previous research that suggests that competition inhibits learning and performance (Ames, 1984; Covington, 1984; Dweck, 1986; as cited in Austin, 1991).

Because Temple's (1973) and Austin's (1991) results contradicted Austin's (1988) study, it is interesting to consider if the contest format is more conducive to the educational development of elementary students compared to secondary students. According to Austin (1988), contest participation at the elementary school level may not produce many of the negative side effects music educators fear. Austin's (1988) rationale was that elementary students can easily discredit a poor rating if they feel an honest effort

was made. Practitioner accounts have supported Austin's (1988) notion that contests at the elementary level are appropriate educational endeavors (Brandt, 1989; Bruno, 1989; Dyson, 1989; Sicks, 1983). Other practitioner accounts have indicated that while music competitions may be worthwhile at the elementary level, they should be avoided at the middle school level because of the emotional stress students begin to face in early adolescence (Sicks, 1983). Shindler's (2009) research however, suggested competition with very young children is not appropriate.

Several criticisms of the philosophy of the music contest have been documented throughout the literature. Baker (1966) suggested that the nature of music competition is diametrically opposed to the student-centered classroom. Hash (2016) concurred, further citing that many large group adjudicated music festivals resemble those of the 1920s, and do not fully support the curricular status of music education. Others have argued that the standards set at adjudicated festivals are not realistic (Allsup, 2012; Regelski, 1966). Specifically, Regelski (1966) denounced the practice of performing within a certain musical grade level. Regelski (1966) believed that when performing within a particular musical grade level, the mastery of music becomes segmented rather than developmental. That is, once an individual or group surpasses music written at a specific grade level, it is implied that nothing can be learned from studying quality music at a lower grade level. Parkes (1983) further suggested students are often pushed through the performance of music at various grade levels without much attention to expanding their knowledge of the music they perform.

Perspectives on the nonmusical detriments of music competition are also considerable. The time commitment and cost required to participate in weekend

competitions is substantial. These burdens can reduce the time and resources available to devote to other noncompetitive musical activities (Bauer, 1983; Prescott & Chidester, 1938; Schoene et al., 1995). It is even suggested that the rigorous time commitment devoted to music competitions is one of the key factors for student and teacher burnout (Bauer, 1983; Kirchhoff, 1988), which places extra stress on the director (Goolsby, 1983; Hunt, 1973; Yahl, 2009). Scheib's (2003) collective case study of role stress in the professional life of music teachers described how one competitive choral director's performance schedule forced her to spend less time with her husband and three young children and more time on the job. Despite the success this teacher and her students achieved through competitive events, this director felt compelled to reevaluate ways to balance the needs of her family and her students. Griffith (1983) stated that young and inexperienced music educators need to gain enough experience to develop a healthy philosophy on music competition before committing to a rigorous competitive performance schedule.

Practitioners also have indicated that the harsh and inconsistent judging that occurs at music contests detracts from creating a positive educational experience for students (Goheen, 1983; Griffith, 1983; Regelski, 1966; Schoene et al., 1995; Walker, 1989). In this context, Allsup (2012) recalled the "Florida mezzo-forte," which was a predetermined sonic volume that some competitive directors seek and are able to achieve in competition. The overly competitive atmosphere associated with many contests convey to students that an "A" or Division I rating is the only passing grade and anything less than that is considered a failure (Baker, 1966; Hebert, 2005; Hines, 1995; Ivey, 1964; Russell, 1989; Schoene et al., 1995). As a result, school administrators can become so

overtly ambitious for a Superior rating that they start considering the performance of a musical ensemble the same way they would an athletic team (Pennington, 1982; Spradling, 1990). Conversely, some adjudicators are quite forgiving in their assessment of musical performances that the prestige of earning a Superior rating is severely diminished. Ivey (1964) pontificated the following:

Poor results in the chemistry lab meet with correspondingly poor grades, inadequate use of the English language is reflected in English grades, the basketball star is not the boy who tries the hardest but rather the one who does his particular job the best. There are countless other examples. The point is simply that the aware student learns quite easily that he can do a half-baked job in musical performance and everyone from mamma to the judge will pretend that it's just dandy. Not only is this unfair immediately to the better performers whose Superior ratings are diminished in value, but it has a long-range effect on the weaker students as well (p. 43).

Practitioners also have claimed that competitions do not take into account each ensemble's inherent differences, especially regarding financial resources, personnel, and community support (Moses, 1970; Schoene et al., 1995). Moses (1970) argued that underprivileged groups enter music competitions already at a psychological disadvantage because of the disparity of resources, rehearsal time, budget money, and other variables that go disregarded when multiple groups compete against each other at the same event. Participants construe what they will from the feedback they receive from adjudicators, which can result in distaste toward music contests and unresolved conflicts (Bendell, 1983; Walker, 1989).

Walker (1989) stated that many music educators feel that music competitions cannot provide them with an accurate evaluation of their instructional efforts. This is primarily due to an insufficient amount of performance time being allocated to assess the results of several months of work. Some practitioners specifically argued against music competitions more plainly. Jipson (1972) cited that it is highly unlikely for an entire music curriculum to be effectively evaluated in one 15- or 30-minute performance. Miller (1994) and Wiggins (1995) agreed that the short period of time a judge has to make a competent decision on the instructional and musical caliber of a program is neither appropriate nor accurate. This is especially true when a music program's perceived merit could be reflected in its scores. While the term "festival" has been used more ubiquitously since 1936 when referring to a competitive music event, according to Baker (1966), the sense of celebration and gaiety associated with the term is no longer guaranteed in a contest environment.

Leading music education philosophers have advocated for music in the school curriculum based on its intrinsic value (Elliott, 1995; Reimer, 2003). However, the use of competition as an extrinsic motivator is becoming increasingly more pervasive in school music activities through (a) chair placements (Chandler, Chiarella, & Auria, 1988; Fredrickson, 1995; Green & Hale, 1998; Miller, 1994; Scheib, 2006), (b) auditions (Pierson, 1994), and (c) interschool music activities (e.g., marching competitions, state music festivals) (Austin, 1988). There is a looming concern among music educators that generations of future school board members, policy makers, school administrators, and even music teachers are being taught that school music programs exist to serve as vehicles for competition (Scheib, 2006). Competition, by design, tends to reward a select

few, which could be accomplished regardless of the quality of instruction received by students (Kohn, 1986; Miller, 1994). Irrespective of an individual's philosophy of music competition, both proponents and critics of music competition agree that the primary force behind the decision to embark in competitive music activities should be the best interest of the students (Baker, 1966). Unfortunately, the overindulgence in competitive musical activities has led some students to draw parallels between music lessons and athletic practices. This custom insinuates that both music and athletics are a pursuit of excellence with a prize for the winner at the end (Berman, 2015).

Stakeholder attitudes toward music competition. Several noteworthy philosophical perspectives exist in the debate on music competition. Shellahamer et al. (1986) explained that the very nature of competition often brings out the best and worst in people, and that a healthy competitive paradigm should not equate “winning” with “success.” Instead, success should be measured by the positive gains made in students' lives and their musical achievements, not by the size or quantity of their trophies. Stetar (2015) concurred, indicating that if teachers emphasize educational goals in competition more than the competition itself, students will likely become more motivated and protected against competition's negative impacts on self-esteem.

Past practices led directors to secure better positions as a direct result of acquiring high ratings at competitive festivals (Barton, 1964). Because of this practice, many collegiate teacher preparation programs serve a constituency of students who are steeped in a tradition of music competition from their previous directors (Allsup & Benedict, 2008). Personal notoriety and prestige among the music education community often accompanied successful competitive performances (Rohrer, 2002). Now, a greater

number of young, inexperienced teachers tend to overindulge in and gravitate toward contest participation based on how they were taught in their previous music programs (Dawes, 1989; Griffith, 1983; Groulx, 2010; Walker, 1989).

Competition's presence has undoubtedly shaped American music education, and is the vehicle by which many directors choose to achieve excellence with their students (Allsup, 2012). Burdett (1986) however, claimed music educators have been unsuccessful in their attempt to create a satisfactory competitive experience that is devoid of the pitfalls of traditional contest participation. Therefore, it is critical to examine how school administrators, music directors, and parents perceive competition's place in music curricula.

Administrator perspectives. Prior research has suggested that administrators tend to support competition in music programs (DeuPree, 1968). To examine this support in greater depth, Rittenhouse (1989) studied the differences between choral directors' and administrators' positions on choral competitions. After surveying 109 choral directors and 108 school administrators on a series of questions pertaining to competitive choral events and their outcomes, Rittenhouse (1989) discovered the following disparities between these two groups:

- Approximately 79.4% of administrators felt that the regular winning of trophies and awards at competitions contributed greatly to an outstanding music program while only 25.3% of choral directors felt the same.
- School principals received more pressure from community members to have their school's choral group compete than did choral directors.

- Administrators felt, to a much higher degree than choral directors, that music competition possesses a great deal of motivational value.

Interestingly, when asked if poor choir ratings for several consecutive years at competitions would be a major reason for replacing the choir director, administrators generally agreed. However, these findings may not necessarily transfer to instrumental music competitions. Guegold (1989) discovered that some school administrators forbade their marching band directors from performing only one show for an entire football season or starting work on a competition show too early in a season. This decision was made in an attempt to ensure that appropriate time was spent on developing competent musicians during band class.

Music teacher perspectives. One of the earliest large-scale studies that analyzed music teachers' perspectives on competition was DeuPree's (1968) survey research. DeuPree (1968) surveyed 356 music educators throughout the state of Colorado and determined that participants held the following beliefs about music competition:

- Contest participation is a valuable educational experience and a strong motivational factor for students.
- The values of large group competition outweigh the faults.
- All groups that participate in large group competition can gain value from such an experience, not just ensembles that earn Superior ratings.
- Competitive events affect music educators in different ways.
- Students tend to neglect the opportunity to listen to other groups perform at competitions.

- Large group competitions foster the educational goal of achieving a quality performance.

DeuPree's (1968) work indicated that while moderate competitive or noncompetitive music festival participation benefits some programs, the noncompetitive festival is more in line with directors' general philosophy of music education. Notably, Hebert (2005) found that directors from bands whose groups compete in AJBA national competitions agree that music contests lead to (a) minimal coverage of repertoire, (b) feedback that dwells in addressing errors opposed to creating an interesting performance, and (c) negative feelings concerning the "sports-like guts" required to endure the contest experience (p. 226-227).

Band director perspectives. Since DeuPree's (1968) research illuminated music educators' perspectives on music competition, more recent research has confirmed specifically that band directors hold positive attitudes toward band competitions (Bannister, 1992; Hebert, 2005; LaRue, 1986; Stetar, 2015). In a survey of 133 high school band directors from Ohio, Bannister (1992) concluded that directors whose bands compete in marching band contests view these competitions and factors relating to students' musicianship, self-esteem, and motivation more positively than directors whose bands do not compete in marching band contests. Hebert (2005) and Stetar (2015) also revealed the rich extent to which directors feel band competitions motivate students and help them set and achieve goals. In addition to motivation and goal setting, LaRue (1986) cited that band directors feel competitive musical events also enhance standards of performance and *esprit de corps* of the band.

However, previous research also has exposed the negative attitudes that exist among band directors regarding music competitions. Bannister (1992) suggested some band directors choose to have their bands only participate in concert band contests because they may not find musical or educational value in marching band competitions. This finding is predicated on Drake's survey, which revealed that band directors considered competitions to be the most problematic aspect of high school marching band (as cited in Bannister, 1992). Band directors also have viewed marching contests' ability to raise the spirit of the band less favorably than students and parents (LaRue, 1986). Takekawa's (2011) narrative study of Japanese band culture illustrated the extreme pressure that Japanese band directors face to maintain excellence at competitions. Takekawa (2011) provided the following account of the high-stakes competitive atmosphere inherent in many Japanese schools:

Band directors who begin receiving school and community support have heavy pressure to keep the band winning. High school directors offer free conducting services to neighborhood junior high school bands. When the director finds skilled players that he or she wishes to have in the high school band, the students receive *suisen-nyugaku* (admission on the recommendation system), which permits them to attend the high school regardless of their academic grades. Due to the tremendous support from the schools and community, he or she must meet their expectations, which is winning a gold medal. It often happens that when a band director does not meet this certain expectation, he/she is readily fired (p. 51-52).

Choral director perspectives. Similar findings on the merit of music competition have been found in choral settings as well. Battersby (1994) surveyed 603 high school students and 82 choral directors from New York, New Jersey, and Connecticut to determine the perceived benefits of choral competitions. According to Battersby (1994), 87.0% of choral directors rated competitions as beneficial for advancing their students' musicianship while 95.5% rated competitions beneficial as a motivational tool. Interestingly, choral directors consistently rated the nonmusical benefits of competitions higher than the musical benefits associated with contest participation. Millard's (2014) survey revealed that choral directors tended to favor choral competitions because contests (a) increase student work ethic and motivation, (b) allow the opportunity for students to hear judges' feedback, and (c) increase students' attention to musicianship. On the contrary, the three least popular reasons why choral directors choose to have their students participate in choral competitions were to (a) win or receive high ratings, (b) create pride in the choir by winning, and (c) solidify their position as choral director or fortify their job security.

Parent perspectives. In a study that analyzed band parents' attitudes toward music competitions, LaRue (1986) surveyed 53 band boosters from highly competitive programs and 37 band boosters from band programs with a minor contest emphasis. Results from LaRue's (1986) questionnaire indicated that parents believe (a) receiving a high rating at a competition improves the band's self-esteem, (b) preparing for marching band competitions raises the spirit of the band, (c) participating in contests raises performance standards, and (d) auditioning for solos provides incentive for students to practice. Conversely, band parents disagreed that (a) having auditions for band

discourages students from enrolling, (b) competing in marching band contests causes anxiety among group members, (c) rehearsing rigorously causes students to quit band, (d) directors listening to individual musicians perform causes students to quit band, and (e) band would be more enjoyable if students did not compete (LaRue, 1986).

Philosopher perspectives. As prior research has illuminated administrators', music directors', and parents' viewpoints on music competition, music education philosophers and scholars also have expressed many relevant perspectives. Caldwell (1984) purported that competition serves no useful purpose in academic settings, and that music education should exist exclusively on its own educational merit. According to Caldwell (1984), administrators do not expect any other curricular class to directly compete against another classroom from a different school. Caldwell (1984) stated the question, "How do you defeat someone in music (or social studies), for example (p. 98)?" as a means of articulating the necessity for developing students' intrinsic appreciation for music. Similarly, Mikkelson (2006) agreed with previous literature that argues that winning awards has become the primary focus of many music programs (Austin, 1990; Caldwell, 1983; Gifford, 1983; Goheen, 1983; Howard, 1995; Jolly, 2008; Schoene et al., 1995; Spradling, 1990; Walker, 1989; Warrick, 1988). Mikkelson (2006) claimed that music educators generally have led students to believe that the accolades they achieve are the goals to which they should aspire. Ivey (1964) stated that it is not surprising that some administrators have vehemently opposed music education, condemning it for its lack of contribution to quality education.

On the contrary, Rogers (1985; 1995) suggested that music directors consider the following methods for maintaining integrity in musical competition while ensuring that quality instruction remains at the forefront of their teaching:

- Instill a mature attitude in students, focusing on the competition as being part of the overall learning experience.
- Participate in events that use divisional ratings only, so that all worthy groups have the opportunity to earn high ratings.
- Avoid competitions that rank participants, resulting in one winner and numerous losers.
- Have students participate in solo and small ensemble contests on a voluntary basis.
- Do not audition students for chair placements until a healthy competitive paradigm has been established.
- Do not limit praise to those students who perform the best, but also recognize those who work hard and try.
- Do not engage in competitive musical events at the elementary school level.

According to Caldwell (1984), competition exists to some degree in everything that we do, but it occurs as a natural consequence. While competition exists for many as an extension of the desire for a secure environment (Romano, 1995), its presence in music curricula is commonplace and needs to be embraced with caution if it is intended to be utilized as an educational tool.

Implications for music education. The implications of competition in music education are considerable. Competition has been cited by pre-service music teachers as a motivating influence in their development as prospective music teachers (Schmidt et al., 2006). Others however, have suggested that stakeholders do not view music education as enthusiastically as other content areas because of an overemphasis on competition (Floyd, 1986). Floyd (1986) indicated that the dramatic emphasis music educators place on competition tends to be one of the principal justifications for the inclusion of music in the curriculum. This emphasis has led pre-service music teachers to feel an enormous amount of pressure to achieve high ratings or rankings in competitive band events (Collins, 2012).

One way to view competition in music education is not something that is inherently advantageous or detrimental, but rather something that has the potential to be beneficial if used correctly (Dykema & Cundiff, 1939; Gallops, 2005). Cline (1985) indicated that music students who possess a healthy competitive paradigm can develop as musicians by using competition (a) to better understand how much practice is required to achieve an exceptional performance, (b) to better prepare for a successful performance following a negative experience, (c) to handle competitive victories with humility and appropriateness, and (d) to best approach constructive feedback from adjudicators.

Unconditional support from parents and a nurturing learning environment from teachers also help develop healthy competitive paradigms in students (Austin, 1990). A study of sixth graders' views of success and failure in music revealed differences in teaching style. These styles ran the gamut between higher emphasis on ability versus

higher emphasis on effort, which produced different interpretations of success and failure in music (Asmus, 1985).

It is considered the music educator's responsibility to instill a healthy competitive paradigm in the classroom to enhance the educational experience of contest participation (Gallops, 2005; Pierson, 1994; Stetar, 2015). Yet, many practitioners argue that if an educator's priorities weigh too heavily on competition, the purposes and objectives in music education are obliterated (Clem, 1978; Miller, 1994; Spradling, 1990). Austin (1990) discovered that when competitive-oriented teachers view students in a dichotomous fashion by classifying them as either being high-achieving or low-achieving, instruction tends to be more heavily invested in the high performing students who represent the ticket to competitive success. Thus, many low-ability students fail to achieve their educational goals. Austin (1990) suggested that this practice perpetuates the harmful notion that exposing a student's incompetence will motivate him or her to improve. As a result, some practitioners have claimed that competition has limited effectiveness as a teaching tool and motivational technique, and curtails a student's ability to establish a positive sense of self-worth (Austin, 1990; Miller, 1994; Moody, 1983).

While a clear divide still exists in the music education community regarding the value of competition in the curriculum, Bergee (2007) explained that competitive music events help formatively assess students by evaluating their progress and giving them useful suggestions for improving their performance. Additionally, competitive events summatively assess students by allowing them to perform in public up to designated standards. Some practitioners have advocated for festival formats where selected judges

also serve as clinicians for student musicians (Jipson, 1972). Regardless, the type of competitive event promoted to students depends on the philosophy of the director, whose students may or may not reflect the same outlook toward competition (Head, Jr., 1983; Regelski, 1966; Spradling, 1990; Stetar, 2015; Swor, 1972; Whitney, 1966). Realizing the nature of a competitive music event before subjecting students to its rigor can (a) eliminate student anxiety, (b) develop healthy attitudes toward competition, and (c) qualify the meaning of success (Gallops, 2005; Goheen, 1983).

Part Four: Reliability and Validity of Adjudicated Musical Performances

Adjudicator reliability and score validity are two noteworthy factors to consider for a meaningful contest experience for soloists, chamber groups, and large ensembles. A primary criticism of adjudicated performances is the high degree of personal subjectivity in the evaluation process (Chaney, 1983; Hickman, 2015; Jipson, 1972; Lovell, 1983). Chaney (1983) indicated how difficult it could be for directors to understand the degree to which adjudicators prefer one performance to another, or compare results across several judges. A director's individual interpretation may produce a more musical effect than what is indicated in a score, but may not satisfy an adjudicator (Jipson, 1972). Burnsed and King (1987) revealed that directors' complaints whose groups do not receive Superior ratings at festivals are often warranted. For example, Fiske (1983) discovered that when highly practiced, experienced judges unknowingly evaluated the same musical performance twice, their reliability scores rarely exceeded .50 (i.e., 25.0% consistency), while the average reliability ranged between 9.0% and 16.0%. Some judges even showed negative reliability, meaning they reversed their initial evaluative decisions upon their second hearings.

During the national contest movement of the 1920s and 1930s, the CIA sought to ensure some measure of interjudge reliability by requiring each adjudicator to keep the ranges of both their highest caption and lowest caption score within five (1928-1929) or ten (1930-1931) points of the other judges on the panel. If the point spread for one judge exceeded the appropriate range, the scores would be adjusted to reduce the range but maintain the numerical proportions between each category. As a result, no one judge could heavily influence the outcome of the final score (Hash, 2016). Since that time, other approaches to ensuring adjudicator reliability have included the three-tier letter system (i.e., where performances would be given ratings of A, B, or C), and the Star System (i.e., where all performers would receive constructive feedback, but only the worthy performances – approximately 30.0% of the total number of performances – would receive star ratings) (Walker, 1989).

To shed light on the rationale for students to either participate in or avoid involvement in music competitions, it is critical to examine prior research pertaining to the reliability and validity of adjudicated musical performances. Lovell (1983) suggested that directors research the adjudicators ahead of the contest to ascertain the judges' performance preferences. This practice could help inform the director of ways to tailor a performance to achieve optimum results. While this could be perceived as a valiant effort, occasionally adjudicators are not specialists in the areas in which they critique. This phenomenon could ultimately devalue the contest experience (Hunt, 1973; Hutchinson, 1983).

Reliability of solo and small ensemble events. In a study analyzing the influence that certain variables had on solo and ensemble festival ratings, Bergee and Platt (2003)

discovered that both solo and ensemble events from large, suburban schools tended to earn the most Superior ratings. Although practitioners have been pontificating this argument for years (Goheen, 1983), this phenomenon could be explained by (a) an increased level of support for music programs, (b) student access to private instruction, and (c) students' willingness to engage in solo and ensemble activities (Bergee & Platt, 2003). Bergee (2006) confirmed most of the results from Bergee and Platt (2003) in a follow-up study of the extra-musical influences on solo and small ensemble festival ratings. In an analysis of high school state solo and ensemble ratings from Missouri between the years 2002 and 2004, Bergee (2006) discovered that events entered from well-financed, metropolitan-area school districts were consistent predictors of success at these evaluative festivals. Contrary to the results from Bergee and Platt (2003), a school's size may not translate directly to Superior ratings at solo and ensemble festivals (Bergee, 2006). While it was also initially believed that soloists would have systematic advantages over ensemble entrants and score higher at these festivals, Bergee (2006) ultimately determined that the type of event produced a weak effect and is not a predictor of success in a solo and ensemble contest.

A consistent finding in the literature concerning adjudicator reliability in solo and ensemble festivals was the variable of performance time (Bergee, 2006; Bergee & McWhirter, 2005). While the festival scenario itself does not hinder a performer's ability to establish a high level of achievement (Bergee, 2007), events that occur later in the day tended to garner higher outcomes than morning performances (Bergee, 2006; Bergee & McWhirter, 2005). Other factors that significantly predicted a lower contest score in solo and ensemble events included entering from a school in either the lowest or middle third

of district expenditure per average daily attendance, and performing as an instrumentalist (Bergee & McWhirter, 2005).

The number of adjudicators serving on a judging panel also possessed strong implications toward reliable evaluation at music competitions (Bergee, 2007). Advocated by practitioners since the national school band contests of the 1920s, the idea of increasing the number of judges prevents any one judge from exhibiting too much influence over the panel (Chaney, 1983) and brings reliability to a more acceptable level (Bergee, 2007). An investigation of interjudge reliability of undergraduate performance jury outcomes discovered that juries of two or three evaluators produced subscale and total score reliabilities below minimally accepted levels in regard to variability and range (Bergee, 2003). In the same study, time constraints during adjudication also affected reliability. This was because the act of writing brief and unstructured comments only allowed evaluators to focus on a musician's weaknesses. Adjudicators did not have the ability to deliberate on all areas of performance. This finding added credence to Austin's (1989), Jipson's (1972), Miller's (1994), and Wiggins's (1995) criticisms of the contest structure regarding performance time and effective evaluation.

Previous research also has highlighted some of the superficial influences on solo adjudication scores. In a study of the effects of performer attractiveness on adjudication, Wapnick, Darrow, Kovacs, and Dalrymple (1997) discovered that male singers who were more attractive were not rated more highly than less attractive male singers in an audio-only evaluation condition, but were rated more highly than less attractive male singers in an audiovisual condition. Results from this study may imply that (a) proficient male singers who are not particularly attractive may be less successful than attractive male

singers at the same ability level, and/or (b) attractive male singers may achieve the same amount of success as more proficient but less attractive male singers. However, this phenomenon did not occur when the study was replicated for solo violinists (Wapnick, Mazza, & Darrow, 1998) and pianists (Wapnick, Mazza, & Darrow, 2000). It is still important to note however, that such biases may still exist in the realm of solo or small ensemble adjudication (Wapnick et al, 2000).

Reliability of large ensemble events. Prior research on interrater reliability has illustrated that the contextualization of a performance can influence ratings. In a study of the extent to which high school band musicians rate competitive and noncompetitive performances, Sheldon (1994) revealed that participants consistently rated identical performances differently when they believed a performance was in preparation for a competitive event opposed to a noncompetitive event. Participants tended to rate what they viewed as competitive performances higher than noncompetitive performances. This phenomenon insinuates that effort is more deserving of reward in competition than in noncompetitive arenas.

Another notable inconsistency in the adjudication of large ensemble performances is the interpretation of the multiple rating scale items meant to accurately describe a successful performance (Bergee, 2015; Burnsed et al., 1985). In a study of the factors used to evaluate musical performances, Bergee (2015) determined that expressiveness and tone quality/intonation were the two primary-order factors that could adequately describe the effectiveness of a high school concert band performance. For accomplished performances, most adjudicators turned to the category of expressiveness as a primary determinant for final ratings, whereas tone quality/intonation was a predominant

consideration for less mature performances. In a more mature performance, disparate captions such as tone, expression, and rhythm were generally regarded as being less separable than in underdeveloped performances. This finding indicates that two different continuums exist when evaluating ensembles of different quality. Bergee (2015) thus suggested that directors of more accomplished ensembles should spend most of their rehearsal time addressing the expressive elements of their performance, while teachers of developing ensembles should spend most of their rehearsal time focusing on tone quality and intonation. Berman (2015) agreed, indicating that adjudicators tend to view tone quality as a catalyst that affects balance and intonation. If an ensemble is able to perform with a beautiful tone, many other captions will naturally be scored higher.

Bergee's (2015) results confirm those of previous research (Burnsed et al., 1985) on performance evaluation reliability at concert band festivals. To determine if any significant predictors of a concert band's final festival rating existed when considering the captions of tone, intonation, technique, balance, interpretation, and musical effect, Burnsed et al. (1985) discovered that all of these criteria significantly related to a band's final rating. This discovery implies that adjudicators tend to evaluate performances based on a global or overall effect. This theme emerges in later studies on the reliability of adjudicated performances. Burnsed and King (1987) and Guegold (1989) discovered that judges have a tendency to agree on divisional rating, but disagree more consistently on individual caption ratings because of their holistic approach to evaluating. However, it was noted that because of adjudicators' contrasting opinions on what might constitute a subjective element such as good tone, using tone quality as an aspect of performance adjudication is not in best practice (Burnsed et al., 1985). Rather, the evaluation of

objective musical captions may lead to more consistent adjudication. DeCarbo (1986) found similar results in an analysis of error detection among junior and senior high school teachers. According to DeCarbo (1986), dynamic errors were the easiest faults for junior and senior high school teachers from all experience levels to identify in performance. On the contrary, intonation was a category where only the directors who possessed at least 11 years of teaching experience achieved consistency during evaluation.

Another frequent threat to reliability found in large group performance adjudication is the evaluation of poor performances. In an analysis of interjudge reliability from 840 events at the Indiana State School Music Association High School Instrumental Festival between 2002 and 2003, Brakel (2006) determined that the contest point totals displayed greater inconsistency between judges when the performance was poor. This phenomenon was perceived as a result of adjudicators not wanting to penalize students for their director's inability to achieve an acceptable performance. Coupled with the inconsistencies found in the final ratings of poor performances, Brakel (2006) also determined that a greater degree of variability existed between adjudicators when easier music was programmed. The inconsistencies found in the final ratings of groups that performed easier music also was observed by Hash (2012; 2013). When Hash (2012) analyzed the ratings and interjudge reliability of contest scores obtained by 353 high school concert bands from South Carolina between 2008 and 2010, it was discovered that the ensembles that performed easier repertoires earned lower ratings than the groups that performed more challenging music. This finding is consistent with another of Hash's (2013) studies that investigated middle school and high school band and orchestra festival ratings from Virginia in 2010. Hash (2013) revealed that the bands that performed the

toughest music out of six possible classifications based on repertoire difficulty earned significantly higher scores than the bands from the five remaining classifications.

While musical difficulty could produce a greater variability in festival ratings, Brakel (2006) discovered low reliabilities between the festival scores of high school orchestras compared to bands. In 2002, band judges from the Indiana State School Music Association rated orchestras much higher than string specialists. This discovery suggests that the band experts may have possessed a limited knowledge of string playing and were therefore less confident about issues related to orchestral performance. Similar to Brakel's (2006) findings, Garman et al. (1991) discovered very low interrater reliability coefficients in both overall and individual caption ratings during their regression analysis of score sheets from the Dade County Orchestra Festival between 1983 and 1990. According to Garman et al.'s (1991) results, the years with the lowest interrater reliabilities consisted of inexperienced adjudicators with a variety of musical backgrounds; one judge was an experienced public school orchestra teacher, one was a performer and applied music teacher, and the other was a composer/theorist with brief experience as a youth orchestra conductor.

According to Weerts (1976), having judges adjudicate ensembles outside their own specialties commits a disservice to students. Interestingly however, few prior studies suggest otherwise. Fiske (1975) discovered that the overall rating of trumpet performances by a panel of brass judges and a panel of non-brass judges did not produce statistically significant differences. Similar results also were found for keyboard versus non-keyboard judges evaluating piano performances (Roberts, 1975; as cited in Fiske, 1983), and vocal versus non-vocal judges evaluating vocal performances (Massel, 1978;

as cited in Fiske, 1983). In an attempt to avoid any distress associated with inconsistent adjudication, Winter (1993) suggested that (a) music teachers make themselves aware of the subjectivities in a music performance assessment, and that (b) prospective judges receive adequate training prior to being allowed to adjudicate at a competition or festival.

The high degree of variability within the three-judge panel supports prior research that advocated for an increased number of judges to serve on panels at adjudicated performance events to produce reliable results in determining an ensemble's final festival rating (Bergee, 2003; 2007; Chaney, 1983). Supporting the results from Brakel's (2006) study, Hash (2013) also discovered a disparity between the final festival ratings of bands and orchestras. While there was no significant difference between ratings of middle school and high school orchestras, or high school orchestras and bands, Hash (2013) found that middle school orchestras and high school bands earned significantly higher festival ratings compared to middle school bands.

While much of the literature on large ensemble adjudication points to inconsistencies between members of judging panels and ensemble type, prior research on the extent to which marching band adjudication is reliable is mixed. In an investigation of the reliability of adjudicator ratings at the state sanctioned marching band festivals of the Virginia Band and Orchestra Directors Association in 2005, both caption and final ratings at each festival site were deemed reliable (King & Burnsed, 2009). By utilizing an Olympic scoring system (i.e., a process by which the highest and lowest scores a band receives are eliminated in an attempt to provide greater reliability) scores were consistent. The caption ratings at these marching festivals were again so closely related, it was suggested that judges tend to evaluate ensembles based on a global rating without much

consideration of individual caption categories. This finding coincides with previous research (Burnsed et al., 1985; King & Burnsed, 2009). In an analysis of interrater reliability at the Ohio Music Education Association state marching band finals between 1986 and 1988, Guegold (1989) revealed that the adjudicators' abilities to produce consistent scores between panels were due in part to the judges' (a) levels of experience, (b) participation in adjudication training seminars, and (c) familiarity with the Ohio Music Education Association evaluation system. It also was revealed that rating groups produced slightly more consistent scores than ranking. This finding could be attributed to the higher number of adjudicators that evaluate marching band contests opposed to the typical three-judge panel found in most concert evaluative settings.

Because of the influence of visual effect on marching band adjudication, Oakley (1972) investigated the criteria used to evaluate marching bands. Using rubrics from 30 festivals throughout the United States and Canada, Oakley (1972) discovered that most rating sheets have a great deal of inherent leeway. Oakley (1972) indicated that a band that plays poorly but marches well, or a band that performs a clever show but does not incorporate musical nuance, could theoretically score highly at competitive festivals. This phenomenon could be a reason for inconsistent reliability between bands of various sizes (King & Burnsed, 2009; Rickels, 2008). King and Burnsed (2009) found that smaller bands tend to be rated lower than larger bands. Rickels (2008) determined through a comparison of variables in Arizona marching band festival results from 2004 that a significant difference in mean festival scores existed between bands from 5A schools and 3A and smaller schools. Guegold (1989) concurred, but also highlighted that judging panels that evaluate a smaller number of bands in each class tend to produce scores with

higher correlation coefficients than panels that assess a larger number of bands within each class.

Validity of adjudicated performances. The statistical reliability of adjudicated musical events may become more important due to an increased emphasis on assessment and the role festival ratings may eventually play in teacher evaluation (Hash, 2012). However, it is vital to consider whether adjudicated performances indeed assess what they are intended to measure. In an experimental study of the effects that special education labels had on middle school and college students' evaluations of a handicapped youth choir, Cassidy and Sims (1991) discovered that the group of adult subjects that was informed prior to evaluating a recording of the choir's performance that the children in the choir were mentally handicapped rated the performance higher than the group of subjects that was not informed. The tendency for the adult subjects to rate the choir's performance higher when they were informed of the ensemble's composition implies how adjudicators' preconceived notions could affect the way they score an ensemble. In the case of the aforementioned youth choir, the handicapping label might have unfavorably biased subjects' expectations, decreasing the final evaluation's validity.

Another significant issue pertaining to validity of adjudicated performances is grade inflation (Boeckman, 2002; Hanshumaker, 1956; Hash, 2012), and how these grades have begun to lose their intended effect (Ivey, 1964). Boeckman (2002) conducted a trend study analyzing grade inflation of band contest ratings from the Ohio Music Education Association State Band Festival between 1951 and 2000. It was discovered that the mean scores had risen 7.9% over the course of the study, with the largest increase (i.e., 10.6% gain) in mean ratings occurring between 1971 and 2000 (Boeckman, 2002).

Bands that performed the easiest music from three possible classes experienced the highest increase in mean festival scores over the course of the study at 8.7%. Most shocking however, is the percentage of Superior marks given. Superior ratings that were awarded to groups during the course of the study increased by 16.3% overall. Between 1951 and 1970, Superior ratings comprised 36.5% of the total ratings given. Between 1971 and 2000 however, Superior ratings totaled 45.8% of the marks given. This finding indicates that Division I and Division II ratings were awarded almost equally within this 30-year timeframe.

Boeckman (2002) discovered that adjudicators have exhibited a tendency to avoid distributing anything below an Excellent rating to contest goers in recent years.

Intriguingly, Hanshumaker (1956) reported strikingly similar results in his analysis of school administrators' and music teachers' opinions of large group music competition in the Ohio Music Education Association northeast region almost 50 years prior to Boeckman's (2002) research in the same state. Hanshumaker (1956) indicated, "No participating teacher reported a contest rating lower than a II which would seem to indicate that either there has been misuse of the rating system by not using it to its full extent, or that teachers receiving less than a two rating no longer participate in the contests" (p. 19).

Hash (2012; 2013) also confirmed the preponderance of Division I and Division II ratings awarded to large ensembles. In Hash's (2012) study of high school band contests in South Carolina, it was revealed that 86.7% of bands earned a final rating of Superior or Excellent, while only 13.3% of groups earned a Division III, 0.6% earned a Division IV, and no bands earned a Division V. In Hash's (2013) study of middle school and high

school band and orchestra festival ratings from Virginia, it was discovered that 91.5% of groups earned a final rating of Superior or Excellent, while 8.5% of groups earned a Division III, with no groups earning a Division IV or Division V rating. A similar trend ostensibly emerged from the same study in large group sight-reading as well. In large group sight-reading scores, it was indicated that 77.8% of bands and orchestras earned a Division I rating, 19.7% earned a Division II, and 2.5% earned a Division III, with no bands or orchestras earning a Division IV or Division V rating. While the multitude of high ratings awarded at adjudicated festivals may increase contest participation and provide encouragement to students and directors, prior research has suggested that the ratings a group receives at these festivals may not appropriately differentiate participants by achievement levels and weaken the validity of earned ratings (Hash, 2012). Therefore, Jipson (1972) suggested that adjudicators of music performance assessments consider the stated objectives for a class and whether or not those objectives are being achieved when making their final evaluations of an ensemble in an attempt to enhance the validity of their scoring.

Characteristics of successful competitive groups. Because many consider that competitive success is rooted in the consistent development of fundamentals involved in performance skills and musicality (Gorder, 1991; as cited in Bauer, 1993), prior research has sought to ascertain the specific variables that lead students to high contest ratings (Bauer, 1993; Davis, 2000; Dawes, 1989; Fosse, 1965; Goodstein, 1984; Groulx, 2010; Saul, 1976; Washington, 2007). Saul (1976) conducted a regression analysis of selected characteristics in an attempt to predict festival ratings of Mississippi high school bands.

Results from Saul's (1976) study indicated the following six variables were found to be statistically significant predictors of competitive success in concert band ratings:

- Percentage of students who received private or small group instruction on their instruments
- Degree of articulation between the high school band director and his or her feeder school programs
- Percentage of grade 12 band members
- Percentage of eligible school enrollment in the band program
- Number of band directors employed at the school
- Extent to which a course of study or systematic assignments were utilized in the band curriculum

According to Saul (1976), bands that score high in competition have (a) high percentages of students who study privately or in small groups, (b) students with more years of experience in performing in bands, and (c) effective coordination efforts between the high school and middle school feeder programs. Prior studies also have discovered that the director's highest academic degree (Davis, 2000; Dawes, 1989; Fosse, 1965; Goodstein, 1984; Groux, 2010; Washington, 2007) and years of teaching experience (DeCarbo, 1986; Goodstein, 1984; Groulx, 2010; Head, 1983) were correlated to band ratings as well. Band size (Goodstein, 1984; 1987), school size (Dawes, 1989), and environmental factors including financial and demographic variables (Bergee & McWhirter, 2005) also were found to contribute to competitive success. Additionally, Bauer (1993) revealed that the number of rehearsal days per week used to work specifically on balance, intonation, and rhythmic accuracy contribute to higher contest

ratings. Dean (2005) indicated that higher performance scores are likely to be achieved if an ensemble is performing appropriately programmed repertoire that is conducive to their technical ability.

Students' perception of their classroom environment is also a factor connected to festival ratings. Hamann et al. (1990) measured the extent to which a random sampling of high school band and choir students who participated in the Colorado High School Activities Association's sanctioned Colorado State Ensemble Contest Festival in 1988 perceived the environment of their music class, based on their responses from the Classroom Environment Scale – Form R (CESR). Results indicated that students who scored highly on the CESR scales of (a) involvement, (b) affiliation, (c) teacher support, and (d) order and organization tended to receive higher contest ratings than those students who scored significantly high on the task orientation scale. Based on Hamann et al.'s (1990) study, students tend to earn higher contest ratings when they (a) feel their teacher cares about them, (b) are presented with organized assignments and classroom activities, (c) guide their own instruction, and (d) foster friendships through classroom activities.

Part Five: Student Perspectives on the Competitive Musical Experience

Despite a growing concern among the music education community regarding the reliability and validity of performance adjudication, student perspectives toward music competition are favorable (Howard, 1995). Interestingly, Mercer's (1990) survey of 200 band students indicated that competing was the least selected reason for participants' decision to enroll in band. This finding suggests that although students enjoy winning and experiencing competitive success, their decision to enroll in band stems from their desire to make music.

Battersby (1994) analyzed choral students' perspectives of the competitive music experience and discovered that 86.7% of student respondents try to perform their best when being evaluated. In the same study, 94.0% reported that they learn from the adjudicators' commentary. In a similar study of choral students' perceptions of the competitive music experience, Stamer (2004) discovered significant differences in student attitudes toward music contests between grade levels. It was revealed that sophomores (a) enjoy participating in contests and doing well, (b) believe ratings are important, (c) feel contests encourage students to perform with greater musicianship and make choir more enjoyable, (d) practice more meticulously when contests approach, (e) possess increased motivation and esprit de corps as a result of attending contests, and (f) have fun more than any other grade level. It also was discovered that while juniors enjoy participating in contests and doing well to the same degree as sophomores, a significant difference existed in the way juniors place more importance on music than contest rating compared to any other grade level. It also was mentioned that male students tend to enjoy choir more because of contest participation and feel more motivated to do well over females. Conversely, Stamer (2004) revealed that female students tend to possess more excitement about getting ready to perform at choir competitions.

Stamer (2006) conducted a follow-up study and compared changes in perspectives of the competitive music experience. It was revealed that seniors (a) prefer participating in choral contests where one winner is announced rather than festivals where every group receives a rating, (b) believe the experience of making music is more important than the ratings their group receives at a festival, (c) find judges' comments to be more significant than festival ratings, and (d) believe too much emphasis is placed on competition in

music education. Contrarily, Stamer (2006) revealed that sophomores, to a higher degree than seniors, (a) believe earning high ratings is the most important aspect of ensemble competitions, and (b) feel choir is more fun when they compete. Based on student perceptions of the competitive music experience, Stamer (2004; 2006) indicated that engaging in music competition does not meet the educational or musical goals of senior students. This finding is in direct opposition with similar studies in instrumental music that suggested contest participation helps develop musicianship and provides students with a sense of achievement (Burnsed et al., 1983; Howard, 1995; LaRue, 1986).

In an analysis of high school band students' attitudes toward large ensemble adjudicated events, LaRue (1986) determined that band members' five most favorable aspects of competition included the following:

1. Students feel positive after receiving high ratings at a contest.
2. The band's spirit is raised through marching band competitions.
3. Competition heightens the standard for performance.
4. Competition increases overall esprit de corps.
5. Students feel motivated through chair placement.

Conversely, LaRue (1986) indicated that band students disagreed most with the following aspects of competition:

1. Band is more enjoyable without contests.
2. Contest preparation causes students to withdraw from band.
3. Individual playing in band class causes students to withdraw from band.
4. Marching band competitions cause stress and anxiety.
5. Chair placement auditions creates unnecessary ills among band members.

Yahl (2009) confirmed many of LaRue's (1986) and Stamer's (2004; 2006) findings in the band medium by discovering that students (a) care more about making music than the rating they receive at a festival, (b) agree esprit de corps is enhanced when preparing for festivals, (c) exercise more excitement about band when festivals approach, and (d) believe performance standards are heightened by preparing for music competitions. Yahl (2009) also revealed that students prefer the competition-festival format with a divisional rating system opposed to the contest format in which a single winning band is named. Despite band directors responding differently in this study, students did not believe that attending adjudicated band events causes stress and anxiety, or that too much emphasis is placed on festival participation. When Yahl (2009) analyzed students' favorite aspects of preparing for and participating in band festivals, it was revealed that students enjoy (a) being introduced to quality literature, (b) observing performances from other bands, and (c) receiving comments from adjudicators. Conversely, students indicated the least favorite aspects of festival preparation and participation included (a) scheduling conflicts, (b) limitations of the required music list, (c) lack of equality among adjudicators, and (d) performance anxiety. When asked what elements of the competitive festival students would like to change, participants from this study indicated that (a) adjudicators should comment at the performance rather than on tape, (b) the rating format should be changed to comments-only, (c) the sight-reading component should be removed, (d) students should be allowed to select literature to perform, and (e) the location of the performance venue should be changed regularly. Presently, fewer than half of all state organizations still require sight-reading at large-ensemble festivals (Hash, 2016).

According to Yahl (2009), most of the students' perceptions of the strengths and weaknesses of contest participation were rooted in musical characteristics. However, Takekawa's (2011) survey research revealed that student attitudes toward band contests were mainly positive, but nonmusical in nature. Battersby (1994) found similar results among choir students. According to Battersby (1994), 86.6% of student respondents perceived adjudicated musical events as having social benefit, and rated this particular element at a four or higher on a seven-point Likert-type scale. Sheldon (1994) suggested that this difference of opinion could be attributed to the varying degree of competitive and noncompetitive performance goals as measured by perceived level of performance quality.

It is interesting to note that the findings from Stamer (2004; 2006) and Yahl (2009) do not apply solely to high school music students. When assessing the effect music contests have on self-concept, motivation, achievement, and attitude of elementary band students, Austin (1988) discovered that 66.0% of participants believed that contest ratings help motivate them to work harder on their instrumental solos than the students who only perform for comments. Additionally, 82.0% of the elementary student participants believed that students who compete for ratings feel better about themselves than students who only receive comments. Consequentially, it also was revealed that 76.0% of the student participants indicated that they would choose the contest ratings format when asked if they would like to compete for ratings or comments-only in the future.

In one of the most landmark and comprehensive studies on the topic of student perspectives of the festival experience, Gouzouasis and Henderson (2012) surveyed 526

high school band students at the Band Revue festival in 2009, one of the most prominent high school band festivals in all of Surrey, British Columbia. Based on the survey results, 69.0% of student participants believed that band festivals were an important aspect of their music education. Interestingly, 60.0% of student participants also recognized festival preparation as an integral component in their development of instrumental technique. Despite the attack on the educational merit of competition made by critics (e.g., Baker, 1966; Caldwell, 1983; Gifford, 1983), 80.0% of student participants indicated that band festival preparation has helped them learn about various performance elements such as dynamics, phrasing, blend, and balance (Gouzouasis & Henderson, 2012).

Regarding the nonmusical benefits of competition, Gouzouasis and Henderson (2012) reported that (a) 77.0% of student participants believed that their ensemble was more focused during rehearsal, (b) 69.0% indicated that they are able to concentrate better as festivals approach, and (c) 55.0% revealed that they practice more frequently in preparation for a festival. The festival experience itself led 91.0% of students to suggest that they perform their best in competition, while 80.0% indicated that performing in front of other students and adjudicators motivated them to perform their best.

Approximately 78.0% of students were motivated to perform their best by teachers. Over half of all student participants revealed they believe (a) the learning process is enhanced when teachers stress competition, (b) music contests are key motivators that help improve practice habits, (c) competition brings out the best in them, (d) competitive festivals are more fun than noncompetitive festivals, and (e) ensembles should be ranked in order and the rankings published for everyone to see.

Psychologically, Gouzouasis and Henderson (2012) revealed that more students seem to benefit from festival participation than those who do not. It was discovered that 89.0% of participants responded that they feel good about themselves following a strong performance, while 82.0% indicated that they feel good about themselves when their band outperforms other groups. While some critics of competition believe one of the inherent detriments with the contest experience is that too much emphasis is placed on a single performance (Goheen, 1983; Schoene et al., 1995), 54.0% of respondents believed festival performances helped them cope with nervousness. Approximately 84.0% indicated feelings of nervousness dissipate as a result of an increased number of competitive performances. It also was revealed in this same study that 88.0% of student participants believe the positive comments they receive from adjudicators give them a sense of accomplishment, while 77.0% responded that they take adjudicator commentary seriously. These results support previous literature that stated that adjudicator commentary can help promote a positive milieu for student learning (Bauer, 1983; Schoene et al., 1995; Stamer, 2004; Whitney, 1966).

Consistent with Yahl's (2009) findings, Gouzouasis and Henderson (2012) reported that (a) 64.0% of student respondents enjoy observing other bands perform at festival concerts, (b) 63.0% learn what or what not to do by watching other groups, (c) 79.0% sometimes want to play music they hear other bands perform, (d) 58.0% learn about music by critically observing other bands perform, and (e) 62.0% enjoy watching and listening to other students who play the same instrument. Regarding concert etiquette, 64.0% of student participants responded that band festivals are good places to learn about how to be a respectful audience member. Approximately 71.0% indicated that

they are proud of how they behave as an audience member, while 65.0% revealed that they are proud of how their band behaves at festival concerts. An additional discovery that aligns with prior research on the social benefit of attending festivals (Adderley et al., 2003) also was revealed. Gouzouasis and Henderson (2012) reported that 69.0% of student participants believe festivals give them the opportunity to bond with other band members, while 64.0% believe band festival experiences help create a sense of family. Moreover, 39.0% believed one of the reasons they joined band was to participate in festivals.

While the accounts of the student participants in Gouzouasis and Henderson's (2012) study were generally positive toward the effects of festival participation, certain responses were negatively charged. When asked if band festival preparation was helpful in learning aspects of music history and theory, a mere 23.0% of students agreed, while only 30.0% believed festival preparation could be valuable for learning. This evidence supports Temple's (1973) findings that the rigors associated with contest participation pose a threat to obtaining comprehensive musicianship. Another alarming statistic present in the Gouzouasis and Henderson (2012) study emerged when students were asked if their self-esteem was damaged as a result of a poor performance. According to student respondents, 30.0% revealed that their self-esteem was damaged following a poor performance with an additional 37.0% citing "maybe." Approximately 33.0% indicated that they felt bad when their band does not perform as well as other bands with an additional 36.0% claiming "maybe." These results indicated that approximately two-thirds of the students surveyed potentially feel demoralized after a poor festival performance. This finding could support the notion that competition is not an appropriate

educational tool because of its inability to promote positive self-worth among students (Austin, 1990; Miller, 1994; Moody, 1983). Furthermore, 37.0% of the participants indicated feeling a sense of unwanted nervousness or stress when performing at festivals (Gouzouasis & Henderson, 2012). While not all student respondents from previous studies indicated feeling anxious when festival performances approach (Yahl, 2009), there are still considerable disparities between these perceptions that further research is necessary.

Part Six: Student Attitudes Toward Marching Band and Marching Band

Competitions

Currently, there is a great inconsistency among band programs regarding how much emphasis should be placed on competitive marching band events. According to Collins (2012), some schools choose to participate in as little as one contest per year (if they choose to compete at all), while other schools have reported participating in as many as 10 competitions per year. Directors of highly competitive marching band programs often cite motivation as being the primary reason for frequent participation in marching band contests (Shellahamer et al., 1986).

Perceived benefits of marching band and marching band competition. Due to the inherent nature of marching band activities, abundant perspectives have been expressed throughout the music education community on the potential benefits and detriments of both the competitive and noncompetitive aspects of marching band. According to Wells (1976), participation in marching band can achieve the following goals of music education and aesthetic education to varying degrees:

- Developing taste and discrimination in value judgments

- Providing students with an awareness of music in its social context
- Achieving flexibility and originality through performing, listening, composing, analyzing, and responding to music
- Promoting cultural awareness
- Developing music's use during leisure time
- Understanding musical components and music's expressive characteristics
- Refining technical elements in the development of performance skills

Some practitioners have questioned the musical value of marching band (Acquaro, 1979; Pennington, 1982; Thurmond, 1978). Yet, others argue in favor of the extra-musical benefits it offers students such as improved motivation, discipline, financial support, and administrative support, suggesting these factors outweigh the perceived detriments (Revelli, 1979; Wickes, 1978). In a case study that analyzed the effects of marching band on university recruitment, it was determined that a marching band's positive reputation serves as a useful recruitment tool for the entire university (Madsen et al., 2007). According to Madsen et al. (2007), 67.0% of participants indicated that they chose to attend their school primarily to be part of the marching band. In the same study, it also was discovered that college and university administrators tend to believe that the marching band (a) serves as a vital public relations agency, (b) provides a social outlet for undergraduate students, (c) creates school spirit, and (d) attracts young musicians to attend a specific university (Whitwell & Ostling, Jr., 1977; as cited in Madsen et al., 2007).

High school administrators also favored marching band in respect to improving public relations for the school (Burnsed & Sochinski, 1983; Garrison, 1986; Revelli,

1979; Rogers, 1984; 1985; Wickes, 1978). Shellahamer et al. (1986) added that marching band performs a valuable role by encouraging parental involvement in school activities. Because of these noteworthy characteristics of school marching band programs, the ability to facilitate a marching band is among one of the most important criterion in the screening and selection of applicants seeking band positions (Garrison, 1986).

Despite being one of the greatest recruiting vehicles for the entire music program (Machover & Uszler, 1996; Wickes, 1978), marching band offers several musical benefits. Because of its unique performance platform, marching band often reaches more people in the community at one football game than other musical ensembles do in a full year of indoor concerts (Garrison, 1986; Janzen, 1985; Revelli, 1979; Wickes, 1978). Wright (1964) suggested that much of the community opinion regarding the value and importance of a school's band program is formed and possibly enhanced by the marching band's halftime performances.

Physiologically, the marching band helps develop physical and mental coordination to a higher degree than any other musical ensemble, and stresses every individual be alert and responsible for contributing to the overall effect of a show (Revelli, 1979; Wickes, 1978). Stress tests have revealed that members of DCI can elicit equivalent readings to those of a world-class marathon runner in midrace (Rushin, 2003).

According to Revelli (1979), participation in marching band improves certain facets of individual musicianship such as (a) precision, (b) rhythm, (c) embouchure, (d) sound projection, (e) attacks, (f) releases, and (g) memorization. Revelli (1979) also indicated that marching band requires members to combine the arts of visual marching and musical playing into a single production. Dawes (1989) discovered that bands that

participate heavily in marching band competitions tend to earn more Division I ratings in concert band festivals. Additionally, Washington (2007) found that a significant number of bands that earn Superior marching band ratings at festivals also have at least one jazz ensemble at their school as well. Findings by Dawes (1989) and Washington (2007) could imply that the specific cognitive, motor, and musical skills required to be successful in marching band may transfer to jazz band and other instrumental ensembles. Warrick (1988) suggested that the marching band is one of the closest ensembles in music education to being completely student-run because of the presence of student drum majors. Marching bands, and in some schools pep bands, (a) are often the only groups that regularly support the school at athletic events, (b) are one of the greatest single boosters of morale and school spirit (Wickes, 1978), and (c) are sound investments not only for the school, but for the communities they serve (Jastrow, 2009). Shellahamer et al. (1986) also explained that marching band provides musical opportunities for non-playing members to participate as twirlers or members of auxiliary units. Peterson (1993) suggested that band directors use the work of local drum corps, college bands, and high school marching bands as inspiration for facilitating their own programs.

Others have cited that competitive marching band can provide its members with an aesthetic experience because of the high degree of artistry associated with preparing a field show for a contest (Wells, 1976). Walker (1989) stated that competitive marching band can be of great benefit to a school band program if the director establishes viable goals and objectives. More recent research points to the educational benefits of DCI's influence on high school marching bands. Vance (2014) revealed that modeling certain elements from drum corps' competitive performances can transfer well to preparing high

school bands for their marching band contests. These elements can include techniques for marching and playing simultaneously or methods of teaching color guard fundamentals.

Perceived detriments of marching band and marching band competition. In the last several decades, a wealth of practitioner-based literature has condemned marching band programs and competitions for their apparent lack of musical and educational merit (Acquaro, 1979; Gifford, 1983; Jastrow, 2009; Melillo, 1983; Moore, 1983; Schwadron, 1974). As a result, several of America's elite colleges and universities have conceded to the lack of musical merit found within the marching band, and have begun to support the establishment of student-led ensembles that perform in lieu of marching band (Garrison, 1986). According to Rockefeller (1982), the American School Band Directors Association cited the following characteristics of marching band that can detract from the music education process:

- Lack of attention to musical values
- Limited selection of music
- Abundance of technical dissatisfactions
- Emphasis on volume, not on tone
- Limited variety of musical styles
- Adverse effects on instruments due to inclement weather
- Excess rehearsal time
- Emphasis on auxiliary units over winds and percussion
- Forced compliance with administrative and community requests

Acquaro (1979) denounced marching band as a “counterfeit musical experience” and “not an idiom of genuine musical expression” (p. 7). Contrary to Warrick's (1988)

claims regarding the presence of a student drum major, Moore (1983) argued that students have no business leading the band due to their perfunctory training in that discipline. Thurmond (1978) insisted that if carried too far, marching band can “undermine all the labor music educators everywhere have expended through the years to raise the level of secondary instrumental music so that it can take its rightful place in the curriculum” (p. 25).

Perhaps practitioners’ most significant complaint about marching band is that too much time, energy, and money is spent preparing only one field show per year (Buyer, 2005; Garrison, 1986; Guegold, 1989; Rockefeller, 1982; Rogers, 1985; Soltwedel, 1983; Vance, 2014). Soltwedel (1983) revealed that some directors spend up to six months preparing for one show. Other research has indicated that some schools structure their band program to focus exclusively on marching band for the entire academic year (Hanshumaker, 1956; Pennington, 1982; Moody, 1983; Schoene et al., 1995; Spradling, 1990; Stamer, 2004; Swor, 1972). Rogers (1985) revealed evidence suggesting that some bands have even performed the same marching show for three consecutive years in an attempt to perfect their performance and win in competition. Buyer (2005) discovered that some students would rather perform a subpar field show and win than perform an outstanding show and lose. Acquaro (1979) boldly exclaimed that never have so many people spent so much time, energy, and money achieving something so meaningless.

Battisti (1989) explained that when marching band continues to expand in high school music programs, a gradual decline in emphasis on concert band and other ensemble activities begins to manifest. Thurmond (1978) spoke to this notion when he indicated that marching band festivals have usurped much of the emphasis that was

previously placed on preparing concert band performances. This practice has allegedly decreased musicianship and true music education to the point where sometimes neither is existent in music programs. Collins (2012), who discovered a statistically significant weak negative correlation between the number of marching band competitions a band attends and the amount of literature performed throughout a school year, corroborated Thurmond's (1978) concern. As expected, Dawes (1989) discovered competitive marching bands tend to use their rehearsal time perfecting a single field show rather than performing new music.

Another prevalent concern among practitioners is decreased sight-reading ability in students as a result of an overemphasis on marching band (Bannister, 1992; Soltwedel, 1983). Some practitioners have expressed trepidation to fully engage in marching band competitions because they are not entirely convinced that marching band is the best tool for teaching music (Battisti, 1989; Pennington, 1982; Schwadron, 1974). Pennington (1982) argued that too many marching band members do not know (a) how to read music, (b) play with good tone, (c) demonstrate mature musicianship, or (d) understand aspects of comprehensive musicianship such as music theory, history, or style. While this concern was not substantiated by the results of Dawes's (1989) study, marching band directors have consistently rated marching band low in its ability to improve playing skills and increase knowledge about music (Burnsed & Sochinski, 1983; Rogers, 1984; 1985). This sentiment also is held by undergraduate music education majors. Collins (2012) revealed that pre-service music teachers place significantly greater value in participating in concert band festivals and non-rated or non-ranked performance opportunities than marching band competitions. However, Bannister (1992) suggested

that directors whose marching band emphasis is on musical aspects may be more inclined to having students participate in marching band competitions than directors whose view on marching band is to provide entertainment at a football game. Yet, the popularity of marching band contests throughout the past several decades has caused marching bands to dominate the music program in some schools, limiting the number of choral or general music course offerings (Rogers, 1985).

Despite some of these bold claims, a growing concern among practitioners is the legitimacy of competitive marching band as an educational pursuit (Acquaro, 1979; Moody, 1983; Spradling, 1990; Thurmond, 1978). Often, an overemphasis on marching band field competitions sparks a decrease in the quality of other factions of a school's instrumental music program (Garrison, 1986; Kirchhoff, 1988; Walker, 1989). Walker (1989) claimed that many music educators in the United States have an obsession with winning, and that directors would be committing an abuse to their music programs if their students attend more than three contests per year. Kirchhoff (1988) suggested an overabundance of competitive marching band activities throughout a given school year could result in student burnout.

While it is believed the influence of DCI enhanced the quality of the school marching band, its explicit competitiveness jeopardizes marching band's educational intent (Spradling, 1990; Vance, 2014). Currently, there is fierce debate on the legitimacy of the drum corps activity as an appropriate educational model for high school marching bands. Vance (2014) expressed concern about the educational value of using DCI field shows as the pinnacle of achievement for high school marching bands. This is largely due to characteristics such as the drum corps culture being rigorous and physically brutal, and

unwilling to offer opportunities for multiple body types or disabled students.

Furthermore, the company of instructors who train drum corps participants are not obligated by the moral and legal principles found in the public school system (Allsup, 2012). While both drum corps and marching band require members to make a substantial time commitment and devote themselves to the pursuit of excellence throughout the competitive season, Allsup (2012) differentiated the two by explaining that marching bands are housed within and are a product of the school system. These characteristics imply that there exists an expectation that the marching band program maintains public trust. Vance (2014) synthesized Allsup's (2012) perspective with the following account:

Public schools have a different obligation to students, one that is first and foremost centered on student growth, and therefore should provide a more comprehensive music education where higher-level thinking skills such as critical thinking and problem solving are nurtured in a classroom that provides multiple opportunities for student engagement (p. 321).

Because many music educators are used to DCI's influence on high school marching programs, most do not question the legitimacy of rigorously preparing for a single competitive field show for months at a time. As Garrison (1986) stated however,

No one would appreciate being in an English or drama class that spent six to twelve weeks (up to eight months in some cases) on a 10-minute segment from one Shakespearean play. How can a band director defend such an expenditure of time on one 10-minute routine? (p. 52)

It is thus believed that some marching band programs tend to lose sight of their educational goals in their effort to become "number one" (Garrison, 1986; Moody, 1983).

According to Gifford (1983), the “pseudoreligious fervor” promoted by marching band contests have led some music programs to their own destruction (p. 29).

Marching band competitions’ stressful toll on directors appears to be of growing concern among practitioners. Marching band directors who attend competitions but do not place First are under immense pressure from students and parents (Thurmond, 1978). Considering adjudicated performances’ inherent subjectivity, Melillo (1983) observed firsthand as proficient marching band musicians were negatively reinforced by inconsistent adjudication, namely between the field and general effect judges. As a result, students felt disheartened about a performance that was outstanding, all because of some criterion that went unnoticed by an adjudicator. Furthermore, because contest judges are not necessarily professionally trained musicians but rather are former drum corps participants, some critics believe that these adjudicators do not possess the necessary training to properly evaluate marching bands (Rockefeller, 1982).

Jastrow (2009) spoke candidly about his distaste for the blatant disregard of the marching bands that do not place in competition, regardless of how well they performed or improved. Jastrow (2009) mentioned, in a hypothetical context, that nothing is typically stated in newspapers congratulating the Fourth through Eleventh Place bands, all of which could have met or exceeded standards in the music and visual captions. Moreover, because audiences are not privy to each marching band’s resources, funding, and rehearsal time, groups that overcome adversity that do not place but still perform well tend to go unnoticed.

Rickels’s (2008) study of variables affecting marching band results revealed that the (a) number of non-certified assistant staff, (b) marching band budget, (c) total band

program budget, and (d) student enrollment in both the marching band and overall band program showed a significant positive moderate correlation with festival scores. Rogers (1985) also determined that the size of the marching band budget was a statistically significant predictor of band directors' value ratings of competitive marching band, along with the number of awards earned. Additionally, Rickels (2008) found that a positive correlation exists between the number of contests attended and festival outcomes. This correlation could imply that more festival opportunities give bands a greater number of chances to perfect their performance, or that bands that compete more frequently are simply more invested in the marching arts and are better prepared to excel.

When analyzing the amount of rehearsal time spent preparing a marching band field show, Rickels (2008) determined that a higher number of weekly rehearsals showed no significant relationship to festival outcomes. This implies that a rehearsal's quality, rather than the amount of rehearsal time, is a stronger predictor of score outcomes. Surprisingly, Rickels (2008) also discovered that a director's years of teaching experience and length of tenure at his or her current school did not show a significant relationship to score outcome. This discovery contradicts previous studies by Davis (2000) and Dawes (1989).

The way that directors promote competitive marching band possesses noteworthy implications on how students may perceive musical success. In a study of band members' self-reflections after receiving contest ratings, Hayslett (1992) discovered that members from the only highly emphasized competitive marching band in the study equated high contest scores with musical success to a significantly higher degree than students from all other groups. This finding implies that students may not consider themselves to be

musically successful if they do not win awards or score highly at competitions, which could pose significant detriments to their musical development. To clearly define student views on musical success, Swanwick (1999) suggested that directors should concentrate less on *what* is accomplished in the classroom and more on *how* it is being accomplished.

While a substantial body of literature exists promoting the extra-musical benefits of marching band participation, Garrison (1986) argued that most advocacy efforts are rooted in promoting marching band as a public relations vehicle and not as an artistic entity. Few of the extra-musical benefits of marching band participation can be achieved through marching band alone. This viewpoint supports the idea that music is frivolous and unessential to public school curricula. In a similar argument, Hosler (2002) purported that most marching band directors do not take noncompetitive marching performances (e.g., halftime performances at football games) seriously enough. As a result, Hosler (2002) claimed that many students could graduate high school feeling as though their noncompetitive performances were a necessary evil that had to be endured until their next contest.

Nature of competitive marching band. Since the 1970s, the number of students who participate in competitive marching band programs has increased significantly (Bannister, 1992; Walker, 1989). Laib (1984) discovered that more than 75.0% of marching bands from the North Georgia region participate in marching band contests. This is not surprising, as Janzen (1985) indicated that the advent of modern drum corps has provided high school bands with a new direction in the marching arts. The impact of drum corps, particularly DCI, has helped (a) standardize procedures, (b) create consistent judging standards and vocabulary, and (c) emerge the marching band contest as one of

the preeminent mediums for music competition (Foster, 1978). It also has been discussed that as marching bands compete more frequently, their marching style approaches “100% corps style” (Laib, 1984). Today, this formulaic style generally includes elements such as a captivating first movement, an expressive ballad, a riveting percussion feature, and an exciting finale (Vance, 2014). Because the judging systems at most marching competitions are derived from drum corps, bands that adhere more to the concepts of corps style marching and show design tend to earn higher scores (Laib, 1984).

While some critics vilify high school marching band programs that only learn one competitive field show per year (Buyer, 2005; Garrison, 1986; Guegold, 1989; Rockefeller, 1982; Rogers, 1985; Soltwedel, 1983), drum corps actually embraces this concept and steeps its philosophy in the pursuit of perfection (Vance, 2014). This pursuit of perfection attracts prospective members from all over the world and drives some drum corps to spend up to 12 hours a day rehearsing before the start of their touring season (Foutz, 2007). Despite learning less music in a competitive season, competitive marching bands invest a significant amount of time, energy, and money into meticulously planning a single field show to produce the greatest general effect (Vance, 2014). This is the primary reason that many competitive marching band directors employ a variety of professional drill writers, arrangers, choreographers, and visual designers to contribute to the production of a competitive field show (Groulx, 2010). Interestingly, Thurmond (1978) suggested that the competitive marching band framework supports teachers weak in musicianship because of their ability to hire a salaried staff to design the drill, train percussionists, and rehearse the band, while still being able to claim the credit themselves for winning the contest.

In a study of director involvement in marching band show customization, Hewitt (2000) discovered that band directors prefer that their groups perform customized drill and musical arrangements tailored specifically for them. Recently, many band directors have been designing customized drill and musical arrangements for their own programs. It is unclear if this is being done out of necessity, or in an attempt to achieve higher scores at contests. However, Hewitt (2000) revealed that bands whose director writes all of their drill tend to score lower in competition than those who receive customized drill from a professional visual consultant. On the contrary, Hewitt (2000) also discovered that there is no significant difference in contest scores when band directors compose or arrange music for their own group opposed to hiring a professional arranger.

While no clear verdict exists on the educational merit of competitive marching band participation, several differences between highly competitive marching bands and groups that do not compete as often have been observed. Groulx (2010) discovered that groups that frequently attend marching band competitions might be more prone to (a) sustain focus on the same activities during rehearsal for a longer length of time without much variation, (b) maintain stability in their appearance, and (c) communicate ideas verbally than with eye contact or gestures. Conversely, marching bands that do not compete as often are more likely to (a) vary the pace of rehearsals, (b) participate in an array of activities during the allotted rehearsal time, (c) increase mobility during rehearsal, and (d) respond more effectively to nonverbal cues.

Predictor variables of competitive marching band ratings. Prior research has illuminated certain factors that attribute to high marching band ratings. Groulx (2010) revealed that marching band ratings tend to improve when directors are less anxious and

more prideful. This is presumably because level-headed directors may be more prepared to effectively manage the intangibles associated with a highly competitive atmosphere and be willing to showcase their band to their ensemble's fullest potential. Goodstein (1984) found that the size of a marching band does not only help students achieve high ratings at contests, but also implies that the band director is a successful music teacher. Interestingly, Groulx (2010) determined that directors who balance concert band and marching band appropriately score just as well with their ensembles in both competitive and noncompetitive marching band performances as do marching-oriented directors. However, directors who effectively balance concert and marching band exhibit higher degrees of success in concert band competitions than directors who place most of their emphasis on marching band. Rickels's (2008) study corroborated this finding, as post hoc analyses determined that bands from schools who start concert band at the onset of the marching season tend to score significantly higher at marching festivals than bands from schools who begin concert band after the marching band season has concluded. Similarly, Groulx (2010) advocated that directors place the focus of their instrumental music program on the concert band. While this information may not protect against the inherent inconsistencies in large ensemble adjudication, it does provide valuable implications for student achievement in the music education curriculum.

Other studies (Groulx, 2010; Saul, 1976; Washington, 2007) have sought to identify variables that predict competitive marching band ratings. As expected, predictors of competitive marching band success have transformed over time. Saul (1976) discovered that the following four variables significantly contributed to predicting marching band ratings:

1. Percentage of students receiving private lessons or small-group instruction
2. Amount of money spent on the high school band program
3. Students' average years of experience in instrumental music
4. Number of full-band rehearsals outside of regularly scheduled band classes

According to results from Washington's (2007) study however, the following seven characteristics were combined to form the most statistically significant predictor of average marching rating:

1. Amount of money generated for the band program through student fees
2. Number of performing organizations in the band program, specifically jazz ensemble
3. Band directors' years of experience
4. Number of students receiving individual instruction on their main instrument
5. Number of woodwind players in marching band
6. Number of sectional groups that attend specialty camps, specifically percussion
7. Being rehearsed by a music teacher other than the band director or assistant band director

Washington (2007) indicated that a multitude of bands that earned Superior marching ratings collected at least one thousand dollars in student fees, which were normally used to purchase instruments specifically designed for marching band (e.g., Sousaphones, marching percussion) and elaborate field props. In more recent research that identified

the influence of teaching style and personality traits on marching band ratings, Groulx (2010) revealed that the six predictor variables that strongly correlated to marching band ratings were a combination of the teaching styles (a) Time Efficiency and (b) Music Concept Learning, and the personality traits (c) Imagination, (d) Modesty, (e) Cheerfulness, and (f) Anxiety.

In a study of rehearsal procedures and contest ratings of high school marching bands, Davis (2000) revealed several noteworthy traits that band directors and their groups possessed that generally led to Superior ratings in marching band competitions. Among those characteristics were the following:

- Band directors with more years of teaching experience were more likely to lead their marching bands to earn Superior ratings.
- Band directors who embrace competition and believe it contributes to their band program's success were more likely to earn Superior ratings.
- More than 60.0% of the marching bands that earned Superior ratings reviewed video recordings of themselves at least once each week.
- More than 90.0% of the marching bands that earned Superior ratings adhered to a specific attendance policy with penalties for absences from rehearsals and performances.
- Marching bands that were larger in size tended to earn more Superior ratings than smaller bands.
- Band directors who begin rehearsing music and drill with their marching bands three or more months prior to their first competition earned a higher

percentage of Superior ratings than groups that did not rehearse marching music or drill as early in the season.

- Over 91.0% of marching bands that earned Superior ratings rehearsed between one and three hours each day after school, while more than 92.0% began rehearsing prior to the start of the regular school year (e.g., summer band camp).
- Student leaders were utilized in some capacity by every band that achieved a Superior rating. More than 56.0% of these bands used student leaders to teach and clean visual aspects of the performance, 75.0% used student leaders to complete administrative tasks and teach music and drill, 83.0% used student leaders to teach and clean marching fundamentals, and 89.0% used student leaders to run sectional rehearsals.

Literature on the characteristics of competitive high school marching bands and the predictors of competitively successful marching programs is plentiful. Yet, most practitioners agree that marching band is simply a part of the comprehensive music program and should not be considered superior to any other facet of the music program (Markworth, 2008; University of Wisconsin at Whitewater, 2013). However, competition is becoming more prevalent, as drum corps continues to influence high school marching band programs. Rockefeller (1982) noted that both the drum corps imitators and those who refuse to engage in competition are each detrimental to the development of the marching arts. Because the marching program is often the only contact community members have with music curricula (Garrison, 1986), it is vital that music educators set

high standards for their marching band programs regardless of whether or not they decide to embark in competitive events.

Landmark studies on music competition and competitive marching band.

Previous research on competition in music has been vast. Practitioner accounts have synthesized numerous musical and nonmusical benefits to contest participation, and proposed myriad detriments to using competition as a teaching tool in music education. Scholarly research has supported both sides of these practitioner arguments and has provided a springboard for future research considerations. Stamer (2004; 2006) analyzed student perspectives on competition in the choral setting, while Yahl (2009), Collins (2012), and Gouzouasis and Henderson (2012) investigated student perspectives of adjudicated musical performances in the band setting. Collins's (2012) research however, specifically analyzed undergraduate music education majors' perspective on concert and marching band competitions. Yet, no examination of student attitudes toward competition has been as comprehensive as Gouzouasis and Henderson's (2012) innovative study of festival participation, and a dearth of research on this topic still exists in the competitive marching band realm.

Two key studies however, sought to discover how former marching band members perceived competitive marching band. Burnsed et al. (1983) analyzed college band students' attitudes toward their competitive marching band experiences in high school. Results from this study indicated that college band students only possessed a neutral to slightly positive attitude toward these experiences. It also was revealed in this study that as students matured, their attitudes toward competition began to decline (Burnsed et al, 1983; Stamer, 2006). As expected, students from larger high school bands

and ensembles that competed more frequently exhibited higher attitude scores than students from smaller bands who competed less often. An interesting point that conflicts with arguments pertaining to a director's pressure to compete (Goheen, 1983; Hash, 2012; Rogers, 1984) is that the participants who did not engage in contests at all viewed competition less positively (Burnsed et al., 1983). This point implies that the pressure to compete does not necessarily come from students. According to Burnsed et al. (1983), students tend to be more flexible in their views of competition and would not miss competing if it were not emphasized. A final discovery by Burnsed et al. (1983) revealed that the instruments that students play generally relate to how they perceive competitive marching band. Percussion and color guard members viewed their competitive high school marching band experiences significantly higher than woodwind and brass players. A possible explanation of this phenomenon could be that percussion and auxiliary members are judged separately from the band in most marching band competitions, and that color guard members often participate in band only during the marching band season.

To capture the attitudes of (a) high school band directors, (b) band members, (c) parents, and (d) principals toward marching band competitions, Rogers (1984) surveyed band directors and principals from 421 schools across the United States, and also surveyed 971 band students and 353 band parents from 12 contest-active bands in Ohio, Indiana, Illinois, and Kentucky. Part I of the survey dealt exclusively with band directors' and principals' attitudes toward marching band contests. Results from Part I of the survey indicated that principals found greater value in marching band competitions than band directors did when considering contests' role in (a) improving public relations for the school, (b) providing personal benefits to students, (c) motivating students and recruiting

new band members, and (d) enhancing the general educational experience. Conversely, band directors placed greater value in marching band competitions than principals did when considering marching band contests' role in improving administrative and financial support for the band.

Part II of Rogers's (1984) survey indicated that parents viewed marching band competitions more favorably than students did regarding contests' ability to (a) provide personal benefits to students, (b) enhance the general educational experience, (c) motivate students and recruit new band members, and (d) provide musical advancement. Student values only eclipsed the parent values on the extent to which marching band competitions improve public relations for the school. However, the ratings produced from the band students and parents were very positive, indicating a high interest in marching band competitions. An interesting aspect from this study was that both students and parents rated the motivational and musical values of marching band contests nearly the same, and that the rating was low in comparison to all other ratings. Rogers (1984) also indicated that this was noteworthy, since excitement and motivation are reasons directors tend to give for entering competition.

The two open-ended questions featured on Rogers's (1984) survey asked band students what they liked and disliked about marching band contests. The top five responses for what students liked about marching band contests consisted of (a) competing, (b) traveling, (c) winning, (d) excitement, and (e) seeing other bands. The top five responses for what students disliked about marching band contests included (a) long and strenuous practices, (b) unfair or biased judging, (c) losing or not placing well, (d) nothing, and (e) inclement weather. When asked if they had to choose to be only in

marching band or only in concert band, 80.0% of the students reported that they would choose marching band. The top five responses for why students would choose to be only in marching band were that marching band (a) is more fun and exciting, (b) involves more travel, (c) performs better music, (d) is less boring than concert band, and (e) enables students to be outdoors. The top five responses for why students would choose to be only in concert band were that concert band enables students to (a) learn more about music, (b) improve playing skills and musicianship, (c) maintain more free time due to less scheduling conflicts, (d) refrain from marching, and (e) perform better music.

Summary of Prior Literature

Prior research on music competition has included analyses on (a) the musical and nonmusical benefits of competition, (b) the musical and nonmusical detriments of competition, (c) the reliability and validity of adjudicated performances, and (d) administrators', band directors', parents', and students' perspectives on music competition. Based on previous literature, it appears that students hold music contests to a higher regard than music teachers. This is not to suggest that directors do not find value in competition; rather, their cited benefits of competing are primarily nonmusical (Rogers, 1985). While the decision to compete in music festivals is steeped in a director's philosophy of music education (Rogers, 1984), we may soon experience a paradigm shift where festival ratings play a role in teacher evaluation (Hash, 2012).

Despite the popularity of competitive music festivals in performance-based music education, very few competitive experiences occur as frequently and with as much fervor and publicity as marching band contests. Rogers's (1984) landmark study introduced students' and other stakeholders' perspectives on competitive marching band to the music

education community. Specifically, Rogers (1984) asked student participants to rank the value of marching band contests in terms of (a) measuring personal benefits to students, (b) improving public relations for the school, (c) providing a general educational experience, (d) motivating students and recruiting new band members, and (e) advancing musical skills. In addition to these five Likert-type items, student participants were given two open-ended questions to answer pertaining to why they liked marching band contests and why they disliked them. Despite the two open-ended questions, Rogers's (1984) study only provided a cursory glance into how high school students perceive competitive marching band.

Almost 30 years after Rogers's (1984) study, Gouzouasis and Henderson (2012) surveyed a sample of high school band students regarding their attitudes toward the music festival experience within the concert band medium. Using 45 Likert-type questions and two open-ended questions relating to the festival experience, Gouzouasis and Henderson (2012) provided audiences with a thorough and comprehensive insight into students' attitudes of adjudicated concert band festivals.

However, no prior research in music education thus far has examined student attitudes of the competitive marching band experience as meticulously as Gouzouasis and Henderson (2012) analyzed student attitudes toward noncompetitive concert band festivals. Furthermore, no prior research on marching band has accounted for the variable of competitive success when analyzing students' perspectives on competition. Given how drastically different the marching band medium has become and how much emphasis has been placed on competitive marching band in high schools since Rogers's (1984) landmark study, it is imperative that a more inclusive measurement of the extent to which

high school students find educational and musical value in competitive marching band programs is conducted.

The present study sought to fill this gap by surveying 439 students from 11 different schools who all participate in competitive marching band programs. Using data from a 50-question Likert-type survey modeled after Gouzouasis and Henderson's (2012) questionnaire, participant responses were stratified by each band member's level of competitive success. Data analysis revealed how high school band students perceive the educational and musical value of competitive marching band differently based on how well their bands fare at competitions. Results from this study could potentially help enable instrumental music educators to provide their students with meaningful high school marching band experiences and establish a healthy competitive paradigm.

Chapter 3: Method and Procedures

The purpose of this quantitative study was twofold: (a) to determine the extent to which secondary school students find educational and musical value in competitive marching band programs, and (b) to discover how contest rankings influence how students perceive these values. Previous studies have investigated student attitudes toward adjudicated musical activities (Gouzouasis & Henderson, 2012; Rogers, 1984; Stamer, 2004; Yahl, 2009), but none have explored how the degree of competitive success shapes these viewpoints. The rationale behind employing a quantitative design for this study was to first create a snapshot of a large sample of secondary school competitive marching band students using descriptive statistics to learn how these individuals perceive their educational and musical experiences in these ensembles. To answer the second research question, chi-square tests of independence were used to investigate the hypothesis that students who are more successful at marching band competitions view their competitive marching band experiences differently than those who achieve less success.

Participants

Purposive sampling was utilized in an effort to ensure a high participation rate among the specific sample population of competitive marching band students. Purposive sampling is a technique that enables the researcher to identify potential participants based on the purpose of the research (Cunningham, 2014). A total of 439 students from 11

different competitive marching bands served as the participants for this study. Participants were evenly distributed between grade level (freshmen, $n = 115$, 26.2%; sophomores, $n = 103$, 23.5%; juniors, $n = 99$, 22.6%; seniors, $n = 113$, 25.7%; preferred not to answer, $n = 3$, 0.01%; left item blank, $n = 6$, 0.01%) and competitive success (minimally successful, $n = 146$, 33.3%; moderately successful, $n = 169$, 38.5%; highly successful, $n = 124$, 28.2%). All participants were members of a competitive marching band at their school who competed in at least one marching band competition in the state of Illinois between September and October of 2015. To gain a characteristic sample of the general population of high school competitive marching band members, the researcher sought to garner participation from marching bands that not only experienced differing amounts of competitive success, but also competed with varying amounts of frequency.

Number of festivals attended and student success. Participating bands in the present study attended a total of 45 marching band competitions during the 2015 competitive marching band season. Descriptive statistical analyses revealed that students from highly successful bands attended an average of 5.8 marching competitions in 2015, which was more than students from moderately successful ($M = 5.0$) and minimally successful ($M = 1.8$) groups.

Instrumentation

In Gouzouasis and Henderson's (2012) study, educational value was defined as the social, psychological, or otherwise nonmusical effects of band festival participation (e.g., students building friendships). On the contrary, musical value was considered to be the musical benefits or detriments that evolve from participation in a band festival or

events leading up to a festival (e.g., students changing practice habits, students learning about music theory and history). These definitions of educational and musical value have been applied throughout the present study.

The instrumentation used to collect data for this study was a 50-question Likert-type survey (Appendix A) developed by the researcher that includes a variety of statements adapted from Gouzouasis and Henderson's (2012) survey. Based on previous literature, the survey instrument sought to support the following constructs pertaining to educational and musical value:

- Educational Environment (Hamann et al., 1990)
- Motivation (Austin, 1988; Gouzouasis & Henderson, 2012; Maehr et al., 2002; Stamer, 2004; 2006)
- Musicianship (Austin, 1988)
- Adjudication and Festival Format (Bergee, 2006; 2007; Bergee & McWhirter, 2005; Gouzouasis & Henderson, 2012)
- Competition (Gouzouasis & Henderson, 2012; Kohn, 1986)
- Performance Anxiety and Stress (Green & Gallwey, 1987)
- Self-Esteem (Gouzouasis & Henderson, 2012; Hebert, 2005)
- Social Experience (Adderley et al., 2003; Gouzouasis & Henderson, 2012; Stamer, 2004; 2006)

Participants were asked to indicate the extent to which they agreed or disagreed with statements relating to each of the aforementioned constructs on a five-point Likert-type scale (e.g., *I believe the learning process is enhanced when a teacher stresses competition; music competition motivates me to practice*). High scores on this survey

signified a participant's strong agreement with the statements presented, while low scores suggested a strong disagreement.

Validity. Gouzouasis and Henderson (2012) consulted with a team of music practitioners and students to improve their questionnaire's face validity. Gouzouasis and Henderson's (2012) original survey was developed to assess student attitudes toward the adjudicated festival experience based on nine specific constructs (i.e., musical impact, motivation, competition, social impact, performance preparation, performance, band enrollment, adjudicator comments, and listening to other bands). By measuring student attitudes within separate categories, this original survey sought to exhibit construct validity. Creswell (2014) defined construct validity as a measure of hypothetical concepts where survey scores serve a useful purpose and have positive consequences when used in practice. Gouzouasis and Henderson (2012) conducted their study in response to a proposed cut in funding in the Surrey school district that would have jeopardized the continuation of an annual concert band festival (Peter Gouzouasis, personal communication, December 2, 2015).

However, Gouzouasis and Henderson's (2012) survey instrument was utilized in a specific concert band festival environment and not in a competitive marching band setting. Therefore, certain survey statements that were conducive to Gouzouasis and Henderson's (2012) study had to either be omitted (e.g., *I enjoy listening to the professional quality guest performances at festivals*) or modified (e.g., *The Band Revue is a good place to learn how to be a respectful audience member*) to fit the scope of the present study.

Upon creating the survey instrument used for this study, the researcher consulted a small group of competitive marching band directors to verify face validity. Using themes from previous literature to form the constructs of this survey, the researcher felt it was integral to conduct a factor analysis to determine if the constructs used in the present study's questionnaire were valid. Results from the factor analysis are revealed in the next chapter.

Reliability. Responses from Gouzouasis and Henderson's (2012) study illustrated consistent responses across the constructs in their survey. Of the 45 Likert-type statements found in their questionnaire, only two statements produced results that totaled less than 60.0% when combining *Neutral*, *Agree*, and *Strongly Agree* responses. Furthermore, only seven responses produced less than 50.0% when combining the positive responses of *Agree* and *Strongly Agree* (p. 485-486).

However, two prevalent threats to reliability exist in the Gouzouasis and Henderson (2012) study. First, individual band directors from each participating school administered the survey to their own students. This process could have potentially threatened the consistency in test administration. Second, while Gouzouasis had indicated that his survey instrument was used with a group of students one year prior to conducting his 2012 study with Henderson (Peter Gouzouasis, personal communication, December 2, 2015), no mention of reliability statistics was present in the published report.

Evidence from Gouzouasis and Henderson's (2012) study suggested that the survey instrument could be effective and yield meaningful results. However, the researcher felt it was imperative to address reliability in this study based on the aforementioned threats. Thus, appropriate statistical analysis (i.e., reliability analysis via

Cronbach's alpha) was employed to assess survey reliability within the context of this research design. Additionally, a test-retest reliability measure was conducted on a subsample of participants using Miksza's (2012) one-week timeframe to disseminate the test again following the original administration of the survey. Results from the reliability measures are revealed in the next chapter.

Pilot testing. In February of 2016, the researcher conducted a pilot test of the survey at two Illinois parochial high schools. At one school, students have been participating in competitive marching band events since 2006. At the second school however, marching band turned competitive for the first time in 2013. Located in the approximate geographic region as the public high schools in this research project, these parochial high schools were chosen as the sites for this pilot study because of their (a) differing amounts of competitive success, (b) proximity from each other, and (c) potential to yield meaningful results from participants who almost exactly match the targeted sample population for the actual study.

In January of 2016, the researcher contacted the marching band directors at each of the two pilot study sites requesting the opportunity to attend their band classes and survey the students who were members of their competitive marching band during the 2015 competitive marching band season. After a few weeks of waiting for administrative approval, the researcher received verbal and written confirmation from each school's band director to administer the 50-question survey to students ($N = 88$). Competitive marching band students from Site 1 ($n = 41$) were surveyed during their regularly scheduled band class on Friday, February 19, 2016, while competitive marchers from Site 2 ($n = 47$) were surveyed during their normal band class on Monday, February 29, 2016.

The rationale behind field-testing the data collection instrument modified from Gouzouasis and Henderson's (2012) study was to (a) confirm content validity of the scores from the researcher's survey and improve the questions and format of the instrument if necessary (Creswell, 2014), (b) enhance the reliability of the survey instrument, and (c) prepare the researcher to gain a more thorough understanding of how to decipher the data between two different groups and execute the statistical analyses that would eventually provide the framework for this dissertation study. Upon completion, the pilot study experience provided a meaningful glimpse into the test administration and data collection process. As a result of the pilot study, a total of 40 survey statements were reworded for clarity, and demographic questions were expanded to accommodate a larger number of responses. Most importantly, the pilot study process helped develop a consistent procedure for test administration, which later proved to be invaluable during the actual study.

Procedure

Immediately following the conclusion of the pilot study, the researcher began contacting band directors of public high schools located just outside the city of Chicago in suburbs from Cook and Will counties. This particular geographic region was selected because of (a) the researcher's familiarity with the prestige and popularity of marching band events from this area as a result of having directed high school marching bands for seven years in this region prior to conducting this study, (b) the frequency of marching band contests hosted in this region during each competitive season, (c) the wide margin of marching bands' competitive success rates from this area, and (d) the vibrancy of Illinois's school band culture (Rosenthal, 2009).

In March of 2016, the researcher contacted marching band directors from 22 public high schools that fit the description of the intended sites for conducting this research project with a brief introduction and explanation of the study. The researcher first tried contacting directors via telephone. If a director did not answer, the researcher left a voicemail message and followed up with an email message. A copy of this email can be found in Appendix B. To anyone who did not respond after a two-week timeframe, a second email was sent that tactfully requested that these individuals consider participating in this study (see Appendix C). Following both waves of telephone and email contact, directors from 13 of the 22 schools gave their permission for the researcher to attend a regularly scheduled band class and administer the Competitive Marching Band Survey for High School Students. The remaining nine directors either declined or simply did not respond.

Upon receiving permission from each of the 13 marching band directors, the researcher contacted the chief administrator (i.e., principal or superintendent) from each director's school via telephone requesting permission to survey their competitive marching band students during a regularly scheduled band class. If the principal or superintendent did not answer the telephone call, the researcher once again left a voicemail message and followed up with an email message. Any chief administrator who did not reply to the initial contact was sent an email message approximately two weeks later reminding them of the researcher's request to have their students participate in this study. It should be noted that the researcher's decision to first obtain the band director's authorization to survey his or her competitive marching band students prior to acquiring administrator permission was intentional. The researcher did not want any director to feel

obligated or forced to have students participate if pressured by their school's principal or superintendent. Of the 13 schools whose directors approved this study to be conducted in their classrooms, a total of 11 chief administrators actually permitted this research to take place in their buildings. Of the two administrators who declined, one explained that their Board of Education no longer approves outside researchers to conduct research in any of their school buildings. The other administrator ultimately gave permission, but it was only contingent upon the band director administering the survey himself outside of class time. Because the latter scenario would compromise the test administration and perhaps threaten the reliability of any data produced by this subgroup of participants, it was the researcher's decision to move forward with this study without this particular school's participation. Each of the 11 chief administrators who permitted this research to take place in their school buildings were asked to submit a signed permission document on school or district letterhead to the researcher that would be forwarded to the Institutional Review Board (IRB) at Auburn University. This letter was pre-written by the researcher and explained all of the potential risks of the study (see Appendix D).

On Monday, April 25, 2016, the researcher gained approval from Auburn University's IRB for Human Subjects Research to conduct this study. The band directors and chief administrators from each school participating in this study were contacted by email to inform them that the study received IRB approval and to schedule a date and time for the researcher to attend a regularly scheduled band class and administer the Competitive Marching Band Survey for High School Students. Approximately 10 days prior to the scheduled date and time for the survey administration, band directors were mailed consent/assent forms to be distributed and signed by all of their competitive

marching band students and parents, when applicable (see Appendix E). Each band director was instructed to collect and hold all consent/assent forms until the day the researcher attended their class and administered the survey. These individuals were made aware that no student could participate in this study unless his or her consent form was signed, per Auburn University IRB protocol.

The 50-question Likert-type survey was disseminated to all eligible participants upon receipt of the necessary consent/assent forms between Wednesday, May 4 and Tuesday, May 17, 2016, during a class period when all or most of the competitive marching band members were present based on the band director's preference. At each site, the band director submitted all of the signed consent/assent forms to the researcher and verified the correct individuals who would be completing the survey. Once the researcher had all of the signed consent/assent forms in his possession, survey administration commenced. The researcher engaged the class, thanked them for their willingness to participate in this research project, distributed the survey, and began reading a script that outlined the study and sought to answer any questions any participant might have prior to completing the questionnaire (see Appendix F). The survey took participants no more than about 15 minutes to complete at each site. Once students were finished with their survey, the researcher collected all of the questionnaires, thanked each participant and band director once again, and left the school building.

Data Analysis

The data collected from the survey were coded and analyzed using the statistical analysis software SPSS v.22 and Microsoft Excel 2011. The first step of the data analysis was to determine the participants' makeup by analyzing the descriptive statistics from the

questions pertaining to demographic characteristics. The second step was to determine the extent to which high school students found educational and musical value in competitive marching band programs by conducting descriptive analyses on each survey statement. These descriptive analyses produced frequencies and percentages for each dependent variable.

While it was originally anticipated after observing the results of the pilot study that this survey would yield scale-level data approaching a normal distribution, it was quickly revealed that the data appeared more ordinal and highly skewed. Since assumptions for running parametric procedures were not met, instead of comparing means as the third step in the data analysis, each survey item was analyzed using a chi-square test of independence to examine the relationship between marching band students' level of competitive success (i.e., minimally successful, moderately successful, highly successful) and their feelings toward competitive marching band (see Win Percentage). To evaluate the constructs used to categorize statements on the questionnaire, two principal components factor analyses (one varimax rotation and one fixed-factor) were run. To test the reliability of the survey instrument, a test-retest reliability measure using Pearson correlations and an internal consistency using Cronbach's alpha coefficients on each survey scale were conducted.

Win percentage. Because no previous studies were found that analyzed how students perceive competitive musical activities based on varying levels of success, the researcher developed a process to determine each marching band's win percentage so participants could be grouped into appropriate categories based on their ensemble's success rate at contests. This procedure was used to specifically address the second

research question. For the purpose of this study, a marching band's win percentage was calculated by dividing the number of bands an ensemble defeated throughout the entire Fall 2015 competitive season by the total number of bands the ensemble competed against in each of their classes throughout the entire Fall 2015 competitive season. A breakdown of the win percentages for the two pilot study groups can be seen in Table 2 and Table 3.

Table 2

Win Percentage Breakdown: Pilot Study Group #1.

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	3 of 5	2	4
Contest #2	4 of 8	4	7
Contest #3	2 of 3	1	2
Contest #4	4 of 7	3	6
Contest #5	4 of 7	3	6
Total:		13	25

OVERALL WIN PERCENTAGE: .520
(13/25)

Table 3

Win Percentage Breakdown: Pilot Study Group #2.

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	5 of 5	0	4
Total:		0	4

OVERALL WIN PERCENTAGE: .000
(0/4)

A win percentage was calculated for each of the 11 competitive high school marching bands that participated in this study. The results of these calculations indicated that the 11 bands had a mean win percentage of .440, with a range of win percentages

from .000 to .800. For the purpose of this study, the researcher separated these bands into three groups, which served as the independent variable in this study: (a) low success, which comprised bands that had a win percentage between .000 and .250 ($n = 4$ bands); (b) moderate success, which consisted of ensembles that had a win percentage between .251 and .599 ($n = 3$ bands); and (c) high success, which included groups that had a win percentage of .600 and higher ($n = 4$ bands). Specific information on how these bands performed at competitions during the 2015 competitive season can be found in Appendix G. Because these three tiers are evenly distributed, a more reliable portrayal of how individual students from bands of varying competitive success perceive competitive marching band programs was achieved. Each participating group's win percentage is shown in Table 4, while a breakdown of how each win percentage was calculated can be found in Appendix H.

Table 4

Win Percentages of Participating Marching Bands.

<u>Marching Band</u>	<u>Overall Win Percentage</u>	<u>Success Tier</u>
Marching Band #1	.702	3 – High
Marching Band #2	.240	1 – Minimal
Marching Band #3	.250	1 – Minimal
Marching Band #4	.800	3 – High
Marching Band #5	.588	2 – Moderate
Marching Band #6	.378	2 – Moderate
Marching Band #7	.724	3 – High
Marching Band #8	.714	3 – High
Marching Band #9	.000	1 – Minimal
Marching Band #10	.125	1 – Minimal
Marching Band #11	.391	2 – Moderate

Limitations

There are certain limitations that exist when conducting survey research. In any sample drawn from a larger population, there is a chance that those who participate will

possess different viewpoints from the general population. Additionally, when some participants do not answer every question and submit incomplete surveys or their responses are compromised somehow, the survey results could be biased (Fowler, Jr., 2014). For the purpose of this study, all of the valid responses that were received were considered in the data analysis. If a participant left a survey statement blank or filled in more than one answer choice for a particular question, those items were discarded from the data analysis.

Threats to internal and external validity. History was the major threat to internal validity in this study. Because students had concluded their competitive marching band season approximately six to seven months prior to completing the researcher's survey, any particular emotions associated with their most recent experiences in competitive marching band had likely diminished. However, using time as a buffer between participants' most recent competitive marching band experience and the time they completed the survey may have actually produced more holistic perspectives of competitive marching band that were not influenced by a single season's accolades.

The interaction of (a) selection and treatment and the interaction of (b) setting and treatment were the major threats to this study's external validity (Creswell, 2014). Because this research only examined the extent to which high school students find educational and musical value in competitive marching band programs and how contest rankings affect those perspectives, results cannot be generalized to other ensembles outside of marching band such as jazz ensemble or show choir. Furthermore, because purposive sampling was utilized within a specific geographic region opposed to strict

randomization, the sample of respondents could again differ from the target population as a whole and threaten the generalizability of the results (Fowler, Jr., 2014).

Summary of Methods and Procedures

Determining a group's competitive success could be considered in myriad ways. Students could be assessed through their (a) efforts (Asmus, 1985; Austin, 1988; 1991; Boeckman, 2002; Cassidy & Sims, 1991; Chandler et al., 1988; Daniel, 2006; LaRue, 1986; Oakley, 1972; Schmidt, 2005; Sheldon, 1994; Shindler, 2009), (b) longitudinal improvement (Shellahamer et al., 1986), divisional rating (Bergee, 2015; Burnsed et al., 1985; Hash, 2013; Meyers, 2012a; Moore, 1972; Oakley, 1987), (c) degree of musicianship (Barton, 1964; Hash, 2016; Head, Jr., 1983; Jolly, 2008; Madsen et al., 2007, Millard, 2014), or (d) the number of trophies or accolades won (Herbert & Myers, 2010; Rittenhouse, 1989; Walker, 1989). For the purpose of this study however, competitive success was defined based on the number of groups a band outscored in their class at each marching band competition in which they participated during their respective 2015 competitive seasons. To calculate a band's degree of competitive success throughout an entire marching season, the researcher calculated a win percentage statistic for each band that participated in this study. The statistic for win percentage for each competitive marching band throughout their Fall 2015 competitive seasons was determined by dividing the number of bands an ensemble defeated in their class by the total number of bands the ensemble competed against in each of their classes. This method was preferred for several reasons:

1. A trophy is not an accurate representation of competitive success. If a band is one of only two groups in a particular class and places last, this ensemble would still win a trophy for Second Place. Utilizing a win percentage avoids this scenario and categorizes this band as “losing to one group” rather than “winning Second Place.”
2. Contest sites inherently differ from one another because of several variables, which include, but are not limited to, the (a) number of judges, (b) captions being adjudicated, (c) rubrics being utilized, and (d) classification criteria for each band. Employing a win percentage disregards these disparities because it solely focuses on each group’s final ordinal ranking.
3. Because criteria such as effort or self-esteem are measured more intrinsically and are not reflected in the outcome of a competitive musical event, it neither seemed beneficial nor conducive to this study to include these factors as a measure of competitive success.
4. Because marching contest rankings are made public at an on-field awards ceremony following each competition, the pride of winning and the devastation of losing are arguably the two most influential variables that could substantially impact a student’s attitude toward competitive marching band.

Each competitive marching band’s success rate was categorized into tiers of minimal success, moderate success, and high success. Four bands were considered minimally successful with a total of 146 participants (33.3%) because their win

percentages fell between .000 and .250. Three bands were considered moderately successful with a total of 169 participants (38.5%) because their win percentages ranged between .251 and .599. Four bands were considered highly successful with a total of 124 participants (28.2%) because their win percentages reached .600 or higher.

Descriptive statistics revealed trends in how the overall sample population viewed the educational and musical value of competitive marching band, while chi-square tests of independence illustrated the differences between group responses when survey data were stratified by competitive success. A detailed breakdown of the results from this study is revealed in the next chapter.

Chapter 4: Results

Music students' attitudes toward the educational and musical value of competitive marching band were measured with a 50-question survey developed by the researcher that included a variety of statements adapted from Gouzouasis and Henderson's (2012) survey. Participants were asked to rate each statement on a five-point Likert-type scale ranging from 5 (i.e., *Strongly Agree*) to 1 (i.e., *Strongly Disagree*). Additionally, four demographic questions were asked of participants at the conclusion of the questionnaire:

- *What is your gender?*
- *What year are you in high school?*
- *How would you describe your ethnicity?*
- *To which section or group did you primarily belong during the 2015 competitive marching band season?*

A summary of the demographic characteristics of the sample according to participants' survey responses is presented in Table 5.

Table 5

Frequencies and Percentages of the Demographic Characteristics of Competitive Marching Band Students.

Demographic Characteristic	Frequency	Percentage
Gender		
Male	163	37.6
Female	259	59.7
Transgender	3	0.7
Prefer Not To Answer	9	2.0

Demographic Characteristic	Frequency	Percentage
Year		
Freshman	115	26.5
Sophomore	103	23.8
Junior	99	22.9
Senior	113	26.1
Prefer Not To Answer	3	0.7
Ethnicity		
African-American	33	7.8
Asian	23	5.4
Caucasian	210	49.4
Hispanic	116	27.3
Other	27	6.3
Prefer Not To Answer	16	3.8
Section		
High Woodwinds	162	37.6
Low Woodwinds	44	10.2
High Brass	58	13.5
Low Brass	64	14.8
Drum Line	28	6.5
Pit Percussion	33	7.7
Drum Major	13	3.0
Color Guard	21	4.9
Prefer Not To Answer	8	1.8
Competitive Success		
Minimal	146	33.3
Moderate	169	38.5
High	124	28.2

Validity and Reliability Analysis

Factor analysis. Each of the 50 survey statements was categorized into one of eight groupings based on themes found in previous literature. The factorability of these statements was examined to determine if the constructs utilized in the questionnaire produced reliable patterns of responses. It was hypothesized that these statements would cluster into eight logical constructs pertaining to the assigned categories on the questionnaire.

To test this hypothesis, a principal component extraction with varimax rotation was conducted. However, results from this analysis identified a 14-factor solution that produced eigenvalues greater than 1 and accounted for 62.7% of the total variance. In this analysis, each factor was defined by the number of survey items that correlated highly on

one factor at levels either above .5 or below -.5. Of the 14 factors, factor 1 accounted for 20.1% of the variance in the factor solution, factor 2 accounted for 6.8%, factor 3 accounted for 5.3%, and factors 4 through 14 individually accounted for less than 4.0% of the total variance in the factor solution. Survey items only correlated highly on four factors, which are illustrated in Appendix I.

Because the survey items clustered in more than eight logical constructs, a second principal component analysis was conducted with a fixed eight-factor extraction method to determine if any differences existed in the way survey statements loaded onto a predetermined set of factors. Results from this analysis showed the same factor loadings as the initial factor analysis (i.e., with varimax rotation), indicating that the construct of music competition in a marching band setting is better examined on a macroscopic level rather than one that groups items into multiple categories. These findings also were corroborated through a Cronbach's alpha test of reliability.

Cronbach's alpha. To assess the reliability of the eight groupings of survey statements, a Cronbach's alpha was conducted on each set of scale items. According to George and Mallery (2003), alpha coefficients equaling .9 or above are excellent, .8 or above are good, .7 or above are acceptable, .6 or above are questionable, .5 or above are poor, and less than .5 are unacceptable. Results from the Cronbach's alpha produced a wide range of alpha coefficients found within each of the following eight subscales: educational environment ($n = 8$; $\alpha = .695$), motivation ($n = 6$; $\alpha = .589$), musicianship ($n = 7$; $\alpha = .827$), adjudication and the festival format ($n = 6$; $\alpha = .125$), competition ($n = 5$; $\alpha = .817$), performance anxiety and stress ($n = 7$; $\alpha = .530$), self-esteem ($n = 8$; $\alpha = .343$), and social experience ($n = 3$; $\alpha = .852$). However, when all 50 survey statements were

analyzed together, the resulting Cronbach's alpha was .856. Based on these results, it is fair to determine that while the present survey did not capture distinct reliable constructs from each subgroup, statements from the questionnaire did indeed contribute to the overarching construct of music competition at a high degree of consistency.

In an effort to test the reliability of the survey instrument utilized in this study, a Pearson correlation was conducted on a subsample of participants ($n = 29$) using a test-retest reliability measure.

Pearson correlation. Seven days upon completing the Competitive Marching Band Survey for High School Students, a subsample of 29 participants (6.6%) completed the same questionnaire so the researcher could examine the survey instrument's reliability using a test-retest reliability measure. A total of 39 participants were randomly assigned to a subgroup during the first administration of the survey where each individual was given a unique character to mark at the top of their survey. After one week, participants were invited to retake the survey under the condition that they could recall their unique character. Of the 39 randomly assigned subgroup members, 29 participants were able to recall their character. A bivariate correlation was conducted on each survey question and used to compare participant responses from the first administration of the survey to the second. Correlation values from each survey statement ranged from -.009 (i.e., question 39) to .843 (i.e., questions 23 and 25). The mean correlation value for the survey instrument based on the test-retest reliability measure was $r = .57$. Results from this test-retest reliability measure produced the Pearson correlation coefficients illustrated in Appendix J.

Summary of validity and reliability analysis. Upon conducting the factor analysis and subsequent reliability measures, it was revealed that the survey instrument used in this study did not exhibit a high degree of construct validity. According to Ebel and Frisbie (1986), construct validity is a test's effectiveness to measure the underlying themes found within the test. This definition slightly differs from Creswell's (2014) explanation of construct validity. While the present study's questionnaire measured students' attitudes toward competition effectively, it did so only on a macroscopic level. Moreover, reliability measures produced results that were lower than expected and did not meet the appropriate criteria for parametric statistical analysis.

Given this information, it was the researcher's decision to conduct chi-square tests of independence on each survey statement to compare the differences between expected outcomes and observed outcomes in survey responses. Rather than combining the appropriate survey responses into each of the four constructs that emerged from the factor analysis and reporting the mean differences between groups, the researcher felt it was more meaningful for practitioners to observe how each survey statement explicitly affected students based on their levels of competitive success.

Research Question #1

The first research question sought to determine how public high school band students perceive the educational and musical value of competitive marching band. The 50-question Likert-type survey asked participants ($N = 439$) to indicate how strongly they agreed or disagreed with each statement. Possible responses included (a) *Strongly Agree*, (b) *Agree*, (c) *Neutral*, (d) *Disagree*, and (e) *Strongly Disagree*. If a participant chose not

to respond to a particular statement or provided more than one response per question, those survey items were removed from the data analysis.

Participants responded positively to most of the survey statements. Questions from the social experience category generated the most favorable responses. Interestingly, one of statements that generated the highest level of disagreement was whether or not students feel their self-esteem is damaged when their band does not win First Place. Based on these results, students seem to enjoy competitive marching band regardless of how many accolades or victories they achieve. Frequencies for each item response were analyzed and are displayed in Appendix K.

Research Question #2

To address the second research question, a chi-square test of independence was performed on each survey item to examine the relationship between marching band students' level of competitive success (i.e., minimal, moderate, high) and their perceptions of competitive marching band. Survey statements were divided into the following eight groupings based on themes found in previous literature:

1. Educational Environment (Hamann et al., 1990)
2. Motivation (Austin, 1988; Gouzouasis & Henderson, 2012; Maehr et al., 2002; Stamer, 2004; 2006)
3. Musicianship (Austin, 1988)
4. Adjudication and Festival Format (Bergee, 2006; 2007; Bergee & McWhirter, 2005; Gouzouasis & Henderson, 2012)
5. Competition (Gouzouasis & Henderson, 2012; Kohn, 1986)
6. Performance Anxiety and Stress (Green & Gallwey, 1987)

7. Self-Esteem (Gouzouasis & Henderson, 2012; Hebert, 2005)
8. Social Experience (Adderley et al., 2003; Gouzouasis & Henderson, 2012; Stamer, 2004; 2006)

Educational environment. The following eight survey statements comprised the grouping for educational environment:

- Q1. *I believe the learning process is enhanced when a teacher stresses competition.*
- Q2. *My band class stays more on task in rehearsal during marching band season than any other time throughout the year.*
- Q3. *I concentrate more in band class during marching band season than any other time throughout the year.*
- Q4. *I am most excited about going to band class during marching band season.*
- Q5. *My director shares the judges' comments with my group after a marching band competition takes place.*
- Q6. *I learn what to do, or what not to do, when I watch marching bands from other schools.*
- Q7. *I learn by watching and listening to students from other marching bands who play the same instrument as me.*
- Q8. *Marching band competitions are good places to learn how to be a respectful audience member.*

A chi-square test of independence revealed statistically significant ($p \leq .05$) differences between competitive success and student perception in each of the eight

survey statements comprising the educational environment category (as indicated with an asterisk). Survey responses for statements found in the educational environment grouping are distributed in Appendix L.

In question 1, students from both moderately successful (67.3%) and highly successful (72.6%) competitive marching bands tended to respond more favorably (i.e., indicating *Agree* or *Strongly Agree*) than students from bands with minimal success (44.8%). This finding suggests that students who experience more success in competitive marching bands feel as though they thrive when competitive conditions are applied to the learning environment, $\chi^2(8, N = 437) = 28.009, p < .001$.

Questions 2 and 3 produced similar results, as students from both moderately successful and highly successful competitive marching bands tended to respond more favorably (i.e., indicating *Agree* or *Strongly Agree*) than students from minimally successful bands on these two statements. In question 2, students from moderately successful (64.7%) and highly successful (71.0%) marching bands indicated that they felt their band stays more on task in rehearsal during competitive marching band season than any other time of year compared to minimally successful (50.4%) groups, $\chi^2(8, N = 436) = 32.058, p < .001$. Chi-square analyses from question 3 revealed more strong agreement from moderately successful (31.5%) and highly successful (25.2%) ensembles compared to minimally successful (16.4%) groups. Additionally, minimally successful (30.8%) groups exhibited the highest percentage of unfavorable responses (i.e., selecting *Disagree* or *Strongly Disagree*) compared to moderately successful (22.1%) and highly successful (17.1%) competitive marching bands, $\chi^2(8, N = 437) = 20.437, p = .009$.

Results generated from question 4 indicated that students from moderately successful (68.6%) competitive marching bands responded more favorably (i.e., indicating *Agree* or *Strongly Agree*) with being most excited about going to band class during marching band season than bands with high win percentages (63.7%) and low win percentages (56.6%). Interestingly, participants from minimally successful bands (24.1%) responded less favorably (i.e., selecting *Disagree* or *Strongly Disagree*) to this statement than students from moderately successful (13.6%) or highly successful bands (8.9%), $\chi^2(8, N = 438) = 20.115, p = .010$.

Results from question 5 revealed that most respondents from each of the three groups tended to either agree or strongly agree with the statement that directors share adjudicator feedback with students following marching band competitions. However, participants from moderately successful (94.6%) and highly successful (93.5%) bands responded with *Agree* or *Strongly Agree* slightly more than minimally successful groups (89.0%), $\chi^2(8, N = 437) = 19.011, p = .015$.

Question 6 asked participants if they learn what or what not to do when watching performances by other marching bands at competitions. Participant responses in question 6 indicated that students from minimally successful (21.2%) bands responded much less favorably (i.e., selecting *Disagree* or *Strongly Disagree*) than moderately successful (6.0%) or highly successful (7.3%) bands, $\chi^2(8, N = 438) = 28.670, p < .001$. This could imply that students with higher success rates in competitive marching band performances tend to either watch others perform more frequently, or watch other performances more critically than students from minimally successful groups.

Survey data from questions 7 and 8 revealed that the majority of participants responded favorably (i.e., selecting *Agree* or *Strongly Agree*) with these two statements. In question 7, it was revealed that most participants generally agreed that they learn by watching students from other competitive marching bands who play the same instrument. Yet, respondents from minimally successful (27.1%) bands tended to respond less favorably (i.e., indicating *Disagree* or *Strongly Disagree*) than participants from moderately successful (19.0%) and highly successful (16.1%) bands, $\chi^2(8, N = 437) = 20.200, p = .010$. In question 8 however, students from minimally successful (44.8%) bands agreed more than students from moderately successful (34.7%) and highly successful (33.1%) bands that marching band competitions are good places to learn how to be respectful audience members. Interestingly, students from moderately successful (44.3%) and highly successful (56.5%) bands strongly agreed more than students from minimally successful (28.3%) bands, $\chi^2(8, N = 436) = 28.490, p < .001$. Most participants responded favorably (i.e., indicating *Agree* or *Strongly Agree*) to question 8, suggesting that marching band competitions help students learn how to be respectful audience members regardless of the degree of success a student experiences as a member of his or her marching band.

Motivation. The following six survey statements comprised the grouping for educational environment:

Q9. *Music competition motivates me to practice.*

Q10. *I spend more time practicing during marching band season than any other time throughout the year.*

- Q11. *I participate in my school's competitive marching band to win trophies at contests.*
- Q12. *As long as my section wins a caption award (e.g., Best Auxiliary, Best Percussion), I do not really care about how well the whole band ranks overall.*
- Q13. *The best aspect of marching band is beating other marching bands at competitions.*
- Q14. *Impressing the judges is what motivates me more than anything to perform my best.*

A chi-square test of independence revealed statistically significant differences between competitive success and student perception in only two of the six statements (i.e., questions 9 and 10) comprising the motivation category. Survey responses for statements found in the motivation grouping are distributed in Appendix M.

In question 9, students from highly successful (60.2%) bands strongly agreed that music competition motivates them to practice more than students from moderately successful (34.9%) and minimally successful (31.5%) marching bands. Participants from minimally successful (15.7%) bands also responded less favorably (i.e., indicating *Disagree* or *Strongly Disagree*) than moderately successful (9.5%) and highly successful (4.1%) ensembles, $\chi^2(8, N = 438) = 31.847, p < .001$. In question 10, students from moderately successful (59.8%) and highly successful (73.7%) bands tended to respond more favorably (i.e., responding with *Agree* or *Strongly Agree*) than minimally successful (50.3%) bands when asked if more time is spent practicing during marching band season than any other time throughout the year. Students from highly successful (42.6%) bands

answered *Strongly Agree* more than any other group (i.e., minimally successful, 23.4%; moderately successful, 24.9%), $\chi^2 (8, N = 436) = 27.872, p < .001$.

Results from the chi-square tests of independence revealed that there was no statistically significant difference between competitive success and student perception in questions 11 through 14. In question 11, students from minimally successful (33.1%) and moderately successful bands (26.8%) tended to disagree that they participate in their school's marching band to win trophies at contests to a greater extent than students from highly successful (21.8%) bands. Moderately successful (26.8%) bands possessed a more neutral attitude toward winning trophies at contests than any other group (i.e., minimally successful, 19.3%; highly successful, 21.0%), $\chi^2 (8, N = 437) = 12.885, p = .116$. This finding suggests the desire to win trophies is more of an individual preference rather than characteristic of a particular subgroup of participants. In question 12, students from all three groups (i.e., minimally successful, 71.7%; moderately successful, 79.3%; highly successful, 82.2%) mostly answered unfavorably (i.e., selecting *Disagree* or *Strongly Disagree*). This finding implies that students prefer full band recognition over their individual sections, regardless of their band's competitive success, $\chi^2 (8, N = 438) = 8.453, p = .391$. Similarly, results from the data analysis of question 13 revealed that most respondents either disagreed or strongly disagreed that the best part of marching band is beating other bands at competitions (i.e., minimally successful, 64.4%; moderately successful, 61.5%; highly successful, 66.1%). This finding could imply that the desire to defeat other bands at marching contests is more of an individual preference and is not characteristic to any one group based on their competitive success, $\chi^2 (8, N = 439) = 6.848, p = .553$. In question 14, students from minimally successful (18.5%)

groups tended to disagree less than participants from moderately successful (22.6%) and highly successful (19.4%) bands that impressing the judges is what motivates them to perform their best more than any other group. However, participants from minimally successful (21.2%) bands also tended to agree less than any other group (i.e., moderately successful, 32.1%; highly successful, 30.6%), $\chi^2(8, N = 438) = 9.153, p = .330$.

Musicianship. The following seven survey statements comprised the grouping for educational environment:

- Q15. *Competitive marching band helps me learn to appreciate a variety of musical styles.*
- Q16. *I learn about music history as a result of performing in a competitive marching band.*
- Q17. *I learn about music theory as a result of performing in a competitive marching band.*
- Q18. *I perform with greater technique as a result of performing in a competitive marching band.*
- Q19. *Competitive marching band helps me develop my musicality (i.e., dynamics, phrasing, balance, blend).*
- Q20. *Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble).*
- Q21. *I believe learning how to march has made me a better musician.*

A chi-square test of independence indicated that statistically significant differences emerged between competitive success and student perception in all but two of the seven statements (i.e., questions 15 and 17) comprising the musicianship category.

Survey responses for statements found in the musicianship grouping are distributed in Appendix N.

In question 15, all three groups mostly agreed that competitive marching band helps them learn to appreciate a variety of musical styles. Students from highly successful (41.1%) bands tended to strongly agree more than participants from minimally successful (25.3%) and moderately successful (27.8%) groups, but this result failed to achieve statistical significance, $\chi^2 (8, N = 439) = 14.612, p = .067$.

In question 16, students from minimally successful (55.2%) groups responded less favorably (i.e., answering *Disagree* or *Strongly Disagree*) than participants from moderately successful (39.7%) and highly successful (34.6%) marching bands when asked if they learn about music history as a result of performing in a competitive marching band, $\chi^2 (8, N = 438) = 16.399, p = .037$. This result seems to indicate that minimally successful bands do not spend as much time developing a historical connection to their competitive repertoire as do more successful bands. This also could be attributed to competitively successful directors deciding to perform custom musical arrangements that might tend to score better in competition over stock shows of original marching band music.

In question 17 however, no statistically significant difference was found after analyzing the extent to which music theory was learned as a result of performing in a competitive marching band, $\chi^2 (8, N = 436) = 14.893, p = .061$. Because each of the three groups mostly indicated either *Agree*, *Neutral*, or *Disagree* (i.e., approximately 83.7% of the total responses for this survey statement), it would appear as though the teaching of

music theory during competitive marching band is more the decision of an individual director and is not characteristic of any one group's level of competitive success.

Participants from each of the three groups mostly answered *Agree* to the statement in question 18 (i.e., minimally successful, 43.2%; moderately successful, 51.5%; highly successful, 46.0%). However, students from highly successful (45.2%) bands indicated that they strongly agree that competitive marching band helps them perform with greater technique more than students from minimally successful (23.3%) and moderately successful (25.7%) ensembles, $\chi^2(8, N = 437) = 33.263, p < .001$.

Similar results to question 18 were achieved in the analyses from questions 19 and 20. In question 19, students from highly successful (61.3%) groups strongly agreed more than any other group (i.e., minimally successful, 34.9%; moderately successful, 38.5%) that competitive marching band helps develop their musicality, $\chi^2(8, N = 439) = 40.058, p < .001$. In question 20, participants from highly successful (52.4%) bands strongly agreed more frequently than minimally successful (32.2%) and moderately successful (32.1%) groups that participation in competitive marching band helps them become better performers in other musical ensembles, $\chi^2(8, N = 438) = 31.559, p < .001$.

In question 21, students from minimally successful (18.8%) and moderately successful (15.3%) bands tended to respond more negatively (i.e., selecting *Disagree* or *Strongly Disagree*) than highly successful (3.3%) groups that learning how to march has made them better musicians. An upward trend in agreement was revealed in the highly successful group (i.e., *Strongly Disagree*, 0.8%; *Disagree*, 2.5%; *Neutral*, 22.3%; *Agree*, 30.6%; *Strongly Agree*, 43.8%) that indicates learning how to march enhances how these students perceive their musical proficiency, $\chi^2(8, N = 434) = 23.176, p = .003$.

Adjudication and the festival format. The following six survey statements comprised the grouping for educational environment:

- Q22. *Marching bands should be ranked in order (i.e., 1st, 2nd, 3rd...) and the rankings should be published for all to see.*
- Q23. *Marching bands should be given division ratings (i.e., Division I, Division II...) so more than one ensemble could win a top rating.*
- Q24. *I believe the judges at marching band competitions are fair.*
- Q25. *I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).*
- Q26. *I take comments from marching band judges seriously.*
- Q27. *I enjoy watching the performances of marching bands from other schools.*

A chi-square test of independence revealed statistically significant differences between competitive success and student perception of marching band in all but one of the six statements (i.e., question 27) comprising the category for adjudication and the festival format. Survey responses for statements found in the adjudication and the festival format grouping are distributed in Appendix O.

In question 22, participants from minimally successful (26.1%) bands responded less favorably (i.e., indicating *Disagree* or *Strongly Disagree*) than students from moderately successful (11.9%) and highly successful (9.7%) ensembles when asked if marching bands should be ranked in order and the rankings should be published for all to see. As perhaps expected, participants from highly successful (33.9%) bands indicated

more strong agreement than any other group (i.e., minimally successful, 19.2%; moderately successful, 22.5%), $\chi^2 (8, N = 439) = 30.488, p < .001$.

In question 23, students from minimally successful (34.9%) bands strongly agreed that marching bands should be given division ratings so more than one ensemble could earn a top rating more than any other group (i.e., moderately successful, 16.0%; highly successful, 10.5%;), $\chi^2 (8, N = 439) = 39.776, p < .001$. The results from questions 22 and 23 are not surprising. Students from bands who experience high levels of competitive success may be more inclined to compete for a First Place ranking because they would not have to share that accolade with any other group. Conversely, bands that are not usually in the running for a First Place victory may rather perform for a divisional rating so they can share a top rating with other successful groups.

In question 24, students from minimally successful (43.8%) and moderately successful (35.7%) bands agreed to a much greater extent than highly successful (22.6%) bands that marching band adjudicators are fair, $\chi^2 (8, N = 438) = 23.936, p = .002$. However, results from question 25 indicated that students from minimally successful (43.9%) bands tend to respond more unfavorably (i.e., selecting *Disagree* or *Strongly Disagree*) than students from moderately successful (24.4%) and highly successful (16.3%) bands in their belief that marching band adjudicators play favorites, $\chi^2 (8, N = 437) = 35.288, p < .001$. Interestingly, students from highly successful (17.1%) bands strongly agreed with this statement more than respondents from any other group (i.e., minimally successful, 11.6%; moderately successful, 10.1%). This conclusion may indicate that students who normally experience higher levels of success may default to

copied with losses by pointing blame on variables not related to performance more frequently than students who are not used to achieving competitive success.

Results from questions 26 and 27 indicated that all three groups predominantly responded favorably (i.e., selecting *Agree* or *Strongly Agree*). In question 26, while each of the three groups indicated that they mostly agree that they take comments from adjudicators seriously, students from minimally successful (15.7%) bands responded less positively (i.e., answering *Disagree* or *Strongly Disagree*) than any other group (i.e., moderately successful, 8.9%; highly successful, 2.4%), $\chi^2 (8, N = 439) = 18.691, p = .017$. In question 27, most respondents from each of the three groups (i.e., minimally successful, 86.3%; moderately successful, 86.4%; highly successful, 92.7%) either answered *Agree* or *Strongly Agree* when asked if they enjoy watching marching bands from other schools perform, $\chi^2 (8, N = 439) = 9.215, p = .324$. Because question 27 did not achieve a statistically significant result, it is implied that a student's interest in watching marching bands from other schools perform is a favorable personal preference that is not characteristic of any specific level of competitive achievement.

Competition. The following five survey statements comprised the grouping for competition:

Q28. *Competitive marching band is an important part of my music education.*

Q29. *I enjoy competitive marching band performances more than non-competitive marching band performances (e.g., community parades, halftime shows).*

Q30. *Music competition brings out the best in me.*

Q31. *I believe marching band would not be as much fun if my school did not compete.*

Q32. *I joined band in high school because I wanted to participate in competitive marching band.*

A chi-square test of independence revealed statistically significant differences between competitive success and student perception in each of the five statements comprising the competition category. Survey responses for statements found in the competition grouping are illustrated in Appendix P.

In question 28, students from both moderately successful (41.7%) and highly successful (58.9%) bands strongly agreed that competitive marching band is an important part of their music education more frequently than minimally successful (26.7%) bands, $\chi^2 (8, N = 438) = 47.057, p < .001$. In question 29, participants from moderately successful (67.3%) and highly successful (85.5%) marching bands also responded more positively (i.e., selecting *Agree* or *Strongly Agree*) than students from minimally successful (41.1%) groups when asked if they enjoy competitive marching band performances more than non-competitive performances, $\chi^2 (8, N = 438) = 76.038, p < .001$.

Results from question 30 indicated that while each of the three groups mostly agreed that music competition brings out the best in them (i.e., approximately 37.0% of the total responses generated for this survey statement), students from minimally successful (22.0%) bands responded less favorably (i.e., answering *Disagree* or *Strongly Disagree*) than respondents from moderately successful (10.1%) and highly successful (0.8%) bands, $\chi^2 (8, N = 438) = 46.848, p < .001$.

In question 31, students from both moderately successful (54.2%) and highly successful (63.4%) bands strongly agreed that marching band would not be as much fun if their schools did not compete at a much higher rate than minimally successful (28.1%) bands, $\chi^2(8, N = 437) = 63.134, p < .001$. Interestingly, results from question 32 revealed that students from minimally successful (52.7%) bands responded more unfavorably (i.e., indicating *Disagree* or *Strongly Disagree*) than any other group (i.e., moderately successful, 32.7%; highly successful, 25.9%) when asked if they joined band in high school because they wanted to participate in competitive marching band. Students from moderately successful (27.4%) and highly successful (20.2%) bands strongly agreed with this statement more than students from minimally successful (7.5%) bands, $\chi^2(8, N = 438) = 42.717, p < .001$. This conclusion might be explained by the legacy left by highly successful bands and how their successes are promoted to their middle school feeder programs.

Performance anxiety and stress. The following seven survey statements comprised the grouping for performance anxiety and stress:

- Q33. *Competitive marching band is a stressful activity.*
- Q34. *I have considered quitting competitive marching band on at least one occasion.*
- Q35. *Being part of a competitive marching band causes unnecessary drama between band members.*
- Q36. *Performing at marching band competitions makes me feel nervous.*
- Q37. *I perform better when I am nervous.*

Q38. *I fear that I might make a mistake at a marching band competition that could cause my band to lose points.*

Q39. *The more I perform at marching band competitions, the less nervous I feel performing in front of others.*

A chi-square test of independence revealed statistically significant differences between competitive success and student perception in four of the seven statements comprising the performance anxiety and stress category (i.e., questions 35, 36, 37, and 39). Survey responses for statements found in the performance anxiety and stress grouping are distributed in Appendix Q.

In question 33, an approximate total of 42.8% of survey respondents from all three groups indicated that competitive marching band is a stressful activity, $\chi^2 (8, N = 439) = 8.038, p = .430$. As perhaps expected, results from question 34 revealed that an overall total of approximately 43.6% of participants from all three groups have considered quitting competitive marching band on at least one occasion, $\chi^2 (8, N = 438) = 8.034, p = .430$. However, no statistically significant difference was found between participant responses from any of the three groups. It could therefore be determined that a student's perception of stress and his or her decision to quit competitive marching band is personal and not a specific characteristic of one's competitive success.

In question 35, all three groups (i.e., minimally successful, 34.2%; moderately successful, 33.3%; highly successful, 33.1%) tended to agree that being part of a competitive marching band causes unnecessary drama between band members more than any other answer choice. It was revealed that students from highly successful (58.9%)

marching bands responded slightly more favorably than any other group (i.e., minimally successful, 54.7%; moderately successful, 49.4%), $\chi^2 (8, N = 438) = 15.638, p = .048$.

In question 36, students from minimally successful (58.2%) and highly successful (52.4%) bands responded more favorably than moderately successful (40.4%) groups when asked if performing at marching band competitions makes them feel nervous, $\chi^2 (8, N = 438) = 18.973, p = .015$. Perhaps this finding could be attributed to minimally successful bands not wanting to be outshined by other performers, or highly successful bands not wanting to jeopardize their reputation with a poor performance. Results from question 37 revealed that students from minimally successful (22.8%) bands strongly disagreed with the statement that they perform better when they are nervous more than any other group (i.e., moderately successful, 10.1%; highly successful, 8.9%), $\chi^2 (8, N = 437) = 22.849, p = .004$.

In question 38, students from moderately successful (45.8%) bands were more inclined to agree than any other group (i.e., minimally successful, 38.4%; highly successful, 34.7%) that they fear they might make a mistake at a marching band competition that could cause their band to lose points, $\chi^2 (8, N = 438) = 12.215, p = .142$. This particular survey question did not yield statistically significant results, indicating one's fear of making a mistake at a marching band competition is personal and not characteristic of any one group's level of competitive success.

In question 39, students from highly successful (54.0%) bands tended to strongly agree more than any other group (i.e., minimally successful, 30.1%; moderately successful, 35.1%) that they feel less nervous performing in front of others the more often they perform at marching band competitions. Participants from highly successful (5.6%)

groups also provided the fewest unfavorable (i.e., indicating *Disagree* or *Strongly Disagree*) responses compared to minimally successful (10.9%) and moderately successful (10.7%) marching bands, $\chi^2 (8, N = 438) = 24.316, p = .002$.

Self-esteem. The following eight survey statements comprised the grouping for self-esteem:

- Q40. *After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.*
- Q41. *I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.*
- Q42. *I feel good about myself after a strong performance even if my band does not win any awards at a competition.*
- Q43. *My self-esteem is damaged when my marching band does not win 1st Place.*
- Q44. *I believe my marching band is one of the better competitive marching bands in the area.*
- Q45. *I feel bad when I think my marching band is not as good as the other marching bands at a competition.*
- Q46. *I am proud of how I behave as an audience member at marching band competitions.*
- Q47. *I am proud of my band's behavior at marching band competitions.*

A chi-square test of independence revealed statistically significant differences between competitive success and student perception in only three of the eight survey

statements (i.e., questions 40, 41, and 44) comprising the self-esteem category. Survey responses for statements found in the self-esteem grouping are shown in Appendix R.

In question 40, while students from all three groups (i.e., minimally successful, 28.8%; moderately successful, 33.3%; highly successful, 35.5%) mostly agreed that at one point they wished that they were part of another school's band after watching other groups perform at marching band contests, students from highly successful (26.6%) groups answered with more *Strongly Disagree* responses than any other group (i.e., minimally successful, 19.9%; moderately successful, 11.3%). Participants from highly successful (5.6%) marching bands also provided fewer *Strongly Agree* responses than minimally successful (17.1%) and moderately successful (16.7%) ensembles, $\chi^2(8, N = 438) = 20.515, p = .009$.

Similar results were obtained in question 41, where students from highly successful bands also elicited the most *Strongly Disagree* responses and the fewest *Strongly Agree* responses when asked if they had ever felt embarrassed based on how their band performed at a marching band competition. Approximately 29.0% of members from highly successful marching bands answered *Strongly Disagree* compared to 15.1% of students from minimally successful bands and 11.3% of participants from moderately successful groups. Conversely, members of highly successful (5.6%) marching bands answered *Strongly Agree* less frequently than any other group (i.e., minimally successful, 20.5%; moderately successful, 8.9%), $\chi^2(8, N = 438) = 33.389, p < .001$.

In question 42, approximately 52.5% of all participants (i.e., minimally successful, 51.4%; moderately successful, 48.8%; highly successful, 58.9%) strongly agreed that they feel good about themselves following a strong performance even if their

band does not win any awards, $\chi^2 (8, N = 438) = 11.534, p = .173$. Results from question 43 indicated that all three groups (i.e., minimally successful, 78.6%; moderately successful, 81.0%; highly successful, 79.1%) responded unfavorably (i.e., selecting *Disagree* or *Strongly Disagree*) when asked if their self-esteem is damaged when their marching band does not win First Place, $\chi^2 (8, N = 438) = 8.280, p = .407$. Because these two questions did not achieve statistical significance, it is implied that the way a student feels when his or her band does not win any awards or is not named class champion is personal and not characteristic of a certain level of competitive success.

In question 44, students from highly successful (88.6%) groups responded more favorably (i.e., answering *Agree* or *Strongly Agree*) than any other group (i.e., minimally successful, 20.7%; moderately successful, 44.3%) when asked if they believe their marching band is one of the better competitive marching bands in the area. Students from minimally successful (38.0%) bands responded the least favorable (i.e., selecting *Disagree* or *Strongly Disagree*) of any other group (i.e., moderately successful, 16.2%; highly successful, 0.8%), $\chi^2 (8, N = 435) = 155.07, p < .001$. Participants who responded to this survey statement seem to hold realistic perceptions of their success in comparison to other competitive marching bands.

In question 45, respondents from all three groups (i.e., minimally successful, 4.1%; moderately successful, 6.0%; highly successful, 2.4%) indicated the lowest number of *Strongly Agree* responses when asked if they feel bad when they think their marching band is not as good as the other marching bands at a competition. Students from highly successful (27.4%) groups provided the fewest number of favorable responses (i.e., indicating *Agree* or *Strongly Agree*) out of any other group (i.e., minimally successful,

35.8%; moderately successful, 37.7%), $\chi^2(8, N = 436) = 10.213, p = .250$. Because this finding failed to reach statistical significance, the degree to which students feel bad when they think their marching band is not as good as other marching bands in competition is personal and not reflective of a particular level of competitive success.

In question 46, students from all three groups (i.e., minimally successful, 78.7%; moderately successful, 86.9%; highly successful, 90.4%) responded far more favorably (i.e., indicating *Agree* or *Strongly Agree*) to being proud of how they behave as an audience member at marching band competitions than any other response, $\chi^2(8, N = 437) = 9.483, p = .303$. In question 47, students from minimally successful (16.5%) bands responded less favorably (i.e., selecting *Disagree* or *Strongly Disagree*) than students from moderately successful (10.7%) and highly successful (9.8%) bands to being proud of how their band behaves at marching band competitions, $\chi^2(8, N = 436) = 12.210, p = .142$. However, neither of these findings are characteristic of any particular level of competitive success and are more typical of individual attitudes.

Social experience. The following three survey statements comprised the grouping for social experience:

Q48. *Marching band competitions contribute to the social experience of a music program.*

Q49. *Being part of a competitive marching band gives me an opportunity to bond with other band members.*

Q50. *The competitive marching band experience helps create a sense of family.*

A chi-square test of independence revealed statistically significant differences between competitive success and student perception in all three survey statements

comprising the social experience category. Survey responses for statements found in the social experience grouping are distributed in Appendix S.

Question 48 asked participants to rate the extent to which they agreed that marching band competitions contribute to the social experience of a music program. It was revealed that members of moderately successful (63.7%) and highly successful (66.9%) groups answered *Strongly Agree* more frequently than students from minimally successful (46.6%) marching bands, $\chi^2 (8, N = 438) = 26.816, p = .001$.

This trend also resulted from analyses of questions 49 and 50. In question 49, when asked if being part of a competitive marching band provides an opportunity to bond with other band members, students from moderately successful (77.4%) and highly successful (79.0%) marching bands exhibited greater strong agreement than students from minimally successful (56.6%) ensembles, $\chi^2 (8, N = 437) = 25.230, p = .001$. Results from question 50 also revealed that members of minimally successful bands (56.6%) provided the fewest *Strongly Agree* responses compared to other groups (i.e., moderately successful, 69.6%; highly successful, 78.2%), $\chi^2 (8, N = 437) = 27.499, p = .001$. This finding revealed a positive correlation between a band's degree of competitive success and the familial atmosphere observed by members of the ensemble. While some students disagreed with the statements from the social experience category, the vast majority of participants responded favorably. This discovery suggests that the social experiences marching band provides are consistent and embraced by students regardless of their band's level of competitive success.

Favorability Responses

Chi-square tests of independence revealed that 35 of the 50 survey statements produced statistically significant results when participant responses were stratified based on competitive success. This finding indicates that high school students perceive the educational and musical value of competitive marching band differently based on how well their bands fare in competition. Results also indicated that 26 of the 35 significant survey responses featured participants from minimally successful bands responding less favorably (i.e., selecting *Agree* or *Strongly Agree*) than any other group. While this trend supports the idea that students from minimally successful bands do not find as much educational or musical value in competitive marching band, descriptive statistics suggest that these individuals still find value in this activity.

To provide an alternative perspective into how these results can shape music education practices, all positive survey responses (i.e., *Agree* and *Strongly Agree*) from each statement that produced statistically significant chi-square values when stratified by competitive success were averaged together to determine an overall sense of favorability regarding competitive marching band. The five survey statements (i.e., questions 25, 35, 36, 40, and 41) that would have produced a negative outlook if participants answered *Agree* or *Strongly Agree* were reverse coded for data analysis. This process ensured that each statistically significant survey response, when stratified by competitive success, was analyzed through the same lens to accurately determine the percentages of positive attitudes between groups.

Results from this analysis revealed that minimally successful band students responded to this survey with 54.3% favorability, moderately successful band students

replied with 61.8% favorability, and students from highly successful bands responded with 68.4% favorability. In a pragmatic sense, it could be argued that students from moderately successful bands view marching band 7.5% more positively than students from minimally successful groups, while students from highly successful bands view marching band 14.1% more positively than students from minimally successful ensembles. The total percentages of combined *Agree* and *Strongly Agree* responses are represented in Appendix T.

Response Trend Comparisons Across Demographic Data

While not specifically related to this study's primary research questions, it was of interest to the researcher to compare response trends across participants' demographic data to determine if any significant differences existed in the way students from these different groups responded to each survey statement. A chi-square test of independence was performed on each survey item to investigate the relationship between students' (a) gender, (b) year in school, (c) ethnicity, and (d) section, and their attitudes toward competitive marching band.

Gender. Descriptive statistics revealed that 37.1% of participants identified as being male, while 59.0% identified as being female. Three respondents identified as being transgender, which accounted for 0.7% of the total sample population. Additionally, 2.1% of participants indicated that they preferred not to answer, while 1.1% left this question blank. Because of the small number of transgender participants and those who did not answer this question, the "Transgender" and "Prefer Not To Answer" categories were removed from the subsequent data analysis. Only responses that were

given by participants who indicated either male or female gender were analyzed. Survey responses stratified by gender are distributed in Appendix U.

Of the 50 survey items, responses from the following nine statements produced statistically significant chi-square values:

- Q13: *The best aspect of marching band is beating other marching bands at competitions.*
- Q22: *Marching bands should be ranked in order (i.e., 1st, 2nd, 3rd...) and the rankings should be published for all to see.*
- Q24: *I believe the judges at marching band competitions are fair.*
- Q27: *I enjoy watching the performances of marching bands from other schools.*
- Q28: *Competitive marching band is an important part of my music education.*
- Q38: *I fear that I might make a mistake at a marching band competition that could cause my band to lose points.*
- Q39: *The more I perform at marching band competitions, the less nervous I feel performing in front of others.*
- Q40: *After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.*
- Q45: *I feel bad when I think my marching band is not as good as the other marching bands at a competition.*

A breakdown of the chi-square and p values for each participant response based on gender is illustrated in Appendix V.

In question 13, females tended to respond less favorably than males.

Approximately 68.3% of female participants indicated *Disagree* or *Strongly Disagree* compared to 58.9% of males. On the contrary, approximately 25.2% of male participants responded to question 13 with *Agree* or *Strongly Agree*, compared to only 11.9% of females. This finding suggests that males tend to enjoy defeating other groups at marching band competitions to a greater extent than females, $\chi^2(4, N = 422) = 10.918, p = .027$.

Results from question 22 revealed that approximately 32.5% of males strongly agree that marching bands should be ranked in order with published rankings compared to only 20.1% of females, $\chi^2(4, N = 422) = 9.905, p = .042$.

In question 24, males responded more favorably than females. Approximately 53.7% of male participants selected *Agree* or *Strongly Agree* compared to only 39.4% of females. Females tended to express more neutral opinions than males (39.4% compared to 26.5%). These results suggest that males tend to view marching band judges as being fairer in *their* assessment of bands than females, $\chi^2(4, N = 421) = 20.212, p < .001$.

In question 27, females reported more strong agreement (67.2%) than males (55.2%) when asked to rate the extent to which they enjoy watching the performances of marching bands from other schools. Male participants indicated greater neutrality (11.0%) than females (3.9%), $\chi^2(4, N = 422) = 12.405, p = .015$.

Results from question 28 indicated that males tended to respond less favorably than females. Approximately 12.3% of males selected *Disagree* or *Strongly Disagree*

compared to 5.0% of females. Another notable disparity existed between the extent to which males and females indicated *Agree* for this survey statement. Nearly 38.2% of females agreed that competitive marching band is an important part of their musical education compared to only 30.9% of males, $\chi^2 (4, N = 421) = 10.661, p = .031$.

In question 38, a larger percentage of female participants responded more favorably than males. Female respondents selected *Agree* or *Strongly Agree* (71.8%) more frequently than male participants (56.2%). This finding indicates that females exhibit greater fear about the potential of making a mistake at a marching band competition that could cost their group points than males, $\chi^2 (4, N = 421) = 12.863, p = .012$.

It was revealed in question 39 that males tended to respond more favorably than females when asked to rate the extent to which they feel less nervous performing in front of others after performing at marching band competitions more frequently. Roughly 4.4% of males indicated *Disagree* or *Strongly Disagree* compared to 13.1% of females, $\chi^2 (4, N = 421) = 9.746, p = .045$.

The two greatest disparities in responses from question 40 revealed that males strongly disagreed (24.5%) with this statement to a greater extent than female participants (13.5%). Furthermore, female respondents indicated *Strongly Agree* (16.6%) much more frequently than males (8.0%). These results indicate that after watching marching bands from other schools perform, female participants wished they were part of another school's marching band instead of their own more frequently than males, $\chi^2 (4, N = 421) = 12.897, p = .012$.

Question 45 was the final survey statement that yielded statistically significant chi-square values when participant responses were stratified by gender. In this statement, participants were asked to rate the extent to which they agreed with feeling bad when they believe their band is not as good as other groups at a marching band competition. Based on the results from question 45, males tended to respond less favorably than females. Approximately 45.3% of males indicated either *Disagree* or *Strongly Disagree* compared to only 33.2% of females. Female participants responded with greater agreement, selecting *Agree* or *Strongly Agree* (38.6%) more frequently than males (27.3%), $\chi^2 (4, N = 420) = 13.363, p = .010$.

Year in school. Based on 439 completed surveys, descriptive statistics indicated that 26.2% of participants were freshmen, 23.5% were sophomores, 22.6% were juniors, and 25.7% were seniors. A total of three participants chose not to respond to this survey statement (0.7%), while six left this question blank (1.4%). To eliminate the influence of outlier data, only participants who indicated they were freshmen, sophomores, juniors, or seniors were considered in the statistical analysis. Survey responses categorized by participants' year in school are distributed in Appendix W.

Of the 50 survey items, responses from the following six statements produced statistically significant chi-square values:

- Q2: *My band class stays more on task in rehearsal during marching band season than any other time throughout the year.*
- Q13: *The best aspect of marching band is beating other marching bands at competitions.*

- Q14: *Impressing the judges is what motivates me more than anything to perform my best.*
- Q20: *Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble).*
- Q25: *I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).*
- Q35: *Being part of a competitive marching band causes unnecessary drama between band members.*

A breakdown of the chi-square and p values for participant responses based on year in school is illustrated in Appendix X.

In question 2, freshmen (67.0%) and seniors (67.8%) responded more favorably than sophomores (54.3%) and juniors (57.2%) by selecting *Agree* or *Strongly Agree* more frequently. This finding reveals that freshmen and seniors both perceive that their band classes stay more on task in rehearsal during marching band season than any other time throughout the year, $\chi^2 (12, N = 428) = 24.484, p = .017$.

Results from question 13 revealed that sophomores responded the least favorably out of any other group when asked if the best aspect of marching band is beating other groups in competition. Sophomores (55.4%) selected *Agree* or *Strongly Agree* less frequently than freshmen (68.7%), juniors (65.7%), or seniors (66.4%), $\chi^2 (12, N = 430) = 25.721, p = .012$.

In question 14, senior participants responded more favorably (i.e., indicating *Agree* or *Strongly Agree*) than any other group of participants. Interestingly, responses to

this survey statement became more favorable as participants increased in grade level.

When asked to evaluate the level to which they agreed that impressing the judges is what motivated them to perform their best, senior marching band members indicated *Agree* or *Strongly Agree* 46.0% of the time, compared to 40.8% of juniors, 36.0% of sophomores, and 34.8% of freshmen, $\chi^2 (12, N = 429) = 23.583, p = .023$.

Question 20 asked participants to indicate whether or not they agreed that participating in competitive marching band helps them become better performers in other musical ensembles. According to the results from the chi-square analysis of this survey statement, freshmen (81.6%) and seniors (80.5%) responded the most favorably by selecting *Agree* or *Strongly Agree* more frequently than sophomores (74.8%) or juniors (71.7%). Interestingly, juniors responded the least favorably out of any other group by selecting *Disagree* or *Strongly Disagree* approximately 17.1% of the time, compared to freshmen (3.6%), sophomores (8.7%), or seniors (6.2%), $\chi^2 (12, N = 429) = 25.602, p = .012$.

In question 25, senior marching band students responded more favorably than any other group when asked to assess the extent to which they agreed that judges at marching band competitions play favorites when evaluating other ensembles by a large margin. Seniors selected *Agree* or *Strongly Agree* approximately 54.0% of the time, compared to freshmen (27.9%), sophomores (42.2%), or juniors (29.6%), $\chi^2 (12, N = 428) = 31.727, p = .002$.

Similar to the results of question 25, statistical analysis of question 35 revealed that senior participants responded more favorably than any other group. When asked to determine the extent to which they agreed that being part of a competitive marching band

caused unnecessary drama between band members, senior responses included *Agree* or *Strongly Agree* approximately 69.1% of the time, compared to 40.8% of freshmen, 52.4% of sophomores, or 55.1% of juniors. Interestingly, responses to this survey statement became more favorable (i.e., more respondents began indicating *Agree* or *Strongly Agree*) as students increased in grade level, $\chi^2(12, N = 429) = 29.566, p = .003$.

Ethnicity. Descriptive statistics revealed that 7.5% of participants identified as being African-American, 5.2% identified as being Asian, 47.8% identified as being Caucasian, 26.4% identified as being Hispanic, 6.2% identified as being “Other,” and 6.8% of participants either selected “Prefer Not To Answer” or left this survey statement blank. Because nearly half of all participants were Caucasian, a separate category of ethnicity was created for the purpose of comparing response trends within a normal distribution of data. This category was comprised of participants who identified as being either African-American, Asian, Hispanic, or “Other,” which represented 45.6% of the sample population. Survey responses sorted by participants’ ethnicity are distributed in Appendix Y.

Of the 50 survey items, responses from the following seven statements produced statistically significant chi-square values:

- Q6: *I learn what to do, or what not to do, when I watch marching bands from other schools.*
- Q11: *I participate in my school’s competitive marching band to win trophies at contests.*
- Q23: *Marching bands should be given division ratings (i.e., Division I, Division II...) so more than one ensemble could win a top rating.*

- Q28: *Competitive marching band is an important part of my music education.*
- Q40: *After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.*
- Q47: *I am proud of my band's behavior at marching band competitions.*
- Q50: *The competitive marching band experience helps create a sense of family.*

A breakdown of the chi-square and *p* values for participant responses stratified by ethnicity is shown in Appendix Z.

Most participants responded similarly in question 6 when asked if they learn what or what not to do when watching marching bands from other schools perform. However, the two most notable disparities between groups' responses occurred when participants indicated their disagreement and neutrality. Students of color (13.1%) responded less favorably than Caucasian students (9.5%) by selecting *Disagree* or *Strongly Disagree* more frequently. Contrarily, Caucasian students expressed a higher degree of neutrality (16.7%) compared to students of color (12.6%), $\chi^2 (4, N = 409) = 10.120, p = .038$.

Results from the analysis of question 11 revealed a noteworthy difference between participant agreement. When participants were asked to rate the extent to which they agreed that they joined competitive marching band to win trophies at competitions, Caucasian students (51.0%) responded with greater disagreement (i.e., selecting *Disagree* or *Strongly Disagree*) than students of color (33.7%). On the contrary, students of color

(40.2%) responded more favorably than Caucasian students (30.0%) by indicating *Agree* or *Strongly Agree* more frequently, $\chi^2 (4, N = 409) = 14.065, p = .007$.

Results from analyses on question 23 generated similar results to question 11. In question 23, approximately 30.9% of Caucasian students selected *Disagree* or *Strongly Disagree* when asked if marching bands should be given divisional ratings so more than one ensemble could earn a top rating compared. This was compared to roughly 19.5% of students of color, $\chi^2 (4, N = 410) = 12.403, p = .015$.

In question 28, participants were asked to rate their agreement on whether or not competitive marching band is an important part of their music education. Statistical analyses revealed that while both groups similarly responded, Caucasian students (48.1%) exhibited more strong agreement than students of color (37.0%). Interestingly, Caucasian students (4.8%) also selected *Strongly Disagree* more than students of color (1.5%), $\chi^2 (4, N = 410) = 10.805, p = .029$.

Question 40 asked participants if they had ever wished that they were part of another school's marching band after seeing other schools perform at a marching band competition. Chi-square results indicated that Caucasian students (51.9%) indicated *Agree* or *Strongly Agree* more frequently than students of color (41.0%). Students of color (23.0%) also strongly disagreed more than Caucasian respondents (12.4%), $\chi^2 (4, N = 410) = 9.775, p = .044$.

Caucasian students responded more favorably than students of color in question 47 as well. When asked if they are proud of their band's behavior at marching band competitions, Caucasian students (61.5%) indicated only a slightly higher level of overall agreement (i.e., selecting *Agree* or *Strongly Agree*) than students of color (60.1%).

However, approximately 15.8% of Caucasian students also selected either *Disagree* or *Strongly Disagree* compared to 7.1% of students of color. The highest degree of neutrality was revealed from students of color (32.8%) over Caucasian participants (22.9%), $\chi^2 (4, N = 408) = 11.758, p = .019$.

The final statement that produced statistically significant chi-square values when responses were stratified by ethnicity was question 50. This survey statement asked participants to assess the extent to which they agreed that the competitive marching band experience helps create a sense of family. Chi-square results indicated that while participants from both groups mostly responded with *Strongly Agree*, Caucasian students (73.3%) showed higher strong agreement than students of color (63.8%), $\chi^2 (4, N = 409) = 13.452, p = .009$.

Section. Participants were asked to identify the section to which they primarily belonged during the 2015 competitive marching band season. The nine options participants could have selected were (a) High Woodwinds (36.9%), (b) Low Woodwinds (10.0%), (c) High Brass (13.2%), (d) Low Brass (14.6%), (e) Drum Line (6.4%), (f) Pit Percussion (7.5%), (g) Drum Major (3.0%), (h) Color Guard (4.8%), and (i) Prefer Not To Answer (1.8%). Descriptive statistics also revealed that 1.8% of participants left this question blank. For the purpose of data analysis, participants who either selected “Prefer Not To Answer” or left this question blank had their data removed from the following analysis.

While most participants identified themselves as high woodwind players, the researcher felt it was important not to consolidate sections into larger groups for the purpose of data analysis. Each instrument group contributes something specific and

unique to the production of a competitive marching band field show. Distilling these sections into larger groups could negate the influence one of these sections has on how students perceive competitive marching band. Survey responses stratified by section are distributed in Appendix AA.

Of the 50 survey items, responses from the following five statements produced statistically significant chi-square values:

- Q11: *I participate in my school's competitive marching band to win trophies at contests.*
- Q18: *I perform with greater technique as a result of performing in a competitive marching band.*
- Q21: *I believe learning how to march has made me a better musician.*
- Q32: *I joined band in high school because I wanted to participate in competitive marching band.*
- Q41: *I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.*

An illustration of the chi-square and *p* values for participant responses stratified by section is displayed in Appendix BB.

In question 11, statistical analyses revealed that members from the low woodwind section responded the most favorably when asked if they participate in their school's marching band to win trophies at contests. Approximately 53.5% of low brass members selected either *Agree* or *Strongly Agree* for this survey item, compared to 39.3% of drum line members, 36.4% of pit percussionists, 32.1% of high woodwind members, 31.2% of

low brass members, 28.5% of color guard members, 26.4% of high brass members, and 15.4% of drum majors, $\chi^2 (28, N = 421) = 42.097, p = .042$.

Question 18 asked participants if they perform with greater technique as a result of performing in competitive marching band. Based on the survey results, it was determined that while drum line members indicated the strongest agreement (53.6%), pit percussionists responded the most favorably. Pit percussionists selected *Agree* or *Strongly Agree* approximately 90.7% of the time, compared to 85.7% of drum line members, 81.3% of low brass members, 77.6% of high brass members, 77.0% of drum majors, 75.0% of low woodwind members, 74.6% of high woodwind members, and 57.1% of color guard members, $\chi^2 (28, N = 421) = 41.968, p = .044$.

When participants were asked in question 21 if learning how to march has made them better musicians, drum line members responded the most favorably out of any other section. Approximately 74.0% of drum line members selected *Agree* or *Strongly Agree* for this statement, as compared to 73.7% of high brass members, 72.8% of low woodwind members, 69.3% of drum majors, 66.2% of low brass members, 65.8% of color guard members, and 64.6% of high woodwinds. As perhaps expected, pit percussionists (39.4%) exhibited the lowest level of agreement, as members from this section typically remain stationary throughout a competitive field show, $\chi^2 (28, N = 418) = 41.984, p = .044$.

Participants were asked in question 32 if they joined band in high school because they wanted to participate in a competitive marching band. Results from the chi-square analysis revealed that color guard members displayed the strongest agreement (33.3%) with this statement, as compared to low woodwind members (31.8%), drum majors

(30.8%), high brass members (21.1%), low brass members (18.8%), pit percussionists (15.2%), drum line members (14.3%), and high woodwinds (11.7%). Interestingly, none of the surveyed color guard members indicated strong disagreement with this statement, $\chi^2 (28, N = 422) = 41.935, p = .044$.

Question 41 was the final question that unveiled statistically significant chi-square values when participant responses were analyzed by section. Participants were asked if they had ever felt embarrassed as a result of how their band performed at a marching band competition on at least one occasion. Survey results indicated that drum majors responded the most favorably out of any other group. Drum majors (61.6%) selected either *Agree* or *Strongly Agree* more frequently than color guard members (47.6%), high brass members (43.8%), low woodwind members (43.2%), drum line members (42.9%), high woodwind members (42.6%), low brass members (34.4%), and pit percussionists (30.3%), $\chi^2 (28, N = 422) = 41.495, p = .048$.

Summary of Results

Student participants were asked to indicate their level of agreement on 50 Likert-type survey questions, ranging from *Strongly Agree* (5) to *Strongly Disagree* (1). Each survey statement was categorized into one of eight grouping based on the following themes found in previous literature: (a) educational environment (Hamann et al., 1990), (b) motivation (Austin, 1988; Gouzouasis & Henderson, 2012; Maehr et al., 2002; Stamer, 2004; 2006), (c) musicianship (Austin, 1988), (d) adjudication and festival format (Bergee, 2006; 2007; Bergee & McWhirter, 2005; Gouzouasis & Henderson, 2012), (e) competition (Gouzouasis & Henderson, 2012; Kohn, 1986), (f) performance anxiety and stress (Green & Gallwey, 1987), (g) self-esteem (Gouzouasis & Henderson,

2012; Hebert, 2005), and (h) social experience (Adderley et al., 2003; Gouzouasis & Henderson, 2012; Stamer, 2004; 2006).

Participant responses were analyzed devoid of any competitive success consideration and were presented in Appendix K. Results from this descriptive analysis suggested that most students generally possess a favorable view of competitive marching band. After determining the general student consensus regarding competitive marching band, a chi-square test of independence was conducted on each survey statement to determine if any expected outcomes differed from the observed outcomes at a statistically significant ($p \leq .05$) level. Of the 50 survey items, 35 produced statistically significant results. This finding indicates that high school students' perspectives of competitive marching band are influenced by their success in competition as determined by contest rankings.

While not related to the original research question, further statistical analyses were employed to discover if any significant differences in survey responses occurred when participant responses were stratified by (a) gender, (b) year in school, (c) ethnicity, and (d) section. Chi-square tests of independence were run once again on each survey item for each new data stratification. Results indicated that of the 50 survey statements, statistical significance ($p \leq .05$) was achieved in nine statements when responses were categorized by gender, six statements when responses were categorized by year in school, seven statements when responses were categorized by ethnicity, and five statements when responses were categorized by section. A discussion of these results and their implications for music education are illustrated in the following chapter.

Chapter 5: Discussion

This study attempted to determine the extent to which secondary school students find educational and musical value in competitive marching band based on how well their band performs in competition. It was hypothesized that students would view competitive marching band differently based on their band's degree of success. Three key findings were revealed from this study and are summarized as follows:

1. Students, regardless of the level of success their competitive marching bands achieve, generally respond favorably to competition in music education. However, students from high achieving ensembles typically hold the most positive attitudes toward music competition, whereas students from minimally successful bands possess the least favorable perspectives.
2. The most notable differences in attitude within groups of varying competitive success occurred between minimally successful and highly successful ensembles. Respondents from moderately successful marching bands provided answers that were more closely linked to highly successful bands than minimally successful groups.
3. Music competition, specifically in the form of competitive marching band, can be a wholesome educational and musical experience for students.

However, the richest benefits of competition are achieved once a band experiences competitive success.

Key Finding #1

Both of this study's guiding research questions were answered in this first key finding. The first research question sought to determine the extent to which high school students find educational and musical value in competitive marching band programs. Chi-square analyses of survey results indicated that music students generally perceived competitive marching band as being both educationally and musically valuable, which corroborates prior literature (Austin, 1990; Battersby, 1994; Berman, 2015; Hanshumaker, 1956; Hines, 1995; Howard, 1995; Hunt, 1973; LaRue, 1986). Participant data from this study were stratified by (a) competitive success, (b) gender, (c) year in school, (d) ethnicity, and (e) section. This study's second research question sought to ascertain how contest outcomes affect students' perception of competitive marching band's educational and musical value. Of the 50 survey statements, 35 produced statistically significant ($p \leq .05$) chi-square values. This stratification revealed more differences between participant groups than any other categorization. This phenomenon indicates that students perceive the educational and musical values of competitive marching band differently depending on how many bands their group outscores in a competitive season. Students from bands with higher success rates generally viewed the competitive music experience more favorably than those from ensembles with lower success rates. Therefore, the null hypothesis was rejected.

More than half of all participants responded favorably (i.e., selecting *Agree* or *Strongly Agree*) to survey statements from the educational environment, motivation, and

musicianship categories, indicating that music competition within a competitive marching band framework:

- Enhances the learning process (61.1%)
- Keeps band students on task in rehearsal (61.2%)
- Helps students concentrate more in class (51.5%)
- Generates excitement about attending class (63.1%)
- Makes sense of adjudicator commentary (92.0%)
- Enables students to improve by watching other bands perform (73.2%)
- Helps students become respectful audience members (79.5%)
- Motivates students to practice (76.8%)
- Teaches students a variety of musical styles (78.9%)
- Instructs students to perform with greater technique (77.2%)
- Develops students' musicality (84.5%)
- Enables students to become better performers in other ensembles (76.5%)

These attitudes support prior literature that suggests that students, regardless of competitive success, find value in these aspects of music competition (Austin, 1988; Battersby, 1994; Bauer, 1983; Bendell, 1983; Buyer, 2005; Frederickson, 1995; Garrison, 1986; Gouzouasis & Henderson, 2012; Hamann et al. 1990; Hebert, 2005; Hickman, 2015; Howard, 1995; LaRue, 1986; Pennington, 1982; Schoene et al., 1995; Shellahamer et al., 1986; Stetar, 2015; Warrick, 1988; West, 1985; Whitney, 1966; Wickes, 1978; Yahl, 2009).

Over half of respondents also indicated that they (a) prefer that marching bands compete for rankings over divisional ratings (56.5%), (b) take adjudicator commentary

seriously (72.6%), and (c) enjoy watching performances of other schools' marching bands (88.2%). These findings support previous research concerning adjudication and the festival format that suggests that students mostly prefer true competition to the festival design and find value in getting adjudicated and watching other ensembles perform at competitions (Battersby, 1994; Gouzouasis & Henderson, 2012; Hines, 1995; Whitney, 1966; Yahl, 2009).

Additionally, over half of all students responded favorably to several advantages of music competition within the competition and self-esteem categories. These responses corroborate previous studies that suggest (a) competitive marching band is important to music education (76.8%), (b) competitive performances are preferred over non-competitive events (63.6%), (c) competition brings out the best in music students (65.6%), (d) strong performances are highly regarded even if they do not produce any awards for the band (85.2%), and (e) students are proud of how they behave at competitions (84.8%) (Austin, 1988; Gouzouasis & Henderson, 2012; Hosler, 2002; Jolly, 2008; LaRue, 1986; Yahl, 2009).

Finally, most students indicated that they believe participating in a competitive marching band provides a unique and positive social experience. Respondents indicated that competitive marching band (a) contributes to a music program's social experience (91.1%), (b) gives students the opportunity to bond with other band members (92.5%), and (c) helps create a sense of family (87.4%). These findings are confirmed in previous studies (Adderley et al., 2003; Bauer, 1983; Gouzouasis & Henderson, 2012; LaRue, 1986; Mercer, 1990; Pennington, 1982; Prescott & Chidester, 1938; Rockefeller, 1982; Yahl, 2009).

Key Finding #2

How students from minimally successful bands perceive competitive marching band. Several statistically significant outcomes were discovered in the survey responses from minimally successful band members within the educational environment category. Students from minimally successful bands disagreed significantly more than other groups that (a) the learning process is enhanced when a teacher stresses competition in the classroom, (b) students stay on task or concentrate more in band class during the marching band season, (c) students feel more excited to go to band class during the marching band season, and (d) students learn from watching other marching bands compete. Respondents from minimally successful bands also indicated that they learn by watching students from different marching bands who play the same instrument. However, this occurred at a significantly lesser extent than students from more successful bands. Similar results occurred when students from minimally successful groups indicated to a significantly lesser degree than members of other bands that marching competitions are good places to learn how to be respectful audience members.

Results from this study also revealed that students from minimally successful bands are not as motivated by music competitions and do not spend any more time practicing during marching band season than they do throughout the academic year. Interestingly, this was one of the few occurrences when students from moderately successful bands shared attitudes that were more similar to those of students from minimally successful ensembles. Responses from the musicianship category were low among students from these two groups as well. Results revealed that these individuals do not learn about music history through participation in marching band as much as students

from highly successful bands. Furthermore, neither students from minimally successful nor moderately successful bands believe learning how to march makes them better musicians to the same degree as students from highly successful groups.

Responses about adjudication and the festival format revealed that minimally successful band students tended to discredit the ordinal ranking system in favor of a divisional rating framework. This discovery is rather intriguing, as minimally successful band members also tended to believe, more than students from other groups, that marching band judges are fair and do not favor any other band based on factors unrelated to performance. While students from minimally successful competitive marching bands mostly indicated that competitive marching band is an important part of their musical education, they believed this to a lesser extent than more successful groups. Less than one-fourth of students from minimally successful bands actually cited competitive marching band as a reason for joining band in high school.

Students from minimally successful bands indicated a higher degree of performance anxiety and stress associated with competitive marching band participation. These students indicated on their surveys that they do not perform better when they are nervous. As expected, students from both minimally successful and moderately successful bands also tended to exhibit a lower degree of self-esteem than students from highly successful marching bands. Students from minimally successful and moderately successful bands both revealed that they (a) had felt embarrassed about how their marching band has performed in a competition and (b) do not believe that their marching band is one of the better groups in the area.

How students from moderately and highly successful bands perceive competitive marching band. Most of the significant results from this study were found in the differences between how students from minimally successful bands responded to the survey compared to students from both the moderately and highly successful groups. Members of moderately successful bands provided survey responses that were more closely aligned to minimally successful band students on questions from the motivation, musicianship, and self-esteem categories. However, moderately successful band members provided answers that were more closely linked to students from highly successful bands on statements found in the other five groupings.

Regarding educational environment, students from both moderately and highly successful competitive marching bands indicated that they (a) believe the learning process is enhanced when a teacher stresses competition, (b) stay on task and concentrate more in band class during marching band season than any other time, (c) become most excited about going to band class during marching band season than any other time, (d) learn from watching marching bands from other schools compete, and (e) learn from watching students from other schools who play the same instrument perform in competition.

Members of moderately successful marching bands provided responses most similar to students from highly successful groups for all questions in the category of adjudication and the festival format, except for question 22. This question asked participants if marching bands should be ranked in order and the results be made public. Students from moderately successful bands responded most similar to members of

minimally successful ensembles. However, more than half of participants from moderately successful bands still replied favorably to this question.

Within the context of competition, students from both moderately successful and highly successful competitive marching bands cited that competitive marching band is an important part of their musical education to a greater extent than students from minimally successful bands. These individuals also indicated that they (a) enjoy competitive performances more than noncompetitive events, (b) believe competition brings out the best in them, (c) feel marching band would not be as much fun if their school did not compete, and (d) joined band in high school because of competitive marching band.

Interestingly, students from moderately successful bands also revealed that they believe competitive marching causes (a) unnecessary drama between band members and (b) nervousness while performing at contests to a significantly lesser extent than minimally successful and highly successful groups. However, students from moderately successful groups provided responses that were much closer in alignment to highly successful band students when asked to rate the extent to which marching band provides unique social experiences to students. Moderately successful band members rated competitive marching band's social experience more favorably than minimally successful band members, but not as high as students from bands with the most competitive success.

Perspectives of competitive marching band exclusive to highly successful bands. While most of the students from highly successful competitive marching bands indicated similar survey responses to those individuals from moderately successful groups, a few notable differences occurred. Students from highly successful competitive marching bands revealed that they are motivated by competition more than any other

group from this study, and that competitive marching band participation enhances their musicality. Specifically, students from highly successful groups indicated that they (a) achieve greater technical proficiency, (b) perform better in other ensembles, and (c) extract greater benefit as a result of learning how to march. This is not surprising, as students who are given more difficult music to perform as part of their competitive field show can naturally be evaluated on technical and musical passages that would otherwise be absent from less challenging field shows. As prior research has shown, ensembles tend to receive higher marks when performing more difficult music (Hash, 2012). When the opportunity to thrive is presented in a performance (i.e., appropriate repertoire is programmed), it becomes apparent why certain ensembles consistently outshine others in competition.

Students from highly successful competitive marching bands also preferred to receive ordinal rankings to divisional ratings at contests. Yet, this group consistently rated the fairness of adjudicators lower than any other group in this study. This sentiment could be affected by a director's remarks, peers' speculations, or parents' opinions following a competitive performance. Highly successful band students also indicated that they believe judges play favorites among other bands (i.e., score other bands higher based on factors unrelated to performance). Generally, members of highly successful groups believed that competitive marching band causes unnecessary drama between members to a greater extent than students from less successful ensembles. These students also indicated much higher levels of self-esteem than students from groups with lower success rates. Approximately 88.6% of respondents from highly successful marching bands identified their band as being one of the better competitive marching bands in the area.

This could be explained by the frequent accolades these students earn at marching band competitions.

Commonalities between competitive marching band students from varying success levels. While significant differences exist between these three groups' perspectives on competitive marching band, a consistent agreement was expressed in the delivery of feedback. Members from all three groups reported that their band directors share judges' feedback with them following a band competition. The rationale for sharing this feedback is likely due to the director wanting to improve the band's performance based on the adjudicators' recommendations. Another fascinating discovery was revealed in how students perceive competitive marching band as a social experience. Regardless of a marching band's success, it is noteworthy that high school marching band members indicated that competitive marching band (a) contributes to the social experience of a music program, (b) helps band members create bonds with one another, and (c) creates a sense of family. These findings suggest that while not every band member may experience the exuberance of winning, the desire to win a trophy is not the common thread that is shared by competitive marchers. The quest for First Place may be shared by some students, but the sense of family is generally shared by all.

Key Finding #3

Despite the great extent to which most high school music students seem to enjoy competitive marching band, it is no surprise that those who have experienced more success at marching band contests responded more favorably overall. However, the two survey statements that asked participants (a) if they felt competitive marching band is a stressful activity (i.e., question 33) and (b) if they had ever considered quitting

competitive marching band (i.e., question 34) did not produce statistically significant differences between any of the three groups when responses were stratified by competitive success. Therefore, it could be implied that students from bands from each tier of success (i.e., minimally successful, moderately successful, highly successful) generally experience the same level of stress as a member of a competitive marching band, but those who excel in competition view this activity far more positively than those who do not.

Descriptive statistics from this study suggest that students from highly successful marching bands (i.e., bands with win percentages of .600 or higher) are 6.6% more likely to rate competitive marching band as being educationally and musically valuable than students from moderately successful bands (i.e., bands with win percentages between .251 and .599), and 14.1% more likely to do the same as compared to students from minimally successful bands (i.e., bands with win percentages of .250 or below). This finding corroborates previous research that suggested that students who compete more often possess more positive attitudes toward competition (Burnsed & Sochinski, 1983; Burnsed et al., 1983; Stamer, 2004) and achieve higher festival scores (Rickels, 2008; Rogers, 1984). Competitive success has played a key role in influencing the ways participants responded to each survey question. A breakdown of which success tier responded most favorably (i.e., selecting *Agree* or *Strongly Agree*) to each survey statement that obtained significant chi-square values when responses were categorized by competitive success is shown in Appendix CC. Unlike previously, results from questions 25, 35, 36, 40, and 41 were left intact and not reverse coded to elicit positive responses. That is, any survey statements that would produce a negative attitude if a participant

responded with *Agree* or *Strongly Agree* (e.g., I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion) were not adjusted to reflect that agreement meant “bad” and disagreement meant “good.”

While these three tiers of competitive success were subjectively established to ensure a normal distribution of data, it has become evident that disparate attitudes toward competitive marching band clearly exist within this stratification. Further research could examine these success tiers to determine if a more logical division of win percentages would yield more meaningful results.

Interpretation of Key Findings

Results from this study, namely, when response trends were stratified by competitive success, were not surprising. In essence, it was empirically determined that winning bands enjoy winning more than losing bands enjoy losing. Interestingly however, the extent to which this phenomenon was observed was not nearly as drastic as expected. Perhaps there is some unidentified characteristic associated with competitive marching band that attracts and retains students. Based on the present study’s survey data, this characteristic is likely found somewhere within the social experience aspect of competitive marching band. Alternatively, students may also be driven by the quest to improve their marching field show throughout the course of a competitive season. This latter point however, was not assessed on the present study’s survey instrument. Yet, it is conceivable that students care less about trophies and more about achieving individual and team goals. Students ostensibly do not rationalize competitive marching band participation by the desire to win trophies, but are comfortable with being given the opportunity to earn them.

On the contrary, certain results from this study were puzzling. Specifically, it was difficult to understand why the survey instrument neither achieved a high degree of construct validity nor high alpha coefficients within each subscale. Previous research suggested that the eight constructs used in the present study's questionnaire are prevalent factors found in competitive musical activities. Moreover, the cadre of competitive marching band directors who were consulted to verify the survey's face validity prior to its administration were in complete agreement that the survey questions aligned to and would effectively measure each construct. It would be interesting to discover if the survey's validity and reliability would be enhanced if more emphasis was placed on the demographic characteristics of each school (e.g., amount of funding; location stratified by urban, suburban, or rural regions; public or private) rather than solely the composition of the participating bands.

Discussion of Significant Findings Stratified by Demographics

Gender. Nine survey statements produced statistically significant chi-square values when participants' responses were stratified by gender. One result from this stratification corroborated previous research findings that suggest males have a more positive attitude toward competition than females (Burnsed & Sochinski, 1983; Stamer, 2004). Interestingly, this finding contradicts Howard's (1995) study that found females prefer competition to males. The present study also found that females, more than males, feel bad when they think their marching band is not as good as the other marching bands at a competition. This contradicts Gouzouasis and Henderson's (2012) findings that suggested that most students respond favorably to feeling bad when their group is not as good as other ensembles in concert band festivals.

When survey responses were stratified by gender, the following significant findings were discovered:

- Males, more than females, strongly favor ordinal rankings for bands at marching competitions.
- Males, more than females, tend to view marching band judges as being more fair in their assessment of bands.
- Females, more than males, strongly favor watching marching bands from other schools perform at competitions.
- Females, more than males, consider competitive marching band to be an important part of their musical education.
- Females, more than males, are fearful of making a mistake at a marching band competition that could cost their group points.
- Females, more than males, feel nervous performing in front of others at marching band competitions.
- Females, more than males, wished that they were part of another school's marching band after watching other groups perform at competitions.

Based on these results, it appears that males tend to respond more favorably to the general notion of competition and how the overall contest structure is facilitated, while females tend to focus more on their individual roles or contributions within the contest structure. Males' preference for ordinal rankings and how they perceive adjudication to be fair is not performance-specific, but more holistic. On the contrary, females' consideration of their role within the contest experience (e.g., not making a mistake in

competition, feeling nervous performing in front of others) appears to be more performance-specific.

Year in school. When participant responses were stratified by year in school, differences between group responses on six survey items achieved statistical significance ($p \leq .05$). Two of these findings contradicted previous research. This study revealed that freshmen and seniors both perceive that their band classes stay more on task in rehearsal during marching band season than any other time throughout the year. However, Stamer (2004) found that sophomores believe their class stays more on task when preparing for choral contests. Additionally, results from the present study indicated that sophomores responded the least favorably out of any other group when asked to rate the extent to which they agreed that the best aspect of marching band is defeating other bands in competition. This finding contradicts previous research that suggests that as students mature, their view of competition becomes less favorable (Burnsed & Sochinski, 1983; Burnsed et al., 1983; Schmidt, 2005).

Four other significant findings from this study when data were stratified by gender that were not found in previous literature are as follows:

- Senior marching band members responded most positively when asked if impressing the judges is what motivates them to perform their best.
- Freshmen and seniors believed that competitive marching band helps them become better performers in other ensembles more than sophomores and juniors.

- Seniors revealed that they accuse marching band adjudicators of playing favorites (e.g., scoring certain bands higher than others for reasons unrelated to performance) more than any other grade level.
- Seniors believed that participating in competitive marching band causes unnecessary drama between band members more than any other grade level.

It is not surprising that most of the statistically significant findings from this stratification involve senior responses. Commonly, senior band members are the ones with the most experience who have witnessed many of the highs and lows associated with competitive marching band. Senior students also may be more influential on younger band students, which could explain why freshmen and seniors both believe that participation in competitive marching band enables them to be more successful in other musical ensembles.

Ethnicity. A total of seven statistically significant findings were discovered when participant responses were stratified by ethnicity. Interestingly, none of these seven findings were found in previous literature. Below is a breakdown of these results:

- Students of color responded less favorably than Caucasian students to learning what or what not to do by watching marching bands from other schools perform.
- Students of color indicated that they participate in competitive marching band to win trophies at contests to a greater extent than Caucasian students.

- Caucasian students disliked the idea of competing for divisional ratings to a much greater extent than students of color.
- Caucasian students indicated more strong agreement when asked if competitive marching band is an important part of their musical education than students of color.
- Caucasian students revealed that they had wished they were part of another school's marching band instead of their own more frequently than students of color.
- Caucasian students expressed more disagreement about being proud of their band's behavior at marching competitions than students of color. Students of color possessed a higher degree of neutrality.
- Caucasian students strongly agreed that the competitive marching band experience helps create a sense of family to a greater extent than students of color.

These seven statistically significant findings are likely not generalizable because of the way the ethnicity category was comprised in this study. Participant responses from individuals who identified as being African-American, Asian, Hispanic, and "Other" were consolidated to form a separate, "students of color" category. This was done to compare response trends across a normally distributed sample population. However, these results may still serve as a springboard for future scholarly inquiry. While each participating band was comprised of a unique ethnic makeup, most of the respondents from this study were Caucasian. It would be inappropriate to generalize that Caucasians and students of color perceive competitive marching band differently because of their

race, especially when the “students of color” category was comprised of individuals who identified as being African-American, Asian, Hispanic, and “Other.” Perhaps future research could investigate these findings using a sample population that is more equally balanced to reveal the impact each unique ethnic group contributes to the perception of competitive marching band or a similar competitive musical activity.

Section. Five significant findings were revealed when participant responses were delineated by section. One of these results corroborated previous research that indicated that certain sections of the band may value competitive success more than creating the music that helped earn that success (Berman, 2015; Hosler, 2002; Spradling, 1990). In the present study, low brass members revealed that they participated in competitive marching band to win trophies at contests more than any other section. This discovery contradicts prior findings that suggested percussionists and color guard members view marching competitions higher than students from other sections (Bursned et al., 1983).

Four other findings that produced statistically significant chi-square values when participant data were stratified by section that were not found in other studies are as follows:

- Percussionists responded the most favorably when asked if they perform with greater technique as a result of participating in competitive marching band more than any other section.
- Pit percussionists felt that learning how to march has made them better musicians to a lesser extent than any other section.
- Color guard members joined band in high school to participate in competitive marching band more than any other section.

- Drum majors felt the most embarrassed about how their band performed at a marching band competition more than any other section.

Each of these significant findings may come as no surprise. Because of the strict technical demands that members who march in a drum line or perform as a member of the pit percussion section face in the competitive marching band activity (e.g., traditional versus matched-grip playing, increased use of four-mallet technique), it is expected that these individuals can substantially improve their technique over the course of a competitive marching season. It is also obvious that pit percussionists would not respond favorably when asked if learning how to march has made them better musicians because these individuals generally remain stationary throughout the performance of an entire field show. Additionally, it is understandable that color guard members joined band in high school to participate in competitive marching band more than any other section. While woodwind players, brass players, and percussionists can participate in ensembles outside of marching band and still perform on their primary instruments, marching band is one of the only real opportunities for color guard students to perform with flags and weapons. Lastly, it is logical to believe that drum majors felt the most embarrassed about how their band performed in competition over any other section. Drum majors are usually stationed at the front of the field and are the closest members to the audience and judging panel. They are also the only members who can observe how a field show is performed overall in real time. Because these individuals can detect errors more frequently based on where they are located on the field, it would not be uncommon for a drum major to feel worse about a performance than other members of the marching band.

Non-Significant Response Trends

Most survey responses revealed statistically significant differences between students from minimally successful, moderately successful, and highly successful bands. This finding suggests that competitive success is a key variable that influences how a student generally perceives competitive marching band. However, the following attitudes did not achieve statistical significance. This may indicate that the extent to which an individual supports the following claims is strictly personal and is neither characteristic nor generalizable to students from competitive marching bands of specific levels of success:

- Winning trophies at competitions
- Receiving recognition (full band vs. sectional)
- Defeating other marching bands
- Impressing the judges
- Appreciating other styles of music as a result of participating in competitive marching band
- Learning about music theory as a result of participating in competitive marching band
- Enjoying watching other competitive marching bands perform
- Feeling stressed because of competitive marching band
- Considering quitting competitive marching band
- Making a mistake at a marching band competition
- Feeling good about themselves following a strong performance despite not winning any awards

- Feeling bad if their band does not win First Place or is not as good as the other bands at a competition
- Behaving appropriately at a band competition

The present study supports prior literature that suggested students may pursue competitive marching band to win awards at competitions (Buyer, 2005; Mercer, 1990; Mikkelsen, 2006; Rogers, 1984; Vance, 2014) or impress the adjudicators (Gouzouasis & Henderson, 2012). However, these findings failed to achieve statistical significance and are likely to occur by chance.

Implications for Future Research

While this study was successful in assessing students' perspectives of competitive marching band based on how well they fare at contests, it did not consider the caliber or prestige of each contest, only the final results. Some bands ranked highly at local contests but finished in the middle to bottom of their class at state or regional competitions. Conversely, others ranked highly at all of their contests during the 2015 marching band season, but chose not to compete at the state or regional level. Some students may feel a greater sense of achievement by finishing somewhere in the middle of their class at a state competition than placing First, Second, or Third at a local contest, but this study did nothing to take those considerations into account. As a result, some may argue that the win percentage of a group is not the most conducive way of evaluating success of a competitive marching band. While this opinion has merit, a victory at a competition means a great deal to a constituency of students, regardless of the rigor of a particular contest. It is recommended that future research replicate this study taking into account the

rigor of each competition, or reevaluate ways to measure success of competitive marching bands.

Alternatively, this study only analyzed student perspectives on competitive marching bands. As prior literature has indicated however, competition is prevalent in other areas of music education such as choir (Jipson, 1972; Johnson, 2010; Millard, 2014; Rittenhouse, 1989; Scheib, 2003; Stamer, 2004; 2006), orchestra (Brakel, 2006; Garman et al., 1991; Hash, 2013), jazz ensemble (Walker, 1989), and concert band (Gouzouasis & Henderson, 2012; Hash, 2013; Saul, 1976). Perhaps future research could apply the concept of a win percentage to these various ensembles to determine if any significant differences exist between groups of students with varying degrees of competitive success.

Moreover, several statistically significant findings from the present study were revealed when participant data were stratified by (a) gender, (b) year in school, (c) ethnicity, and (d) section. These disparities could signify that competitive marching band is not meeting the educational or musical needs of all students, as student populations are becoming increasingly diverse in high school band programs. Further research could seek to identify reasons as to why these differences exist and how music educators can bridge the gap between common practice and best practice.

Recommendations

Previous research has illustrated that younger, inexperienced music teachers tend to engage in competitive musical activities to a greater extent than their more experienced colleagues (Battersby, 1994; Groulx, 2010; Hanshumaker, 1956; Temple, 1973). Some directors participate in competitions because they want to enhance their status among the music education community (May, 1937; Rohrer, 2002). Others compete because they

mimic way they were taught by their former directors (Allsup & Benedict, 2008; Dawes, 1989; Griffith, 1983; Groulx, 2010; Walker, 1989). While music competition possesses many benefits, the negative aspects can outweigh the positive characteristics if it is not embraced responsibly. Most music teacher preparation programs currently focus on general education, content knowledge, and pedagogical knowledge (Nierman, Zeichner, & Hobbel, 2002). Prior literature has revealed that too much emphasis in music teacher education programs is placed on content knowledge rather than on philosophical domains (Colwell, 2000; Marks, 1994). It is therefore unlikely that much discussion is devoted to competition's place in music curricula at the undergraduate level. The researcher believes that calling more attention to the prevalence of competition in music teacher education programs can enable future music educators to establish a healthy competitive paradigm before entering the music field. This can help the music education community establish a more unified outlook on contest participation and create more meaningful experiences for students.

Alternatively, the present study's survey instrument could potentially be utilized for instructional purposes as a test-retest measure for practicing music educators. Specifically, competitive marching band directors could survey their marching students, first as freshmen and then again as seniors, to track how students' attitudes toward competitive marching band change longitudinally during the course of their high school career. These discoveries could help shape instructional practices for educators, which could perhaps move students into higher tiers of competitive success.

Conclusion

Based on this study and other research on music competition, it is suggested that there are some notable benefits to music competition that need to be embraced, at least in some regard, by music educators. Students from this study indicated, to a high degree, that music competition is valuable to their educational and musical pursuits. Many participants revealed that competitive marching band (a) improved their musicianship, (b) increased their motivation, and (c) provided a rich social experience.

Results from this study suggest that students perceive music competition differently depending on how well they fare at contests. Students from highly successful bands perceived competitive marching band as being more valuable than students from lower achieving ensembles. If we look at this phenomenon exclusively, we may find ourselves assuming that competition is not healthy for lower achieving bands because of the greater number of unfavorable responses generated by this sample population. However, students from lower achieving ensembles still provided overwhelmingly favorable responses to many facets of music competition. This discovery suggests that music competition does not isolate students, but rather provides these individuals with meaningful experiences.

Conversely, music competition also possesses certain characteristics that could be damaging to developing music students. Most participants from this study indicated that competitive marching band is a stressful activity. Some students even revealed that they (a) had felt embarrassed about how they performed at a competition, (b) had wished that they were part of another school's marching band, and (c) had even considered quitting competitive marching band altogether. Evidently, when there is a heightened sense of

needing to achieve, some students may experience difficulty in coping with unsuccessful performances. These feelings are toxic to the learning environment and should not be promoted.

However, to suggest that competition should be avoided at all costs to prevent these stressful situations from occurring is shortsighted and harmful to students' musical development. Introducing students to competition at the high school level is integral to their preparation for music in the real world. Students will need to compete to earn admission into a music department or collegiate ensemble. Students will need to compete against one another to earn chair placements in school or community ensembles. We can pretend that competition has no place in music education, but to do so would be denying students a glimpse into competition's ubiquitous presence outside the walls of traditional 9-12 education. We have an obligation and a duty as music teachers to provide our students with opportunities to help them succeed outside of our classrooms. Competition should certainly never monopolize our programs. A large population of our students may never pursue music at the collegiate level. But without the presence of competition in our curriculum, at least to a minor extent, our music classrooms become vacuous and out of touch with reality.

References

- Acquaro, R. (1979). Marching bands. *Music Educators Journal*, 65(8), 7-8.
- Adderley, C., Kennedy, M., & Berz, W. (2003). "A home away from home": The world of the high school music classroom. *Journal of Research in Music Education*, 51(3), 190-205.
- Allsup, R. E. (2012). The moral ends of band. *Theory Into Practice*, 51, 179-187.
- Allsup, R. E., & Benedict, C. (2008). The problems of band: An inquiry into the future of instrumental music education. *Philosophy of Music Education Review*, 16(2), 156-173.
- Amabile, T. M. (1982). Children's artistic creativity: Detrimental effects of competition in a field setting. *Personality and Social Psychology Bulletin*, 8(3), 573-578.
- Asmus, E. P. (1985). Sixth graders' achievement motivation: Their views of success and failure in music. *Bulletin of the Council for Research in Music Education*, 85, 1-13.
- Austin, J. R. (1990). Competition: Is music education the loser? *Music Educators Journal*, 76(6), 21-25.
- Austin, J. R. (1991). Competitive and non-competitive goal structure: An analysis of motivation and achievement among elementary band students. *Psychology of Music*, 19, 142-158.

- Austin, J. R. (1989). Point of view: Are music contests valuable for young children? *Music Educators Journal*, 75(6), 45-46.
- Austin, J. R. (1988). The effect of music contest format on self-concept, motivation, achievement, and attitude of elementary band students. *Journal of Research in Music Education*, 36(2), 95-107.
- Baker, W. (1966). Contest symposium. *Music Educators Journal*, 53(1), 63, 140-143.
- Bannister, S. (1992). Attitudes of high school band directors toward the value of marching and concert band contests and selected aspects of the overall band program. *Missouri Journal of Research in Music Education*, 29, 49-57.
- Barton, H. (1964). Performance or education? In A. N. Jones (Ed.), *Music education in action: Basic principles and practical methods* (360-363). Dubuque, IA: Wm. C. Brown Company Publishers.
- Battersby, S. L. (1994). *The perceived benefits of competitions/contests for choral directors and students in the tri-state area* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 9511030)
- Battisti, F. L. (1989). Clarifying priorities for the high school band. *Music Educators Journal*, 76(1), 23-25.
- Bauer, W. I. (1993). The relationship between rehearsal procedures and contest ratings for high school bands. *Contributions to Music Education*, 20(20), 32-44.
- Bauer, W. I. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 29.
- Bendell, C. J. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 31.

- Bergee, M. J. (2015). A theoretical structure of high school concert band performance. *Journal of Research in Music Education, 63*(2), 145-161.
- Bergee, M. J. (2003). Faculty interjudge reliability of music performance evaluation. *Journal of Research in Music Education, 51*(2), 137-150.
- Bergee, M. J. (2007). Performer, rater, occasion, and sequence as sources of variability in music performance assessment. *Journal of Research in Music Education, 55*(4), 344-358.
- Bergee, M. J. (2006). Validation of a model of extramusical influences on solo and small-ensemble festival ratings. *Journal of Research in Music Education, 54*(3), 244-256.
- Bergee, M. J. & McWhirter, J. L. (2005). Selected influences on solo and small-ensemble festival ratings: Replication and extension. *Journal of Research in Music Education, 53*(2), 177-190.
- Bergee, M. J. & Platt, M. C. (2003). Influence of selected variables on solo and small-ensemble festival ratings. *Journal of Research in Music Education, 51*(4), 342-353.
- Berman, A. S. (2015). Judgment day. *Teaching Music, 23*(1), 30-34.
- Birge, E. B. (1937). *History of public school music in the United States*. Philadelphia, PA: Oliver Ditson Company.
- Boeckman, J. (2002). Grade inflation in band contest ratings: A trend study. *Journal of Band Research, 38*(1), 25-36.

- Brakel, T. D. (2006). Inter-judge reliability of the Indiana State School Music Association high school instrumental festival. *Journal of Band Research*, 42(1), 59-69.
- Brandt, T. (1989). Point of view: Are music contests valuable for young children? *Music Educators Journal*, 75(6), 44-45.
- Bruno, P. (1989). Point of view: Are music contests valuable for young children? *Music Educators Journal*, 75(6), 44.
- Burdett, N. D. (1986). *The high school music contest movement in the United States* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8609289)
- Burnsed, V., Hinkle, D., & King, S. (1985). Performance evaluation reliability at selected concert festivals. *Journal of Band Research*, 21(1), 22-29.
- Burnsed, V., & King, S. (1987). How reliable is your festival rating? *Update: Applications of Research in Music Education*, 5(3), 12-13.
- Burnsed, V., & Sochinski, J. (1983). Research on competitions: Surveys reveal how students, parents, directors, and administrators feel about competitions. *Music Educators Journal*, 70(2), 25-27.
- Burnsed, V., Sochinski, J., & Hinkle, D. (1983). The attitude of college band students toward high school marching band competition. *Journal of Band Research*, 19, 11-17.
- Buyer, P. (2005). Teaching the values of competition. *Teaching Music*, 13(1), 28-31.
- Caldwell, B. (1984). Competition in music – is it appropriate? *Instrumentalist*, 38, 98.

- Caldwell, B. (1983). Winners & losers. Point of view on competitions. *Music Educators Journal*, 70(2), 30.
- Cassidy, J. W. & Sims, W. L. (1991). Effects of special education labels on peers' and adults' evaluations of a handicapped youth choir. *Journal of Research in Music Education*, 39(1), 23-34.
- Chandler, T. A., Chiarella, D., & Auria, C. (1988). Performance expectancy, success, satisfaction, and attributions as variables in band challenges. *Journal of Research in Music Education*, 35(2), 249-258.
- Chaney, B. W. (1983). The numbers game: In judging competitions. *Music Educators Journal*, 69(8), 38-40.
- Clem, D. (1978). Is winning that important? *Instrumentalist*, 32, 144.
- Cline, E. T. (1985). *Piano competitions: An analysis of their structure, value, and educational implications* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8610620)
- Colman, A. M. (1982). *Cooperation and competition in humans and animals*. London: Van Nostrand Reinhold (UK) Co. Ltd.
- Collins, A. N. (2012). *Perceptions of pre-service music educators regarding participation in competitive band events* (Masters thesis). Retrieved from ProQuest Dissertations & Theses. (UMI 1515748)
- Colwell, R. (2000). The music education/arts education path. *Arts Education Policy Review*, 101(3), 19-20.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Los Angeles, CA: SAGE Publications, Inc.

- Cropper, C. (1998). Is competition an effective classroom tool for the gifted student? *Gifted Child Today Magazine*, 21(3), 28-31.
- Cunningham, D. A. (2014). Musical meaning in the lives of those affected by the Holocaust: Implications for music education. *UPDATE: Applications of Research in Music Education*, 33(1), 65-72.
- Daniel, J. J. (2006). *Effects of band and seating placement on the motivation and musical self-esteem of high school wind musicians* (Unpublished masters thesis). Bowling Green State University, Bowling Green, OH.
- Davis, R. B. (2000). *A study of the relationship between rehearsal procedures and contest ratings for high school marching band* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 9965728)
- Dawes, B. R. (1989). *A survey of Alabama band directors regarding marching band competitions and music performance achievement* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 9025298)
- Dean, A. (2005). What's that adjudicator thinking? *Canadian Musician*, 27(4), 29.
- DeCarbo, N. (1986). The effects of teaching level and teaching experience on common performance errors of instrumental music teachers. *Journal of Band Research*, 22(1), 20-28.
- DeuPree, D. D. (1968). *An analysis of the Colorado large group music competition-festival system* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 6912484)
- Duina, F. (2011). *Winning: Reflections on an American Obsession*. Princeton, NJ: Princeton University Press.

- Dykema, P. W., & Cundiff, H. M. (1939). *New school music handbook: A guide for teaching school music* (2nd ed.). Boston, MA: C. C. Birchard & Company.
- Dyson, B. (1989). Point of view: Are music contests valuable for young children? *Music Educators Journal*, 75(6), 47.
- Ebel, R. L., & Frisbie, D. A. (1986). *Essentials of educational measurement* (4th ed.). Englewood Cliffs, NJ: Prentice-Hall.
- Ediger, M. (2000). Competition versus cooperation and pupil achievement. *College Student Journal*, 34(1).
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York, NY: Oxford University Press.
- Fennell, F. (1954). *Time and the winds*. Kenosha, WI: Leblanc Publications, Inc.
- Fiske, H. E. (1975). Judge-group differences in the rating of high school trumpet performances. *Journal of Research in Music Education*, 23(3), 186-196.
- Fiske, H. E. (1983). Judging musical performances: Method or madness? *Update: Applications of Research in Music Education*, 7-10.
- Floyd, R. (1986). Music contests: A means or an end? *Instrumentalist*, 41, 70-71.
- Fonder, M. (1992). The Patrick Conway military band school, 1922-1929. *Journal of Research in Music Education*, 40(1), 62-79.
- Fosse, J. B. (1965). *The prediction of teaching effectiveness: An investigation of the relationships among high school band contest ratings, teacher characteristics, and school environmental factors* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 6512081)

- Foster, R. E. (1978). *Multiple-option marching band techniques* (2nd ed.). Van Nuys, CA: Alfred Publishing Company, Inc.
- Foutz, C. (2007). *Building the green machine: Don Warren and sixty years with the world champion cavaliers drum & bugle corps*. New York, NY: Savas Beatie LLC.
- Fowler, Jr., F. J. (2014). *Survey research methods* (5th ed.). Los Angeles, CA: SAGE Publications, Inc.
- Fredrickson, W. E. (1995). Ninth grade student perceptions of a band festival experience. *Journal of Band Research, 31*(1), 56-69.
- Gallops, W. (2005). Music competition developing a healthy paradigm for performers and teachers. *Journal of Music Teacher Education, 15*(1), 15-22.
- Garman, B. R., Boyle, J. D., & DeCarbo, N. J. (1991). Orchestra festival evaluations: Interjudge agreement and relationships between performance categories and final ratings. *Research Perspectives in Music Education: A Bulletin of the Florida Music Educators Association, 2*, 19-24.
- Garrison, P. K. (1986). The value of marching band. *Music Educators Journal, 77*(5), 48-52.
- Geffre, T. (1989). Point of view: Are music contests valuable for young children? *Music Educators Journal, 75*(6), 46.
- George, D., & Mallery, P. (2003). *SPSS for Windows step by step: A simple guide and reference. 11.0 update* (4th ed.). Boston, MA: Allyn & Bacon.
- Gifford, R. M. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal, 70*(2), 29-30.

- Goheen, S. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 32-33.
- Gomes, M. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 30-31.
- Goodstein, R. E. (1984). *An investigation into leadership behaviors and descriptive characteristics of band directors in the United States* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8424644)
- Goodstein, R. E. (1987). An investigation into leadership behaviors and descriptive characteristics of high school band directors in the United States. *Journal of Research in Music Education*, 35(1), 13-25.
- Goolsby, T. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 33.
- Gouzouasis, P., & Henderson, A. (2012). Secondary student perspectives on musical and educational outcomes from participation in band festivals. *Music Education Research*, 14(4), 479-498.
- Green, B., & Gallwey, W. T. (1987). *The inner game of music*. London: Pan Macmillan.
- Green, S. K., & Hale, C. L. (2011). Fostering a lifelong love of music: Instruction and assessment practices that make a difference. *Music Educators Journal*, 98(1), 45-50.
- Griffith, O. (1983). Winners & losers. Point of view on competitions. *Music Educators Journal*, 70(2), 30.

- Groulx, T. J. (2010). *An examination of the influence of band director teaching style and personality on ratings at concert and marching band festivals* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3425686)
- Guegold, W. K. (1989). *An analysis of the adjudication results in the 1986-1988 Ohio music education association state marching band finals with an emphasis on adjudicator consistency* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 9006128)
- Hamann, D. L., Mills, C., Bell, J., Daugherty, E., & Koozer, R. (1990). Classroom environment as related to contest ratings among high school performing ensembles. *Journal of Research in Music Education, 38*(5), 215-224.
- Hanshumaker, J. R. (1956). A survey of the opinions of administrators and music teachers in regard to large group music competition. Retrieved from OhioLINK Electronic Theses and Dissertations. (osu1391685849)
- Harackiewicz, J. M., Manderlink, G., & Sansone, C. (1984). Rewarding pinball wizardry: Effects of evaluation and cue value on intrinsic interest. *Journal of Personality and Social Psychology, 47*(2), 287-300.
- Hash, P. M. (2013). An analysis of middle/high school band and orchestra festival ratings. *Journal of Band Research, 49*(1), 1-20.
- Hash, P. M. (2012). An analysis of the ratings and interrater reliability of high school band contests. *Journal of Research in Music Education, 60*(1), 81-100.
- Hash, P. M. (2006). *Development of school bands in Illinois: 1863-1930* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3250254)

- Hash, P. M. (2016). The national school orchestra contests: 1929-1937. *Journal of Research in Music Education*, 63(4), 397-420.
- Hayslett, D. J. (1992). The effect of band contest participation upon band members' perceptions of contest rating importance, musical achievement, and self-worth. *Dialogue in Instrumental Music Education*, 16(2), 12-18.
- Head, Jr. J. (1983). *Attitudes toward musical activities among North Carolina high school band students with directors using varying teaching emphases* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8328455)
- Hebert, D. G. (2005). *Music competition, cooperation and community: An ethnography of a Japanese school band* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3163382)
- Herbert, T., & Myers, A. (2010). Music for the multitude: Accounts of brass bands entering Enderby Jackson's Crystal Palace contests in the 1860s. *Early Music*, 38(4), 571-584.
- Hewitt, M. P. (2000). Marching band show customization and director involvement: Their relationship to performance scores. *Bulletin of the Council for Research in Music Education*, 146, 18-30.
- Hickman, J. (2015). *Competition in music education: A mixed method study of the Iowa all-state chorus audition process* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3729164)
- Hines, B. (1995). Making contests more than grades. *The Instrumentalist*, 50(4), 80.
- Hogenson, S. M. (1990). Contests versus content. *The Instrumentalist*, 44, 64.

- Holz, E. A. (1962). The schools band contest of America (1923). *Journal of Research in Music Education*, 10(1), 3-12.
- Hosler, M. (2002). Burned out by competitions. *The Instrumentalist*, 56(10), 30-31.
- Howard, K. K. (1994). *A survey of Iowa high school band students' self-perceptions and attitudes toward types of music contests* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 9433638)
- Howard, K. K. (1995). Of students and contests. *The Instrumentalist*, 49(7), 80.
- Hunt, C. O. (1973). Why competitive music festivals. *School Musician, Director, and Teacher*, 45(4), 46-47.
- Hurley, C. G. (1996). Musical chairs: The psychological and social impact of competition. *Dialogue in Instrumental Music Education*, 20, 74-87.
- Hutchinson, J. L. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 32.
- Ivey, D. (1964). Can we afford to deceive ourselves? *Music Educators Journal*, 51(1), 43-45.
- Janzen, E. A. (1985). *Band director's survival guide: Planning and conducting the successful school band program*. West Nyack, NY: Parker Publishing Company, Inc.
- Jastrow, B. (2009). Marching band: Putting our best foot forward or stepping on our own feet? What message are we advocating? *Illinois Music Educator*, 70(2), 52-54.
- Jipson, W. R. (1972). *The high school vocal music program*. West Nyack, NY: Parker Publishing Company, Inc.

- Johnson, D. W., Maruyama, G., Johnson, R. T., Nelson, D., & Skon, L. (1981). Effects of cooperative, competitive, and individualistic goal structures on achievement: A meta-analysis. *Psychological Bulletin*, 89(1), 47-61.
- Johnson, G. (2010). *The relationship between competition and the curricular practices of Indiana choral music educators: A survey* (Unpublished masters thesis). Ball State University, Muncie, IN.
- Jolly, D. R. (2008). *Music educator perceptions of declining enrollments in Texas band programs* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3323725)
- King, S. E., & Burnsed, V. (2009). A study of the reliability of adjudicator ratings at the 2005 Virginia Band and Orchestra Directors Association state marching band festivals. *Journal of Band Research*, 45(1), 27-32.
- Kirchhoff, C. (1988). The school and college band: Wind band pedagogy in the United States. In J. T. Gates (Ed.), *Music education in the United States: Contemporary issues* (265). Tuscaloosa, AL: University of Alabama Press.
- Kohn, A. (1986). *No contest: The case against competition*. New York, NY: Houghton Mifflin Company.
- Laib, J. R. (1984). The relationship between competition, show style, and number of shows performed by North Georgia high school marching bands. *Journal of Band Research*, 19(2), 51-60.

- LaRue, P. J. (1986). *A study to determine the degree of consensus regarding outcomes of band participation and the competitive elements in band programs among band directors, band members and members of parent booster groups* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8623347)
- Lovell, W. (1983). The contest controversy. *Instrumentalist*, 38, 116.
- Machover, W., & Uszler, M. (1996). *Sound choices: Guiding your child's music experiences*. New York, NY: Oxford University Press.
- Madsen, C. K., Plack, D. S., & Dunnigan, D. P. (2007). Marching band as a recruiting organization for the university: A case study. *Journal of Band Research*, 43(1), 54-62.
- Maehr, M. L., Pintrich, P. R., & Linnenbrink, E. A. (2002). Motivation and achievement. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (348-372). New York, NY: Oxford University Press.
- Marks, L. L. (1994). *The effectiveness of music teacher pre-service training in California's colleges and universities: Professional preparation and teacher retention* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 9601026)
- Markworth, W. (2008). *The dynamic marching band*. Three Rivers, MI: Ajoyin Publishing, Inc.
- May, M. A. (1937). A research note on cooperative and competitive behavior. *American Journal of Sociology*, 42, 887-891.
- May, M. A., Murphy, G., & Allport, G. (1937). *Memorandum on research in competition and cooperation*. New York, NY: Social Science Research Council.

- McCarrell, L. K. (1971). *A historical review of the college band movement from 1875 to 1969* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 7210037)
- Meadows, E. S. (1966). Contest symposium. *Music Educators Journal*, 53(1), 63.
- Melillo, S. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 30.
- Mercer, J. (1990). Competition consumes the curriculum. *The Instrumentalist*, 45(2), 98-102.
- Meyers, B. D. (2012a). Attitudes of Arizona high school band students towards solo and ensemble activities. *Journal of Band Research*, 48(1), 30-44.
- Meyers, B. D. (2012b). The national solo and ensemble contest. *Journal of Research in Music Education*, 60(1), 43-61.
- Mikkelson, R. (2006). Defining success for high school bands. *Instrumentalist*, 60(4), 17-20.
- Miksza, P. (2012). The development of a measure of self-regulated practice behavior for beginning and intermediate instrumental music students. *Journal of Research in Music Education*, 59(4), 321-338.
- Millard, E. M. (2014). *The role of ensemble competitions in choral music education* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3638044)
- Miller, R. E. (1994). A dysfunctional culture. *Music Educators Journal*, 81(3), 29-33.
- Moody, W. J. (1983). Education and contests. *Instrumentalist*, 38, 84.

- Moore, J. E. (1972). National school band contests between 1926 and 1931. *Journal of Research in Music Education*, 20(2), 233-245.
- Moore, W. A. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 31-32.
- Mork, J. M. (1984). *Evolutionary trends of the modern marching band: An historical overview of the marching band from 1950 to 1983* (Unpublished master's thesis). The Florida State University, Florida.
- Moses, H. E. (1970). *Developing and administering a comprehensive high school music program*. West Nyack, NY: Parker Publishing Company, Inc.
- Nierman, G. E., Zeichner, K., & Hobbel, N. (2002). Changing concepts of teacher education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (818-839). New York, NY: Oxford University Press.
- Oakley, D. L. (1987). A general history of the competition-festival to 1960. *Missouri Journal of Research in Music Education*, 5(4), 67-78.
- Oakley, D. L. (1972). An investigation of criteria used in the evaluation of marching bands. *Journal of Band Research*, 9(1), 32-37.
- Osheroff, R., & Zinko, R. (2002). The big parade: The veterans organizations and the drum and bugle corps movement. In S. Vickers (Ed.), *A history of drum and bugle corps*, (Vol. 1) (pp. 1-62). Madison, WI: Sights and Sounds.
- Parkes, M. B. (1983). Who learns from competitions? Solo competition should provide more lasting benefits than a seat in the all-state band. *Music Educators Journal*, 70(2), 34-35.

- Pennington, J. (1982). Keeping in step with the goals of the marching band. *Bulletin of the National Association of Secondary School Principals*, 66, 97-101.
- Pepitone, E. A. (1980). *Children in cooperation and competition*. Lexington, MA: D.C. Heath and Company
- Peterson, S. (1993). Creativity and the marching band. *Music Educators Journal*, 80(3), 29-32.
- Pierson, J. (1994). Competition: Not always a negative influence. *Music Educators Journal*, 81(3), 10.
- Prescott, G. R., & Chidester, L. W. (1938). *Getting results with school bands*. Minneapolis, MN: Paul Schmitt Music Co.
- Regelski, T. A. (1966). Contest symposium. *Music Educators Journal*, 53(1), 60-62.
- Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd ed.). Upper Saddle River, NJ: Pearson Education, Inc.
- Reimer, B. (2000). *Performing with understanding: The challenge of the national standards for music education*. Lanham, MD: MENC: The National Association for Music Education.
- Revelli, W. D. (1972). I'm for contests and here's why. *Music World*, 2(7), 7; 18-19; 22.
- Revelli, W. D. (1979). Marching is an educational plus. *The School Musician*, August/September, 8-9, 60-61.
- Rickels, D. A. (2008). A comparison of variables in Arizona marching band festival results. *Journal of Band Research*, 44(1), 25-39.

- Rittenhouse, J. H. (1989). *Competitive and non-competitive choral festivals at the secondary level* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8919644)
- Rockefeller, D. R. (1982). Rifles, pom-poms, flags, and music? *Music Educators Journal*, 69(4), 31-32.
- Rogers, G. L. (1985). Attitudes of high school band directors and principals toward marching band contests. *Journal of Research in Music Education*, 33(4), 259-267.
- Rogers, G. L. (1984). Attitudes of high school band directors, band members, parents, and principals toward marching contests. *Update: Applications of Research in Music Education*, 2(4), 11-15.
- Rogers, G. L. (1995). Point of view. *Music Educators Journal*, 81(6), 44-49.
- Rohrer, T. P. (2002). The debate on competition in music in the twentieth century. *Update: Applications of Research in Music Education*, 21, 38-47.
- Romano, J. (1995). Point of view. *Music Educators Journal*, 81(6), 44-49.
- Rosenthal, R. K. (2009). Teaching band in Illinois. *Journal of Band Research*, 44(2), 45-61.
- Ross, S. L. (1992). Should you rule out fund raising, trips, and contests? *Bulletin of the National Association of Secondary School Principals*, 78, 22-23.
- Ruben, H. L. (1981). *Competing*. New York, NY: Pinnacle Books, Inc.
- Rushin, S. (2003). Remember the tubas. *Sports Illustrated*, 98(1), 17.
- Russell, P. (1989). Point of view: Are music contests valuable for young children? *Music Educators Journal*, 75(6), 47.

- Salili, F., & Hoosain, R. (Eds.). (2007). *Culture, motivation, and learning: A multicultural perspective*. Charlotte, NC: Information Age Publishing, Inc.
- Saul, C. E. (1976). *An analysis of the relationship of selected characteristics of Mississippi public high school band directors, students, and programs to their festival ratings* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses.
- Scheib, J. W. (2006). Lindy's story: One student's experience in middle school band. *Music Educators Journal*, 92(5), 32-36.
- Scheib, J. W. (2003). Role stress in the professional life of the school music teacher: A collective case study. *Journal of Research in Music Education*, 51(2), 124-136.
- Schmidt, C. P. (2005). Relations among motivation, performance achievement, and music experience variables in secondary instrumental music students. *Journal of Research in Music Education*, 53(2), 134-147.
- Schmidt, C. P., Zdzinski, S. F., & Ballard, D. L. (2006). Motivation orientations, academic achievement, and career goals of undergraduate music education majors. *Journal of Research in Music Education*, 54(2), 138-153.
- Schoene, V. L., Adam, C., & Richmond, F. (1995). Point of view: Competition. *Music Educators Journal*, 82(1), 49-53.
- Schouten, F. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal*, 70(2), 28-29.
- Schwadron, T. H. (1974). Why the marching band? *Music Journal*, 32(9), 30-31, 48.

- Sheldon, D. A. (1994). The effects of competitive versus noncompetitive performance goals on music students' ratings of band performances. *Bulletin of the Council for Research in Music Education, 121*, 29-41.
- Shellahamer, B., Swearingen, J., & Woods, J. (1986). *The marching band program: Principles and practices*. Oskaloosa, IA: C. L. Barnhouse Company.
- Shindler, J. (2009). Examining the use of competition in the classroom. In *Transformative classroom management* (18). Retrieved from <http://web.calstatela.edu/faculty/jshindl/cm/Chapter18competition-final.htm>
- Sicks, L. (1983). Winners & losers: Point of view on competitions. *Music Educators Journal, 70*(2), 29.
- Silvey, B. A. (2009). The 1923 schools band contest of America. *Journal of Band Research, 45*(1), 56-61.
- Soltwedel, J. (1983). The director's view. *Instrumentalist, 37*, 24-25.
- Spradling, R. L. (1990). Playing to win. *Instrumentalist, 44*, 88.
- Stamer, R. A. (2006). Changes in choral student perceptions of the music contest experience. *Update: Applications of Research in Music Education, 25*(1), 46-56.
- Stamer, R. A. (2004). Choral student perceptions of the music contest experience. *Update: Applications of Research in Music Education, 22*(2), 5-12.
- Stetar, F. D. (2015). *An examination of the effects of competition in instrumental music programs on student motivation and self esteem based on the perceptions of music educators* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3708244)
- Swanwick, K. (1999). *Teaching music musically*. London: Routledge.

- Sward, R. (2002). How musical and visual design has evolved. In S. Vickers (Ed.), *A history of drum and bugle corps*, (Vol. 1) (pp. 97-186). Madison, WI: Sights and Sounds.
- Swor, W. F. (1972). Band contests: Prepare the band or the music? *Instrumentalist*, 26, 69-73.
- Takekawa, M. (2011). *Japanese band culture: How it is sustained* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3472168)
- Temple, C. P. (1973). A study of the effectiveness of competition festivals in the music education process. *Contributions to Music Education*, 2, 4-16.
- Thurmond, J. M. (1978). The tail that wags the band. *Music Educators Journal*, 65(4), 25.
- University of Wisconsin – Whitewater. (2013). State marching band competition aims to bet a standard. *Teaching Music*, 21(3), 15.
- Vallerand, R. J., Gauvin, L. I., & Halliwell, W. R. (2001). Effects of zero-sum competition on children's intrinsic motivation and perceived competence. *The Journal of Social Psychology*, 126(4), 465-472.
- Vance, J. L. (2014). *Findings from the field: A pedagogical and cultural study of the North American drum and bugle corps experience* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3622278)
- Vansteenkiste, M., & Deci, E. L. (2003). Competitive contingent rewards and intrinsic motivation: Can losers remain motivated? *Motivation and Emotion*, 27(4), 273-299.

- Walker, D. E. (1989). *Teaching music: Managing the successful music program*. New York, NY: Schirmer Books.
- Wapnick, J., Darrow, A. A., Kovacs, J., & Dalrymple, L. (1997). Effects of physical attractiveness on evaluation of vocal performance. *Journal of Research in Music Education, 45*(3), 470-479.
- Wapnick, J., Mazza, J. K., & Darrow, A. A. (2000). Effects of performer attractiveness, stage behavior, and dress on evaluation of children's piano performances. *Journal of Research in Music Education, 48*(4), 323-335.
- Wapnick, J., Mazza, J. K., & Darrow, A. A. (1998). Effects of performer attractiveness, stage behavior, and dress on violin performance. *Journal of Research in Music Education, 46*(4), 510-521.
- Warrick, J. (1988). Are we willing to lose, to win? *Instrumentalist, 42*, 79-80.
- Washington, K. E. (2007). *A study of selected characteristics of Mississippi high school bands and band festival ratings* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 3280886)
- Weerts, R. (1976). *Handbook of rehearsal techniques for the high school band*. West Nyack, NY: Parker Publishing Company, Inc.
- Wells, J. R. (1976). *The marching band in contemporary music education*. New York, NY: International Publishings.
- West, J. T. (1985). *The effect of performance success on the musical achievement of high school band students in four Florida counties* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (UMI 8513401)

- Whitehill, C. D. (1969). Sociological conditions which contributed to the growth of the school band movement in the United States. *Journal of Research in Music Education, 17*(2), 179-192.
- Whitney, M. C. (1966). Contest symposium. *Music Educators Journal, 53*(1), 62-63.
- Wickes, F. B. (1978). The greatest booster of morale. *Music Educators Journal, 65*(4), 26.
- Wiggins, E. (1995). Point of view. *Music Educators Journal, 81*(6), 44-49.
- Winter, N. (1993). Music performance assessment: A study of the effects of training and experience on the criteria used by music examiners. *International Journal of Music Education, 22*(1), 34-39.
- Worthen, E.C. (1995). Point of view. *Music Educators Journal, 81*(6), 44-49.
- Wright, A. G. (1964). Half-time problems. In A. N. Jones (Ed.), *Music education in action: Basic principles and practical methods* (283-287). Dubuque, IA: Wm. C. Brown Company Publishers.
- Yahl, R. M. (2009). *Attitudes of high school band directors and students regarding Ohio Music Education Association large group adjudicated events* (Unpublished master's thesis). Bowling Green State University, Ohio.

Appendix A: Survey Instrument

School Code: _____

COMPETITIVE MARCHING BAND SURVEY FOR HIGH SCHOOL STUDENTS

DIRECTIONS: Please fill in the bubble next to each statement that best describes the way you feel after reading it. There are 50 statements in all. Please understand your responses will be kept entirely anonymous and will not be seen by anyone other than the researcher. This survey should take no more than 10 minutes to complete.

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Educational Environment					
1. I believe the learning process is enhanced when a teacher stresses competition.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. My band class stays more on task in rehearsal during marching band season than any other time throughout the year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I concentrate more in band class during marching band season than any other time throughout the year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I am most excited about going to band class during marching band season.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. My director shares the judges' comments with my group after a marching band competition takes place.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I learn what to do, or what not to do, when I watch marching bands from other schools.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. I learn by watching and listening to students from other marching bands who play the same instrument as me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Marching band competitions are good places to learn how to be a respectful audience member.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation					
9. Music competition motivates me to practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. I spend more time practicing during marching band season than any other time throughout the year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. I participate in my school's competitive marching band to win trophies at contests.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. As long as my section wins a caption award (e.g., Best Auxiliary, Best Percussion), I do not really care about how well the whole band ranks overall.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. The best aspect of marching band is beating other marching bands at competitions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Impressing the judges is what motivates me more than anything to perform my best.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicianship					
15. Competitive marching band helps me learn to appreciate a variety of musical styles.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. I learn about music history as a result of performing in a competitive marching band.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. I learn about music theory as a result of performing in a competitive marching band.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. I perform with greater technique as a result of performing in a competitive marching band.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Competitive marching band helps me develop my musicality (i.e., dynamics, phrasing, balance, blend).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. I believe learning how to march has made me a better musician.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adjudication and the Festival Format					
22. Marching bands should be ranked in order (i.e., 1st, 2nd, 3rd...) and the rankings should be published for all to see.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. Marching bands should be given division ratings (i.e., Division I, Division II...) so more than one ensemble could win a top rating.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. I believe the judges at marching band competitions are fair.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. I take comments from marching band judges seriously.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. I enjoy watching the performances of marching bands from other schools.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PLEASE CONTINUE TO THE NEXT PAGE.

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Competition					
28. Competitive marching band is an important part of my music education.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. I enjoy competitive marching band performances more than non-competitive marching band performances (e.g., community parades, halftime shows).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30. Music competition brings out the best in me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. I believe marching band would not be as much fun if my school did not compete.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32. I joined band in high school because I wanted to participate in competitive marching band.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance Anxiety and Stress					
33. Competitive marching band is a stressful activity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
34. I have considered quitting competitive marching band on at least one occasion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
35. Being part of a competitive marching band causes unnecessary drama between band members.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
36. Performing at marching band competitions makes me feel nervous.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
37. I perform better when I am nervous.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
38. I fear that I might make a mistake at a marching band competition that could cause my band to lose points.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
39. The more I perform at marching band competitions, the less nervous I feel performing in front of others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Self-Esteem					
40. After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
41. I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
42. I feel good about myself after a strong performance even if my band does not win any awards at a competition.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
43. My self-esteem is damaged when my marching band does not win 1st Place.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
44. I believe my marching band is one of the better competitive marching bands in the area.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
45. I feel bad when I think my marching band is not as good as the other marching bands at a competition.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
46. I am proud of how I behave as an audience member at marching band competitions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
47. I am proud of my band's behavior at marching band competitions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social Experience					
48. Marching band competitions contribute to the social experience of a music program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
49. Being part of a competitive marching band gives me an opportunity to bond with other band members.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
50. The competitive marching band experience helps create a sense of family.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
PARTICIPANT INFORMATION					
What is your gender?	<input type="radio"/> Male	<input type="radio"/> Female	<input type="radio"/> Transgender	<input type="radio"/> Prefer Not To Answer	
What year are you in high school?	<input type="radio"/> Freshman	<input type="radio"/> Sophomore	<input type="radio"/> Junior	<input type="radio"/> Senior	<input type="radio"/> Prefer Not To Answer
How would you describe your ethnicity?	<input type="radio"/> African-American <input type="radio"/> Asian	<input type="radio"/> Caucasian <input type="radio"/> Hispanic	<input type="radio"/> Other <input type="radio"/> Prefer Not To Answer		
To which section or group did you primarily belong during the 2015 competitive marching band season?	<input type="radio"/> High Woodwinds <input type="radio"/> Low Woodwinds	<input type="radio"/> High Brass <input type="radio"/> Low Brass	<input type="radio"/> Drum Line <input type="radio"/> Pit Percussion	<input type="radio"/> Drum Major <input type="radio"/> Color Guard	<input type="radio"/> Prefer Not To Answer
THANK YOU FOR COMPLETING THIS SURVEY!					

Statements found on this survey were developed by the researcher and adapted from Gouzouasis and Henderson's (2012) study, "Secondary Student Perspectives on Musical and Educational Outcomes from Participation in Band Festivals."

Appendix B: Administrator/Band Director Initial Email

Called and Left Voicemail Message

Hello *NAME OF PRINCIPAL OR BAND DIRECTOR*,

My name is Justin Antos, and I am a Ph.D. candidate in the Department of Curriculum and Teaching, Music Education at Auburn University. I tried calling you earlier today, but unfortunately I missed you. The reason for my email is that I am in the process of writing my dissertation entitled, "High School Students' Attitudes Toward Competitive Marching Band: A Comparative Analysis Based Upon Contest Rankings". The purpose of this study is to (a) determine the extent to which secondary school students find educational and musical value in competitive marching band programs, and (b) to discover how contest rankings influence how students perceive these values.

With your permission, I would like to humbly request the opportunity to survey the students from your Fall 2015 competitive marching band during one of your regularly scheduled band classes this semester. This anonymous survey consists of 50 Likert-type statements and four brief questions pertaining to demographic information, and should take students no longer than 10-15 minutes to complete. I have attached a copy of this survey to this email for your convenience.

There are no known risks associated with participating in this study. Furthermore, at no time will one of your students ever be asked to provide his or her name or any other sort of identifiable information. All data I would collect from your students would be kept confidential and stored in a locked filing cabinet in my home office. Your students could also opt out of taking this survey at any time with no consequences.

If you would like to know more information about this study, I would be more than happy to provide any information you would like upon your request. I would also be happy to share with you the aggregate results of this study upon its completion. If you have any questions, please do not hesitate to contact me at jma0024@tigermail.auburn.edu, or my advisor, Dr. Nancy Barry, at nhb0002@auburn.edu.

Please let me know if this is something you would allow me to facilitate at your school. Thank you so much for your time and consideration, and I look forward to hearing from you!

Justin Antos

Called and Talked on the Phone

Hello *NAME OF PRINCIPAL OR BAND DIRECTOR*,

Thank you once again for taking the time to speak with me earlier today about my proposed research. Just to reiterate from our earlier conversation so you have this in writing, I am a Ph.D. candidate at Auburn University in the Department of Curriculum and Teaching in Music Education, and am currently in the process of writing my dissertation entitled, "High School Students' Attitudes Toward Competitive Marching Band: A Comparative Analysis Based Upon Contest Rankings". The purpose of this study is to (a) determine the extent to which secondary school students find educational and musical value in competitive marching band programs, and (b) to discover how contest rankings influence how students perceive these values.

With your permission, I would like to humbly request the opportunity to survey the students from your Fall 2015 competitive marching band during one of your regularly scheduled band classes this semester. This survey consists of 50 Likert-type statements and four brief questions pertaining to demographic information, and should take students no longer than 10-15 minutes to complete. I have attached a copy of this survey to this email for your convenience.

There are no known risks associated with participating in this study. Furthermore, at no time will one of your students ever be asked to provide his or her name or any other sort of identifiable information. All data I would collect from your students would be kept confidential and stored in a locked filing cabinet in my home office. Your students could also opt out of taking this survey at any time with no consequences.

If you would like to know more information about this study, I would be more than happy to provide any information you would like upon your request. I would also be happy to share with you the aggregate results of this study upon its completion. If you have any questions, please do not hesitate to contact me at jma0024@tigermail.auburn.edu, or my advisor, Dr. Nancy Barry, at nhb0002@auburn.edu.

Please let me know if this is still something you would allow me to facilitate at your school. Thank you so much for your time and consideration, and I look forward to hearing from you!

Justin Antos

Appendix C: Band Director Follow-Up Email

Never Received an Emailed Response

Hello *NAME OF BAND DIRECTOR*,

I hope this email finds you well! This is Justin Antos from Auburn University following up with you to see if you had the opportunity to look over my previous email from about two weeks ago. I am in the process of writing my doctoral dissertation entitled, “High School Students’ Attitudes Toward Competitive Marching Band: A Comparative Analysis Based Upon Contest Rankings”, and I would love to use your marching band as part of my study.

With your permission, I would like to humbly request the opportunity to survey the students from your Fall 2015 competitive marching band during one of your regularly scheduled band classes this semester. If you grant me permission to come to one of your classes, I will still need to obtain written approval from your principal. However, I wanted to extend the courtesy of notifying you of my study first. If you do not give me permission to survey your students, I will obey your decision and will not contact anyone else from your school.

Because I need to obtain written permission from the principals of each school participating in this study, **I am requesting that you please let me know if I can survey your competitive marching band students by this Wednesday, March 9, 2016.** A simple “yes” or “no” reply to this email would be sufficient. I just need to have your permission in writing before I request administrator approval. I can be reached at jma0024@tigermail.auburn.edu.

Thank you so much for your time and consideration, and please let me know if you have any questions. I look forward to hearing from you!

Justin Antos

Approved Verbally, But Not in Writing

Hello *NAME OF BAND DIRECTOR*,

I hope this email finds you well! This is Justin Antos from Auburn University following up with you about my research project entitled, "High School Students' Attitudes Toward Competitive Marching Band: A Comparative Analysis Based Upon Contest Rankings".

When we spoke earlier last week, you gave me permission to survey the students from your Fall 2015 competitive marching band during one of your regularly scheduled band classes this semester. However, before I can use your school as a site for my research, I will need your approval in writing.

Could you please let me know if I still have your permission to survey your competitive marching band students later this semester by **Wednesday, March 9, 2016**? A simple "yes" or "no" reply to this email would be sufficient. I just need to have written documentation of your approval before I contact your principal, which is the next step in this research process. I can be reached at jma0024@tigermail.auburn.edu.

Thank you so much for your time and consideration, and please let me know if you have any questions. I look forward to hearing from you!

Justin Antos

Appendix D: Pre-Written Site Authorization Form

SCHOOL LETTERHEAD

March 14, 2016

Institutional Review Board
c/o Office of Research Compliance
115 Ramsay Hall
Auburn University, AL 36849

Dear IRB Members,

After reviewing the proposed study, “High School Students’ Attitudes Toward Competitive Marching Band: A Comparative Analysis Based Upon Contest Rankings”, presented by Justin Matthew Antos, a graduate student at Auburn University, I have granted permission for the study to be conducted at *SCHOOL NAME*.

The purpose of this study is to (a) determine the extent to which secondary school students find educational and musical value in competitive marching band programs, and (b) to discover how contest rankings influence how students perceive these values. The primary activity involved in this research project consists of Mr. Antos surveying students from the school band. Only students from grades 9-12 who participated in competitive marching band during the Fall 2015 season are eligible to participate in this study.

I understand that Mr. Antos will disseminate this anonymous survey during normal classroom instructional time during students’ regularly scheduled band class. This event will only occur on one day, and the total amount of time students will need to complete this survey should not exceed 10-15 minutes. I expect this project will end no later than Friday, May 20, 2016. Mr. Antos will contact our school band director, who will in turn recruit the eligible competitive marching band students to take this survey for Mr. Antos. Mr. Antos will be the one to collect all data, in the form of student survey responses, at *SCHOOL NAME*.

I understand that Mr. Antos will receive parental/guardian consent for all participants, and have confirmed that he has the cooperation of the band director. Mr. Antos has agreed to provide to my office a copy of all Auburn University IRB-approved, stamped consent documents before he recruits participants on campus. Any data collected by Mr. Antos will be kept confidential and will be stored in a locked filing cabinet in his home office. Mr. Antos has also agreed to provide to us a copy of the aggregate results from his study.

If the IRB has any concerns about the permission being granted by this letter, please contact me at the phone number listed below.

Sincerely,

YOUR NAME, YOUR TITLE
YOUR SCHOOL
YOUR SCHOOL’S ADDRESS
CITY, STATE & ZIP CODE
PHONE NUMBER

Appendix E: Consent Form



COLLEGE OF EDUCATION CURRICULUM & TEACHING

INFORMED CONSENT/ASSENT

for a Research Study entitled

“High School Students’ Attitudes Toward Competitive Marching Band:
A Comparative Analysis Based Upon Contest Rankings”

You are invited to participate in a research study to determine the extent to which secondary school students from competitive marching bands find educational and musical value in competitive marching band programs. The study is being conducted by Justin Antos, Ed.S., under the direction of Nancy Barry, Ph.D., in the Auburn University Department of Curriculum and Teaching. You were selected as a possible participant because you are a current high school student whose marching band performed in at least one marching band competition in the state of Illinois between September and October of 2015.

What will be involved if you participate? If you decide to participate in this research study, you will be asked to complete an anonymous 50-question Likert-type survey in which you will indicate how strongly you agree or disagree with various statements pertaining to competitive marching band. Your total time commitment will be approximately 10 minutes.

Are there any risks or discomforts? There are no known risks associated with participating in this study.

Are there any benefits to yourself or others? If you participate in this study, you can expect to make a contribution to the field of music education that can lead to the development of future research studies about student perspectives on competitive musical activities.

Will you receive compensation for participating? Unfortunately, the researcher is unable to provide financial compensation at this time.

Are there any costs? If you decide to participate, there are no costs to you.

If you change your mind about participating, you can withdraw at any time during the study. Your participation is completely voluntary. If you choose to withdraw, your data can be withdrawn as long as it is identifiable. Your decision about whether or not to participate or to stop participating will not jeopardize your future relations with Auburn University, the Department of Curriculum and Teaching, or the researcher.

Your privacy will be protected. Any information obtained in connection with this study will remain anonymous. Information obtained through your participation will be published in a doctoral dissertation, and possibly presented in a professional journal or music education conference.

If you have any questions about this study, please ask them now, or contact Justin Antos by phone at 708.296.5720 or by email at jma0024@tigermail.auburn.edu. A copy of this document will be given to you to keep.

If you have any questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at 334.844.5966 or by email at IRBadmin@auburn.edu or IRBChair@auburn.edu.

5040 HALEY CENTER
AUBURN, AL 36849-5212

TELEPHONE:
334-844-4434

FAX:
334-844-6789

www.auburn.edu

Participant's initials _____
Parent or Guardian's Initials (if applicable) _____

Page 1 of 2



COLLEGE OF EDUCATION
CURRICULUM & TEACHING

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE WHETHER OR NOT YOU WISH TO PARTICIPATE IN THIS RESEARCH STUDY. YOUR SIGNATURE INDICATES YOUR WILLINGNESS TO PARTICIPATE.

(NOTE: DO NOT SIGN THIS DOCUMENT UNLESS AN IRB APPROVAL STAMP WITH CURRENT DATES HAS BEEN APPLIED TO THIS DOCUMENT.)

Participant's signature

Date

Participant's printed name

IF PARTICIPANT IS UNDER THE AGE OF 18, A SIGNATURE IS REQUIRED FROM A PARENT OR GUARDIAN.

Parent or Guardian's signature

Date

Parent or Guardian's printed name

Investigator obtaining consent

Date

Investigator's printed name

5040 HALEY CENTER
AUBURN, AL 36849-5212

TELEPHONE:
334-844-4434

FAX:
334-844-6789

www.auburn.edu

Page 2 of 2

Appendix F: Script for Survey Administration

Thank you all for participating in this survey! The survey you are about to take is part of a study that seeks to discover how high school students perceive the educational and musical benefits of competitive marching band programs. There are 50 statements on this survey where you will be asked to fill in a bubble that corresponds to how strongly you agree or disagree with something. There are also four brief questions at the end of the survey pertaining to demographic information.

Please know that you can opt out of taking this survey at any time with no consequence. Furthermore, if there are any statements or questions you would prefer not to answer, that is entirely acceptable as well.

There are a couple of things I would like to ask you to keep in mind as you complete this survey:

1. Be honest in your answers. The only way this study will be valid is if you all provide honest feedback. Furthermore, please understand that I am the only one who will be seeing these answers. Your band director will be made aware of the results of the entire study as a whole after all participating schools have provided me with data, but your band director will not be shown copies of any of your surveys.
2. Please do not write your name on this survey. While the results of this study will be published, there will be no identifiable information that will trace back to you or your school.
3. For each statement, you will be prompted with the answer choices *Strongly Agree*, *Agree*, *Neutral*, *Disagree*, and *Strongly Disagree*. To put this in perspective, think about these choices in the following ways:
 - a. If your first inclination after reading the statement is “yes,” mark *Agree*.
 - b. If you read a question and immediately think “no,” mark *Disagree*.
 - c. If you read a statement and you think, “I’m not really sure,” mark *Neutral*.
 - d. Now, if you read something and immediately think, “Absolutely, no question about it,” mark *Strongly Agree*.
 - e. Lastly, if you read something and think, “No way, absolutely not,” mark *Strongly Disagree*.

Does anyone have any questions for me before we get started?

I am now going to distribute the survey. This survey should take approximately 10 minutes to complete. If you have any questions as you are filling out this survey, please do not hesitate to ask me. Once you finish your survey, you can bring it to me, or raise your hand and I will come by and collect it. Please leave the section at the top of the page marked “School Code” blank, and only fill in one bubble per question. Any statements marked with two or more choices will be discarded during the data analysis.

Appendix G: Recap Sheets

Marching Band #1, Contest #1

September 12, 2015
Preliminary Performance

CLASS AA

No.	School	Time	Class	Music			Visual			General Effect										
				Ind.	Enr.	Avg.	Ind.	Enr.	Avg.	Mus 1	Mus 2	M Total	Vis.	GE Total	Subtotal	Pen.	Total	Place	Perc.	Aux.
4		12:45	AA	14.30	14.00	14.15	13.20	13.00	13.10	12.80	12.40	25.20	13.00	38.20	65.45	0.00	65.45	4	16.00	15.10
8		2:00	AA	14.60	13.50	14.05	13.80	11.90	12.85	12.00	12.50	24.50	12.20	36.70	63.60	0.00	63.60	5	15.30	14.00
9		2:15	AA	15.10	15.50	15.30	14.50	13.40	13.95	12.60	13.40	26.00	13.50	39.50	68.75	0.00	68.75	1	16.80	14.70
10		2:30	AA	14.80	14.90	14.85	14.70	13.50	14.10	11.50	13.00	24.50	13.70	38.20	67.15	0.00	67.15	3	15.40	15.50
18		4:45	AA	13.80	13.90	13.85	12.80	10.10	11.45	11.30	12.10	23.40	10.60	34.00	59.30	0.00	59.30	6	13.60	12.10
19		5:00	AA	16.10	15.10	15.60	14.20	13.20	13.70	12.40	13.20	25.60	13.80	39.40	68.70	0.00	68.70	2	15.90	14.10

Marching Band #1, Contest #2

FIELD RECAP

SCHOOL	CLASS	MUSIC PERFORMANCE				VISUAL PERFORMANCE				GENERAL EFFECT						PLACE	
		Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	Mus Total	Vis	GE Total	TOTAL	Class	Overall		
	A	10.00	9.60	9.80	12.00	10.90	11.45	10.30	10.00	20.30	10.60	30.90	52.15	3	10		
	A	7.20	8.20	7.70	9.80	9.20	9.50	9.20	9.30	18.50	8.60	27.10	44.30	4	13		
	A	11.00	12.00	11.50	10.40	10.20	10.30	10.10	10.90	21.00	11.20	32.20	54.00	2	9		
	A	13.20	13.50	13.35	12.20	11.40	11.80	11.40	11.30	22.70	13.20	35.90	61.05	1	4		
	AA	11.20	13.90	12.55	11.80	9.80	10.80	10.70	11.20	21.90	10.80	32.70	56.05	4	7		
	AA	12.20	14.80	13.50	9.60	10.80	10.20	11.00	11.80	22.80	11.90	34.70	58.40	3	6		
	AA	12.50	15.20	13.85	12.40	11.50	11.95	12.80	12.10	24.90	12.50	37.40	63.20	2	3		
	AA	14.80	15.80	15.30	13.60	12.40	13.00	13.10	13.60	26.70	13.80	40.50	68.80	1	2		
	AA	9.20	12.30	10.75	11.20	9.60	10.40	11.10	11.60	22.70	10.70	33.40	54.55	5	8		
	AAA	12.90	11.10	12.00	11.60	11.80	11.70	11.60	12.90	24.50	12.40	36.90	60.60	2	5		
S	AAA	6.70	10.50	8.60	6.00	8.90	7.45	9.00	10.70	19.70	10.80	30.50	46.55	4	12		
	AAA	10.20	7.30	8.75	11.00	9.40	10.20	10.40	10.20	20.80	11.80	32.40	51.35	3	11		
	AAA	14.10	16.20	15.15	14.40	12.80	13.60	13.00	13.30	26.30	14.50	40.80	69.55	1	1		

Marching Band #1, Contest #3

Performance #	Class	School	SCORE RECAP										CAPTIONS												
			MUSIC PERFORMANCE					VISUAL PERFORMANCE					GENERAL EFFECT												
			Music (Recog)	Marching (Ritm)	Avg	Music (Recog)	Marching (Ritm)	Avg	Music 2 (Dupl from Music 1)	Music 1 (Chor)	Avg	Visual (Yellow)	C.E. Total	Subtotal	Penalty	Total Score	Class Rank	Overall Rank	Location (Score)	Location (Time)	Music	Visual	General Effect		
1	A		8.20	8.20	8.20	12.30	11.20	11.75	10.50	10.50	10.50	10.50	10.50	10.50	0.00	10.50	2	15	11.40	8.00	7.00	10.50	10.50	10.50	
2	A		8.70	9.50	9.10	13.50	10.80	12.15	11.10	11.10	11.10	11.20	11.20	11.20	0.00	11.20	1	15	10.20	7.40	7.00	11.20	11.20	11.20	
3	A		8.00	7.20	7.60	11.30	11.30	11.30	9.80	9.80	9.80	9.00	9.00	9.00	0.00	9.00	3	18	8.10	8.30	7.00	9.00	9.00	9.00	
Subject Break																									
4	AA		8.40	8.20	8.30	11.80	10.00	10.90	10.70	10.70	10.70	10.30	10.30	10.30	0.00	10.30	9	17	8.80	8.90	8.00	10.30	10.30	10.30	
5	AA		10.50	9.50	10.00	14.00	11.80	12.90	10.60	10.60	10.60	12.20	12.20	12.20	0.00	12.20	7	13	9.40	8.90	8.00	12.20	12.20	12.20	
6	AA		12.80	10.40	11.60	15.00	12.50	13.75	11.80	11.80	11.80	11.80	11.80	11.80	0.00	11.80	6	11	9.50	7.30	8.00	11.80	11.80	11.80	
7	AA		12.20	10.00	11.10	14.50	11.30	12.90	11.80	11.80	11.80	10.40	10.40	10.40	0.00	10.40	8	14	8.30	7.80	8.00	11.10	11.10	11.10	
8	AA		13.00	11.00	12.00	13.60	12.80	13.20	12.50	12.50	12.50	12.80	12.80	12.80	0.00	12.80	4	9	9.60	7.80	8.00	12.00	12.00	12.00	
9	AA		11.80	11.20	11.50	13.40	11.50	12.45	13.50	13.50	13.50	12.80	12.80	12.80	0.00	12.80	5	10	9.50	8.10	8.00	11.50	11.50	11.50	
10	AA		13.30	12.10	12.70	14.50	14.10	14.30	13.60	13.60	13.60	14.30	14.30	14.30	0.00	14.30	2	6	9.40	8.20	8.00	13.00	13.00	13.00	
11	AA		15.00	11.80	13.50	15.10	15.20	15.15	14.40	14.40	14.40	14.50	14.50	14.50	0.00	14.50	3	3	10.20	8.60	8.00	14.50	14.50	14.50	
12	AA		15.00	10.30	12.65	14.80	14.70	14.75	13.20	13.20	13.20	13.60	13.60	13.60	0.00	13.60	3	8	10.80	8.60	8.00	13.60	13.60	13.60	
Class 'A' and 'AA' Award / Dinner Break																									
13	AAA		13.10	11.80	12.50	11.40	8.30	9.85	13.10	13.10	13.10	10.00	10.00	10.00	0.00	10.00	9	12	10.00	8.40	8.00	10.00	10.00	10.00	
14	AAA		14.70	11.60	13.15	13.90	12.60	12.70	13.00	13.00	13.00	12.40	12.40	12.40	0.00	12.40	5	7	12.50	8.10	8.00	12.40	12.40	12.40	
15	AAA		14.50	12.40	13.45	14.80	12.90	13.85	14.80	14.80	14.80	14.20	14.20	14.20	0.00	14.20	4	4	11.80	7.10	8.00	13.60	13.60	13.60	
16	AAA		15.50	14.00	14.75	15.70	15.40	15.55	15.00	15.00	15.00	15.20	15.20	15.20	0.00	15.20	4	5	13.10	7.80	8.00	14.60	14.60	14.60	
17	AAA		16.50	14.40	15.50	16.20	16.10	16.15	16.40	16.40	16.40	16.50	16.50	16.50	0.00	16.50	2	2	14.80	8.30	8.00	16.50	16.50	16.50	
18	AAA		17.20	15.80	16.50	17.50	17.00	17.25	17.80	17.80	17.80	18.00	18.00	18.00	0.00	18.00	1	1	15.10	8.00	8.00	18.00	18.00	18.00	

Marching Band #1, Contest #5



10/23-24

Prelims Recap

School	Music Performance			Visual Performance			General Effect			Subtotal	Pen.	Total	Rating	Place in Class	Class	Place Overall		
	Ind.	Avg.	Ens.	Ind.	Avg.	Ens.	Mus 1	Mus 2	Mus Total								GE Total	
1	11.20	12.70	11.95	11.10	12.00	11.55	11.80	12.00	23.80	12.40	36.20	59.70	0.0	59.70	III	9	A	52
2	12.80	10.80	11.80	9.80	10.30	11.30	11.80	23.10	12.00	35.10	57.20	0.0	57.20	III	15	AA	A	56
3	11.70	12.90	12.30	11.70	12.80	12.25	13.10	13.00	26.10	13.80	39.90	64.45	0.0	64.45	II	8	A	46
4	12.00	14.30	13.15	12.70	15.00	13.85	15.20	14.20	29.40	15.40	44.80	71.80	0.0	71.80	II	4	A	30
5	13.20	12.20	12.70	12.40	13.50	12.95	13.80	12.60	26.40	14.20	40.60	66.25	0.0	66.25	II	7	A	43
6	14.40	13.20	13.80	13.50	14.10	13.80	12.20	14.00	26.20	14.60	40.80	68.40	0.0	68.40	II	5	A	39
7	11.90	12.00	11.95	11.20	11.40	11.30	12.70	14.40	27.10	11.60	38.70	61.95	0.0	61.95	III	15	AAA	48
8	12.20	12.50	12.35	11.50	10.60	11.05	10.80	12.40	23.20	11.20	34.4	57.80	0.0	57.80	III	17	AAA	55
9	11.80	14.60	13.20	11.30	13.30	12.30	14.70	14.80	29.50	14.80	44.30	69.80	0.0	69.80	II	13	AAA	36
10	13.50	16.80	15.15	12.90	16.90	14.90	16.90	17.40	34.30	17.00	51.30	81.35	0.0	81.35	I	3	AAA	13
11	11.10	13.40	12.25	11.40	11.10	11.25	10.50	13.60	24.10	12.20	36.30	59.80	0.0	59.80	III	14	AA	51
12	14.00	15.80	14.90	14.10	14.40	14.25	14.20	16.80	31.00	15.00	46.00	75.15	0.0	75.15	I	9	AAA	24
13	13.00	11.80	12.40	12.60	11.20	11.90	11.10	12.80	23.90	12.60	36.50	60.80	0.0	60.80	II	13	AA	50
14	13.10	13.10	13.10	12.80	13.10	12.95	13.30	13.20	26.50	14.40	40.90	66.95	0.6	66.95	II	8	AA	42
15	14.60	12.80	13.70	13.40	12.20	12.80	12.40	12.20	24.60	13.40	38.00	64.50	0.0	64.50	II	10	AA	45
16	15.50	13.00	14.25	13.10	14.50	13.80	14.40	13.40	27.80	15.20	43.00	71.05	0.0	71.05	II	4	AA	34
17	11.60	13.60	12.60	11.00	12.50	11.75	12.90	13.80	26.70	13.00	39.70	64.05	0.3	63.75	II	11	AA	47
18	12.10	11.90	12.00	11.60	11.50	11.55	11.50	12.70	24.20	11.40	35.60	59.15	0.0	59.15	III	16	AAA	54
19	10.60	12.30	11.45	10.60	11.70	11.15	11.00	11.00	22.00	11.80	33.80	56.40	0.0	56.40	III	13	A	60
20	11.50	14.80	13.15	10.90	10.70	10.80	10.60	11.60	22.20	11.00	33.20	57.15	0.0	57.15	III	10	A	57
21	16.10	16.20	16.15	13.00	15.80	14.40	16.00	16.20	32.20	16.60	48.80	79.35	0.0	79.35	I	6	AAA	19
22	16.30	16.60	16.45	13.20	14.90	14.05	15.70	15.80	31.50	15.80	47.30	77.80	0.0	77.80	I	7	AAA	21
23	17.10	17.10	17.10	14.90	17.50	16.20	17.60	18.00	35.60	17.40	53.00	86.30	0.0	86.30	I	4	AAAA	5
24	17.70	18.60	18.15	16.40	18.50	17.45	18.70	18.60	37.30	18.60	55.90	91.50	0.0	91.50	I	1	AAAA	1
25	13.30	15.60	14.45	13.70	13.80	13.75	13.50	16.40	29.90	16.00	45.90	74.10	0.0	74.10	II	3	AA	29
26	16.90	16.70	16.80	15.40	16.40	15.90	17.40	16.60	34.00	16.40	50.40	83.10	0.1	83.00	I	9	AAAA	11
27	10.90	12.40	11.65	10.80	10.20	10.50	10.30	11.40	21.70	10.20	31.90	54.05	0.0	54.05	III	15	A	63
28	17.30	18.10	17.70	15.90	18.20	17.05	19.00	17.80	36.80	18.20	55.00	89.75	0.0	89.75	I	2	AAAA	2
29	14.90	16.50	15.70	14.40	15.30	14.85	14.90	17.00	31.90	16.20	48.10	78.65	0.0	78.65	I	2	AA	20
30	17.40	17.80	17.60	16.10	16.30	16.20	16.60	17.20	33.80	16.80	50.60	84.40	0.0	84.40	I	7	AAAA	9
31	11.40	11.60	11.50	11.40	10.90	11.15	10.90	12.50	23.40	10.80	34.20	56.85	0.0	56.85	III	12	A	59
32	16.40	17.60	17.00	13.60	16.50	15.05	17.10	17.60	34.70	17.20	51.90	83.95	0.0	83.95	I	8	AAAA	10
33	15.90	15.20	15.55	12.50	15.40	13.95	14.50	16.50	31.00	15.60	46.60	76.10	0.0	76.10	I	12	AAAA	23
34	15.30	15.40	15.35	12.10	13.00	12.95	14.00	15.60	29.60	14.00	43.60	71.50	0.0	71.50	II	10	AAA	31
35	14.20	14.20	14.20	12.20	15.20	13.70	15.40	15.40	30.80	15.50	46.30	74.20	0.0	74.20	II	3	A	28
36	12.30	12.10	12.20	10.60	10.50	10.55	11.70	10.60	22.30	10.60	32.90	55.65	0.0	55.65	III	14	A	61

Prelims Recap

School	Music Performance			Visual Performance			General Effect			Subtotal	Pen	Total	Rating	Place in Class	Place Class	Overall	
	Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	Mus Total								GE Total
37	15.10	16.40	15.75	14.60	16.20	15.40	16.30	16.00	32.30	16.30	48.60	79.75	0.0	79.75	I	A	17
38	13.40	15.70	14.55	10.40	13.60	12.00	14.30	15.50	29.80	14.70	44.50	71.05	0.0	71.05	II	AAA	33
39	15.80	15.50	15.65	11.80	13.20	12.50	15.60	16.70	32.30	14.10	46.40	74.55	0.0	74.55	II	AAAA	27
40	16.80	16.30	16.55	14.70	17.80	16.25	17.90	16.10	34.00	17.60	51.60	84.40	0.0	84.40	I	AAAA	8
41	12.70	12.60	12.65	11.90	12.70	12.30	13.60	15.00	28.60	14.30	42.90	67.85	0.0	67.85	II	AAAA	40
42	15.00	14.00	14.50	10.50	12.40	11.45	11.40	15.20	26.60	13.90	40.50	66.45	0.0	66.45	II	A	41
43	16.50	18.30	17.40	14.20	17.10	15.65	17.00	18.30	35.30	17.80	53.10	86.15	0.0	86.15	I	AAAA	6
44	17.00	17.70	17.35	16.10	16.70	16.40	16.20	17.90	34.10	17.30	51.40	85.15	0.0	85.15	I	AAAA	7
45	12.90	11.70	12.30	13.30	12.60	12.95	11.20	11.30	22.50	11.50	34.00	59.25	0.0	59.25	III	AAAA	53
46	16.30	16.90	16.60	12.30	14.70	13.50	15.90	15.70	31.60	14.90	46.50	76.60	0.0	76.60	I	AAAA	22
47	11.20	11.20	11.20	10.30	11.00	10.65	10.70	10.40	21.10	10.70	31.80	53.65	0.0	53.65	III	A	64
48	17.50	17.50	17.50	15.10	17.00	16.05	18.90	17.30	35.60	18.00	53.60	87.15	0.0	87.15	I	AAAA	4
49	15.60	17.00	16.30	14.20	15.60	14.90	15.50	17.70	33.20	16.10	49.30	80.50	0.0	80.50	I	AAAA	15
50	17.20	18.00	17.60	13.80	14.80	14.30	16.40	17.50	33.90	16.50	50.40	82.30	0.0	82.30	I	AAAA	12
51	15.70	17.20	16.45	14.30	15.50	14.90	16.10	16.90	33.00	16.90	49.90	81.25	0.0	81.25	I	AAAA	14
52	16.60	17.40	17.00	14.00	15.10	14.55	15.30	16.70	32.00	16.70	48.70	80.25	0.0	80.25	I	AAAA	16
53	12.90	13.50	13.20	12.50	12.10	12.30	11.90	15.10	27.00	13.60	40.60	66.10	0.0	66.10	II	AA	44
54	12.50	11.80	12.15	10.20	11.30	10.75	10.40	11.50	21.90	10.40	32.30	55.20	0.0	55.20	III	AAAA	62
55	11.00	12.30	11.65	10.10	11.60	10.85	11.60	11.70	23.30	11.30	34.60	57.10	0.0	57.10	III	A	58
56	12.40	13.30	12.85	10.70	12.90	11.80	12.10	11.20	23.30	13.70	37.00	61.65	0.0	61.65	II	AA	49
57	15.20	13.90	14.55	11.60	15.70	13.65	15.10	12.90	28.00	15.30	43.30	71.50	0.0	71.50	II	AAAA	32
58	13.80	12.90	13.35	12.50	14.20	13.35	14.10	13.30	27.40	15.10	42.50	69.20	0.0	69.20	II	AA	37
59	14.50	14.50	14.50	12.70	13.40	13.05	13.90	14.60	28.50	14.50	43.00	70.55	0.0	70.55	II	AA	35
60	14.70	16.10	15.40	13.90	14.30	14.10	15.80	15.30	31.10	14.20	45.30	74.80	0.0	74.80	II	AAAA	25
61	16.50	15.30	15.90	15.20	16.00	15.60	17.30	14.90	32.20	15.70	47.90	79.40	0.0	79.40	I	AAAA	18
62	14.30	14.90	14.60	13.50	14.60	14.05	15.00	15.20	30.20	15.90	46.10	74.75	0.0	74.75	II	A	26
63	13.60	13.70	13.65	12.20	14.00	13.10	13.70	14.50	28.20	13.50	41.70	68.45	0.0	68.45	II	AA	38
64	17.60	18.40	18.00	15.00	17.90	16.45	18.40	17.10	35.50	17.70	53.20	87.65	0.0	87.65	I	AA	3

* In the event of a tie, rank is determined based on the highest General Effect score.
 For more information refer to the adjudication handbook, available at musicforall.org

- MPI
- MPE
- MGE1
- MGE2
- VPI
- VPE
- VGE
- Chief

Marching Band #1, Contest #6

	Music Performance			Visual Performance			Music
	Ind	Ens.	Avg	Ind.	Ens.	Avg	
Class 4A							
...	62.00	43.00	52.50	68.00	60.00	64.00	56.50
...	64.50	49.50	57.00	67.00	64.00	65.50	58.00
...	77.00	55.00	66.00	72.50	72.00	72.25	62.00
...	68.50	58.00	63.25	68.50	66.50	67.50	60.50
...	76.00	59.50	67.75	67.50	70.00	68.75	61.00
...	71.50	67.50	69.50	62.00	62.00	62.00	59.50
...	86.50	75.00	80.75	76.50	83.50	80.00	77.00
Class 5A							
...	94.50	86.00	90.25	89.50	90.00	89.75	85.50
★ ...	91.50	78.50	85.00	80.50	87.00	83.75	71.00
...	81.00	64.00	72.50	73.50	68.50	71.00	58.50
...	83.50	64.50	74.00	84.00	81.50	82.75	64.00
...	79.50	62.00	70.75	74.50	70.00	72.25	72.50
...	85.00	80.50	82.75	82.50	78.50	80.50	73.50
...	81.00	70.00	75.50	75.50	76.00	75.75	75.00
...	78.00	67.00	72.50	72.00	73.00	72.50	74.50
Class 6A							
...	82.50	65.00	73.75	76.00	85.00	80.50	70.00
...	79.50	68.50	74.00	75.00	74.50	74.75	54.00
...	81.00	63.00	72.00	70.50	71.50	71.00	63.00
...	86.50	89.50	88.00	84.00	80.00	82.00	76.00
...	86.00	83.50	84.75	82.00	86.00	84.00	74.00
...	96.00	92.50	94.25	87.50	88.50	88.00	79.50

General Effect Music	Visual	SubTotal	T&P	Total	Place Class
78.50	59.50	62.20		62.20	7
73.00	63.50	63.40		63.40	6
72.50	66.50	67.85		67.85	3
78.00	68.50	67.55		67.55	4
87.50	70.50	71.10		71.10	2
73.50	62.50	65.40		65.40	5
88.00	90.00	83.15		83.15	1
91.50	94.00	90.20		90.20	1
89.50	85.50	82.95		82.95	3
80.50	70.00	70.50		70.50	8
86.50	90.50	79.55		79.55	4
82.00	76.50	74.80		74.80	7
85.50	94.50	83.35		83.35	2
82.50	79.00	77.55		77.55	6
88.50	80.00	77.60		77.60	5
92.00	88.50	80.95		80.95	4
81.50	77.50	72.35		72.35	6
85.00	71.50	72.50		72.50	5
89.00	87.00	84.40		84.40	2
92.50	85.00	84.05		84.05	3
94.50	96.00	90.45		90.45	1

Marching Band #2, Contest #1

RECAP SHEET - September 12, 2015

SCHOOL	MUSIC INDIV.		MUSIC ENS.		VISUAL INDIV.		VISUAL ENS.		VISUAL AVG.		G.E. MUS.		G.E. MUS. VIS.		T&P		FINAL SCORE		PLACE (CLASS)		PLACE (ALL)		
	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max	1st	2nd	3rd	4th	
	11.6	11.0	11.30	11.30	10.0	11.2	10.60	11.7	10.2	10.5	0.00	54.30	2	13									
	8.6	8.1	8.35	8.35	5.9	7.0	6.45	9.8	9.3	8.1	0.00	42.00	5	20									
	10.1	7.0	8.55	8.55	8.2	10.0	9.10	7.7	9.5	8.3	0.00	43.15	4	19									
	11.9	11.8	11.85	11.85	11.7	10.8	11.25	11.9	11.2	10.9	0.00	57.10	1	11									
	9.5	10.4	9.95	9.95	9.4	9.6	9.50	9.5	10.9	10.0	0.00	49.85	3	17									
	12.0	10.9	11.45	11.45	9.0	9.2	9.10	11.2	11.9	10.2	0.00	53.85	3	14									
	10.7	9.9	10.30	10.30	7.5	11.8	9.65	10.5	11.0	11.2	0.00	52.65	4	15									
	14.1	12.7	13.40	13.40	13.3	12.8	13.05	12.5	12.3	12.5	0.00	63.75	1	3									
	11.0	11.1	11.05	11.05	7.3	9.1	8.20	10.0	10.7	10.3	0.00	50.25	5	16									
	10.8	8.7	9.75	9.75	6.1	8.6	7.35	10.4	10.8	10.1	0.00	48.40	6	18									
	11.8	11.7	11.75	11.75	12.4	12.1	12.25	10.7	10.6	11.4	0.00	56.70	2	12									
	13.7	12.3	13.00	13.00	13.7	11.8	12.75	12.6	12.0	12.4	0.00	62.75	5	6									
	13.6	13.0	13.30	13.30	11.2	12.0	11.60	12.8	12.7	12.7	0.00	63.10	3	4									
	14.0	11.4	12.70	12.70	9.9	12.4	11.15	12.3	12.4	13.1	0.00	61.65	6	7									
	14.3	12.0	13.15	13.15	12.9	13.4	13.15	13.1	12.5	13.5	0.00	65.40	2	2									
	14.1	13.3	13.70	13.70	12.7	13.1	12.90	12.9	12.9	13.2	0.00	65.60	1	1									
	13.7	12.6	13.15	13.15	10.6	12.2	11.40	12.0	12.2	12.2	0.00	60.95	7	8									
	13.0	13.4	13.20	13.20	9.5	11.0	10.25	11.6	12.3	12.1	0.00	59.45	8	9									
	13.8	12.1	12.95	12.95	9.7	11.2	10.45	11.5	12.1	12.0	0.00	59.00	9	10									
	13.7	12.8	13.25	13.25	11.6	11.7	11.65	12.1	13.0	13.0	0.00	63.00	4	5									

*

Marching Band #2, Contest #2

September 19, 2015

RECAP SHEET

SCHOOL	MUSIC				VISUAL				GENERAL EFFECT										SUB TOTAL PERCENT	CLASS RANKING	CLASS SIZE	FINAL SCORE	TIMING & PEN	Overall Ranking				
	MUSIC		VISUAL		MUSIC		VISUAL		MUSIC		VISUAL		MUSIC		VISUAL		TOTAL PERCENT	CLASS RANKING							CLASS SIZE	FINAL SCORE	TIMING & PEN	Overall Ranking
	IND	ENS	IND	ENS	MUSIC	AVG	MUSIC	AVG	MUSIC	AVG	MUSIC	AVG	MUSIC	AVG	MUSIC	AVG												
1	12.10	11.70	12.20	10.55	12.10	12.40	24.50	2	8.90	8.90	3	34.40	3	56.85	1A	3	13											
2	15.70	11.30	13.50	10.50	11.10	11.60	22.70	4	8.90	8.90	4	31.60	4	54.35	1A	4	15											
3	14.30	11.40	12.85	11.60	11.50	11.80	23.30	3	11.50	11.50	1	34.80	2	56.40	1A	2	12											
4	15.90	11.50	13.70	10.90	12.60	12.70	25.30	1	10.50	10.50	2	36.80	1	59.25	1A	1	11											
5	10.40	10.20	10.30	10.00	8.60	9.75	20.40	5	7.40	7.40	5	27.80	5	47.00	2A	5	17											
6	11.20	11.30	11.25	9.50	8.80	10.70	21.50	4	10.20	10.20	4	31.70	4	51.75	2A	4	16											
7	12.20	11.10	11.65	10.60	8.50	9.55	23.20	3	10.80	10.80	3	34.00	3	55.20	2A	3	14											
8	13.60	12.00	12.80	13.20	8.20	10.70	21.20	1	11.20	11.20	1	38.40	1	61.90	2A	1	8											
9	14.70	12.40	13.55	12.70	10.95	13.00	25.80	2	10.90	10.90	2	39.00	2	61.20	2A	2	9											
10	15.40	13.00	14.20	13.80	10.80	12.30	26.90	7	12.10	12.10	7	36.00	6	65.50	3A	6	6											
11	16.10	14.50	15.20	14.20	13.00	13.60	29.50	2	13.60	13.60	2	43.10	2	72.00	3A	3	3											
12	16.20	15.20	14.70	13.90	11.40	11.45	27.00	5	11.00	11.00	10	38.00	8	64.05	3A	8	3											
13	14.60	14.00	14.30	13.70	10.40	12.15	27.90	4	12.70	12.70	5	40.50	4	67.25	3A	5	5											
14	12.80	13.10	12.45	12.40	11.25	13.20	26.40	9	11.60	11.60	8	38.00	8	64.05	3A	8	5											
15	12.60	12.30	12.45	12.40	10.50	11.45	25.80	8	11.10	11.10	11	35.00	11	62.90	3A	11	8											
16	16.00	13.00	14.50	14.70	10.30	12.50	26.20	6	12.30	12.30	6	38.40	7	65.40	3A	10	10											
17	17.10	14.10	15.60	14.70	10.10	13.90	27.00	10	13.00	13.00	4	40.00	5	68.00	3A	6	6											
18	17.30	15.80	16.55	14.30	12.90	14.30	28.60	3	13.40	13.40	3	42.00	3	72.15	3A	2	2											
19	17.20	16.00	16.60	16.00	15.00	15.30	30.70	1	15.60	15.60	1	46.30	1	78.70	3A	1	1											

SCHOOL	GUARD		PERC.		PERC.		DRUM MAJOR										
	RANKING		RANKING		RANKING		RANKING										
	C	J	Harpist	Drum	Drum	Drum	Drum	Drum									
1	12.10	11.70	12.20	10.55	12.10	12.40	24.50	2	8.90	8.90	3	34.40	3	56.85	1A	3	13
2	15.70	11.30	13.50	10.50	11.10	11.60	22.70	4	8.90	8.90	4	31.60	4	54.35	1A	4	15
3	14.30	11.40	12.85	11.60	11.50	11.80	23.30	3	11.50	11.50	1	34.80	2	56.40	1A	2	12
4	15.90	11.50	13.70	10.90	12.60	12.70	25.30	1	10.50	10.50	2	36.80	1	59.25	1A	1	11
5	10.40	10.20	10.30	10.00	8.60	9.75	20.40	5	7.40	7.40	5	27.80	5	47.00	2A	5	17
6	11.20	11.30	11.25	9.50	8.80	10.70	21.50	4	10.20	10.20	4	31.70	4	51.75	2A	4	16
7	12.20	11.10	11.65	10.60	8.50	9.55	23.20	3	10.80	10.80	3	34.00	3	55.20	2A	3	14
8	13.60	12.00	12.80	13.20	8.20	10.70	21.20	1	11.20	11.20	1	38.40	1	61.90	2A	1	8
9	14.70	12.40	13.55	12.70	10.95	13.00	25.80	2	10.90	10.90	2	39.00	2	61.20	2A	2	9
10	15.40	13.00	14.20	13.80	10.80	12.30	26.90	7	12.10	12.10	7	36.00	6	65.50	3A	6	6
11	16.10	14.50	15.20	14.20	13.00	13.60	29.50	2	13.60	13.60	2	43.10	2	72.00	3A	3	3
12	16.20	15.20	14.70	13.90	11.40	11.45	27.00	5	11.00	11.00	10	38.00	8	64.05	3A	8	3
13	14.60	14.00	14.30	13.70	10.40	12.15	27.90	4	12.70	12.70	5	40.50	4	67.25	3A	5	5
14	12.80	13.10	12.45	12.40	11.25	13.20	26.40	9	11.60	11.60	8	38.00	8	64.05	3A	8	5
15	12.60	12.30	12.45	12.40	10.50	11.45	25.80	8	11.10	11.10	11	35.00	11	62.90	3A	11	8
16	16.00	13.00	14.50	14.70	10.30	12.50	26.20	6	12.30	12.30	6	38.40	7	65.40	3A	10	10
17	17.10	14.10	15.60	14.70	10.10	13.90	27.00	10	13.00	13.00	4	40.00	5	68.00	3A	6	6
18	17.30	15.80	16.55	14.30	12.90	14.30	28.60	3	13.40	13.40	3	42.00	3	72.15	3A	2	2
19	17.20	16.00	16.60	16.00	15.00	15.30	30.70	1	15.60	15.60	1	46.30	1	78.70	3A	1	1

Marching Band #2, Contest #3

Performance #	Class	School	MUSIC PERFORMANCE			VISUAL PERFORMANCE			GENERAL EFFECT			CAPTIONS										
			Content	Quality	Avg.	Content	Quality	Avg.	MUSIC 1	MUSIC 2	CE MUSIC TOTAL	Visual (Yellow)	Q.E. Total	Subtotal	Penalty	Team Score	Class Rank	Overall Rank	Accuracy (Red)	Musicality (Green)	Musicality (Blue)	General Effect
2	A		8.20	8.20	8.20	11.20	11.20	11.20	10.50	10.50	10.50	10.50	10.50	0.00	5.00	2	31	8.00	8.00	8.00	8.00	
3	A		9.70	9.90	9.80	13.50	13.50	13.50	11.20	11.20	11.20	11.20	11.20	0.00	5.50	1	15	10.20	10.20	10.20	10.20	
4	A		8.00	7.20	7.60	11.30	11.30	11.30	9.00	9.00	9.00	9.00	9.00	0.00	4.00	3	18	8.10	8.10	8.10	8.10	
Jugband Break																						
5	AA		8.40	9.20	8.80	11.60	11.60	11.60	10.30	10.30	10.30	10.30	10.30	0.00	5.00	9	17	8.00	8.00	8.00	8.00	
6	AA		10.50	9.50	10.00	14.00	14.00	14.00	12.20	12.20	12.20	12.20	12.20	0.00	6.00	7	13	9.40	9.40	9.40	9.40	
7	AA		10.40	11.60	11.00	13.00	13.00	13.00	11.60	11.60	11.60	11.60	11.60	0.00	6.00	6	14	9.50	9.50	9.50	9.50	
8	AA		10.00	11.00	10.50	11.60	11.60	11.60	11.80	11.80	11.80	11.80	11.80	0.00	5.50	8	14	9.30	9.30	9.30	9.30	
9	AA		13.00	12.00	12.50	13.00	13.00	13.00	12.50	12.50	12.50	12.50	12.50	0.00	6.00	4	9	9.60	9.60	9.60	9.60	
10	AA		11.80	11.20	11.50	13.40	13.40	13.40	11.80	11.80	11.80	11.80	11.80	0.00	6.00	5	10	9.50	9.50	9.50	9.50	
11	AA		13.50	14.10	13.80	14.50	14.50	14.50	14.30	14.30	14.30	14.30	14.30	0.00	6.00	2	6	9.40	9.40	9.40	9.40	
12	AA		11.80	13.50	12.65	15.10	15.10	15.10	14.50	14.50	14.50	14.50	14.50	0.00	6.00	1	3	10.20	10.20	10.20	10.20	
13	AA		15.00	15.30	15.15	14.80	14.70	14.75	15.20	15.20	15.20	15.20	15.20	0.00	6.00	3	6	10.20	10.20	10.20	10.20	
Class 'X' and 'AA' University Drum Break																						
15	AAA		13.10	11.80	12.50	11.40	9.30	10.30	10.00	10.00	10.00	10.00	10.00	0.00	6.00	5	12	10.60	10.60	10.60	10.60	
16	AAA		14.70	11.60	13.15	13.90	12.80	13.70	14.40	14.40	14.40	14.40	14.40	0.00	6.00	5	7	12.50	12.50	12.50	12.50	
17	AAA		14.50	12.40	13.65	14.60	13.90	14.60	14.60	14.60	14.60	14.60	14.60	0.00	6.00	3	4	11.80	11.80	11.80	11.80	
18	AAA		15.30	14.00	14.65	15.70	13.40	15.00	15.00	15.00	15.00	15.00	15.00	0.00	6.00	4	5	13.10	13.10	13.10	13.10	
19	AAA		16.80	14.40	15.60	16.20	16.10	16.40	16.60	16.60	16.60	16.60	16.60	0.00	6.00	2	2	14.60	14.60	14.60	14.60	
20	AAA		17.20	15.80	16.55	16.50	16.80	17.20	16.80	16.80	16.80	16.80	16.80	0.00	6.00	1	1	15.10	15.10	15.10	15.10	

Marching Band #3, Contest #1

Field Composite													
School Name	Class	MusicPerf		VisualPerf		Music		VisualGE		Total Score	G. Champ		Class Place
		Ind-20	Ens-20	Ind-20	Ens-20	GE #1-20	GE #2-20	GE-20	Place		Place		
	1A	9.9	10.1	10.0	7.5	5.7	6.6	5.4	12.5	5.3	39.8	10	5
	1A	9.5	10.4	10.0	8.5	6.5	7.5	10.0	6.6	6.2	40.3	9	4
	1A	10.9	10.6	10.8	9.0	5.6	7.3	10.8	7.2	4.4	40.5	8	3
	1A	11.2	10.5	10.9	10.7	6.0	8.4	11.2	6.8	6.7	43.9	5	2
	1A	11.0	11.2	11.1	10.9	6.3	8.6	11.6	7.8	7.1	46.2	3	1
	2A	14.2	11.5	12.9	11.1	8.0	9.6	12.5	7.4	8.6	50.9	2	2
	2A	13.3	12.2	12.8	11.7	13.0	12.4	17.0	13.8	13.4	69.3	1	1
	2A	11.8	11.4	11.6	8.7	5.8	7.3	11.8	8.8	3.7	43.2	7	5
	2A	11.6	11.1	11.4	10.0	5.9	8.0	11.0	8.6	5.7	44.6	4	3
	2A	11.5	10.9	11.2	8.4	6.4	7.4	11.4	8.4	5.4	43.8	6	4
	3A	15.0	12.6	13.8	11.9	7.7	9.8	14.8	13.3	8.3	60.0	5	2
	3A	14.0	11.9	13.0	10.8	8.0	9.4	13.8	12.4	8.6	57.2	6	3
	3A	16.8	13.3	15.1	13.2	14.9	14.1	17.9	17.0	14.6	78.6	1	1
	3A	13.5	11.8	12.7	11.0	7.9	9.5	14.0	10.5	8.7	55.3	7	4
	4A	16.3	11.2	13.8	12.3	13.2	12.8	15.6	16.7	13.5	72.3	4	3
	4A	16.5	12.1	14.3	10.8	14.0	12.4	16.1	16.9	14.0	75.7	3	2
	4A	14.6	11.0	12.8	10.5	6.2	8.4	12.0	11.0	6.2	50.4	9	5
	4A	14.3	11.9	13.1	10.0	7.0	8.5	12.2	12.0	8.2	54.0	8	4
	4A	15.0	12.0	13.5	13.3	14.1	13.7	16.6	16.6	13.6	74.0	2	1
	2A	15.7	11.5	13.6	12.4	8.2	10.3	15.8	14.2	12.1	66.0	2	1

Field Captions

School Name	Class	Percussion			Auxiliary			Drum Majors			Winds		
		Place	Score	Place	Place	Score	Place	Score	Place	Score	Place	Score	
	1A	4.00	5	5.50	4	6.80	4	7.40	4	7.40	4	7.40	
	1A	5.00	4	5.80	3	7.00	2	7.20	2	7.20	5	7.20	
	1A	5.40	3	5.00	5	6.70	5	8.20	3	8.20	3	8.20	
	1A	5.90	2	5.90	2	7.20	1	8.40	1	8.40	1	8.40	
	1A	6.30	1	6.00	1	7.00	2	8.30	2	8.30	2	8.30	
	2A	6.50	5	7.20	2	7.70	2	10.60	1	10.60	1	10.60	
	2A	7.50	1	7.50	1	8.40	1	10.10	2	10.10	2	10.10	
	2A	6.90	4	5.80	5	7.60	4	9.20	3	9.20	3	9.20	
	2A	7.00	3	6.00	3	7.70	2	9.00	4	9.00	4	9.00	
	2A	7.20	2	5.90	4	7.40	5	9.00	4	9.00	4	9.00	
	3A	7.00	2	6.10	4	7.20	4	11.60	2	11.60	2	11.60	
	3A	6.80	3	6.40	3	7.80	2	10.80	3	10.80	3	10.80	
	3A	7.80	1	8.10	1	8.90	1	13.00	1	13.00	1	13.00	
	3A	6.60	4	7.60	2	7.30	3	10.50	4	10.50	4	10.50	
	4A	7.60	5	8.00	2	8.60	1	12.70	2	12.70	2	12.70	
	4A	8.00	2	8.40	1	8.40	2	12.80	1	12.80	1	12.80	
	4A	7.70	4	7.60	3	7.10	5	11.30	4	11.30	4	11.30	
	4A	7.80	3	7.30	5	7.30	4	11.00	5	11.00	5	11.00	
	4A	8.20	1	7.40	4	8.30	3	11.50	3	11.50	3	11.50	
		6.50		7.70		8.00		12.00		12.00		12.00	

Percussion		Overall Rank	
School Name	Total	Rank	
4A	65	1	
2A	57	2	
4A	55	3	
4A	50	4	
3A	38	5	
2A	32	6	
1A	31	7	
1A	27	8	
2A	27	9	

Class	Champions	School	Total
Open			65
Intermediate			50
Novice			31

Marching Band #4, Contest #1

Bands	Music/GE	Music Ensemble	Visual/GE	Visual/Ensemble	Total (score/800) = score/100	Percussion(200)	Auxiliary(200)	DM (100)
	122	101	112	124	459	66	105	87
	102	103	97	90	392	65	75	68
	115	95	103	105	418	63	45	75
	129	107	122	132	490	122	142	89
	106	104	113	110	433	65	85	87
	108	105	103	97	413	68	65	90
	114	106	117	115	452	66	95	86
	105	111	126	127	469	72	120	91
	100	103	120	119	442	67	81	85
	113	110	124	134	481	132	113	93

*

Class A

Best Percussion	*
Best Auxiliary	*
Best Drum Major	*

Class AAA

Best Percussion	
Best Auxiliary	
Best Drum Major	

Class AA

Best Percussion	
Best Auxiliary	
Best Drum Major	

Class AAAA

Best Percussion	
Best Auxiliary	
Best Drum Major	

Marching Band #4, Contest #2

Recap Sheet

Band	Music Individual	Music Ensemble	Visual Individual	Visual Ensemble	Average	GE Effect Music #1	GE Effect Music #2	GE Effect Visual	Timing	Penalty	Total Score	Auxiliary		Percussion		General		Music		Drum Major		
												Place	Score	Place	Score	Place	Score	Place	Score		Place	Score
Class A	9.2	9.6	9.35	11.5	12	11.75	10.4	9.8	10.1		51.40	2	45	3	44	2	30.3	3	18.7	2	86	1
	9.3	8.8	9.05	10	10.5	10.25	10.8	10.1	9		49.20	4	36	4	48	1	29.9	4	18.1	3	75	3
	9.2	8.5	8.85	9.5	11.5	10.5	11	10.7	9.5		50.55	3	56	2	38	4	31.2	2	17.7	4	76	4
	11.2	9.9	10.55	11.6	12.4	12	11.2	10.6	11.7		56.05	1	76	1	43	3	33.5	1	21.1	1	81	2
Class AA	9.4	10	9.7	8.2	11	9.6	12	10.8	11		53.10	6	60	6	35	7	33.8	5	19.4	6	74	6
	9.3	9.4	9.35	7.5	9.5	8.5	9.4	10	8.6		45.85	7	48	7	38	6	28	7	19.7	7	68	8
	10.4	11.6	11	12.1	11.2	11.65	11.5	11.7	10.4		56.25	5	63	5	57	3	33.6	6	22	5	84	5
	6	9.1	7.55	6	9	7.5	8.5	9.2	7.5		40.25	8	28	8	33	8	25.2	8	15.1	8	70	7
	11	12	11.5	12.2	12.5	12.85	13.1	13	13.1		63.55	1	73	2	69	1	39.2	1	23	3	93	1
	11.9	11.4	11.65	10.7	12.2	11.95	12.7	12.4	12.8		61.50	2	64	4	60	2	37.9	2	23.3	1	88	3
	11	11.3	11.15	10.9	12	12.45	11.8	12	12.1		59.50	4	67	3	46	5	35.9	4	23.3	4	87	4
	12.3	11	11.65	12	12.5	12.75	12.7	11.6	12.5		60.70	3	74	1	51	4	36.3	3	23.3	1	90	2
Class AAA	12.5	12.1	12.8	11.3	14.9	13.1	13.8	14.1	14		67.80	5	78	3	62	4	41.9	3	25.6	4	85	6
	12	13.8	12.4	12.7	14.4	13.95	14.6	13.9	13.4		67.85	4	79	2	57	6	41.9	3	28.8	5	77	7
	14.2	13.8	14	14.4	16.1	15.35	16.8	15.2	16.6		75.65	2	71	4	70	2	46.4	2	28	2	91	2
	10.1	12.9	11.95	10.2	12.6	12.65	12.5	13.4	12.6		61.80	7	38	6	33	7	38.5	7	23.1	7	90	4
	11.1	12.9	12	12.3	12.2	13.3	12.3	13.7	12.7		64.30	6	49	2	60	5	38.2	7	24	6	89	5
	12.9	13.4	13.15	13.4	14.6	14	13.5	14.6	13.8		68.85	3	76	5	67	3	41.7	6	26.3	3	92	1
	15	14.3	14.65	15.7	16.4	16.1	17.4	16.9	16.1		78.15	1	84	1	76	1	47.4	1	29.3	1	91	2
	10.3	12.5	11.4	10.1	12.1	12.1	12.9	12.6	12.9		61.90				45		28.4					
Class AA/Ex	13.3	14	13.65	14	15.4	14.7	16.4	14.4	14.2		73.35		76		60		45		27.3			

Marching Band #4, Contest #3

Soc	SCHOOL	Music Performances		Visual Performances		General Effect		Mus. 1	Mus. 2	Vis.	Subtotal	Spz-Simply	Total Class.	Overall	Grand Total Awards	
		Ind.	Ens. Avg.	Ind.	Ens. Avg.	Mus. 1	Mus. 2								Part. R.	Grand
1	A	86.0	98.0	86.0	104.0	104.0	120.0	131.0	63.0	297.0	0.0	48.10	4	17	59.0	191.0
2	A	106.0	106.0	92.0	95.0	126.0	131.0	131.0	57.0	314.0	0.0	51.55	3	16	88.0	113.0
3	A	148.0	148.0	126.0	123.0	142.0	137.0	141.0	141.0	420.0	0.0	69.25	1	6	85.0	137.0
4	A	122.0	123.0	104.0	102.0	129.0	134.0	134.0	78.0	341.0	0.0	56.80	2	15	85.0	168.0
5	AA	111.0	111.0	108.0	107.5	135.0	142.0	142.0	115.0	392.0	0.0	61.05	5	13	89.0	114.0
6	AA	114.0	114.0	117.0	124.0	140.0	158.0	152.0	152.0	450.0	0.0	68.95	3	7	82.0	136.0
7	AA	114.0	114.0	95.0	110.0	125.5	130.0	135.0	95.0	360.0	0.0	57.65	7	14	47.0	195.0
8	AA	154.0	164.0	128.0	131.0	129.5	138.0	152.0	151.0	492.0	0.0	74.55	2	3	72.0	134.0
9	AA	120.0	120.0	112.0	122.0	117.0	132.0	137.0	124.0	392.0	0.0	63.00	5	11	60.0	126.0
10	AA	137.0	137.0	106.0	125.0	115.5	136.0	136.0	108.0	387.0	0.0	65.45	4	10	68.0	124.0
11	AA	165.0	165.0	119.0	129.0	124.0	155.0	155.0	135.0	470.0	0.0	75.00	1	2	59.0	131.0
12	AAA	123.0	123.0	115.0	135.0	120.0	137.0	141.0	111.0	395.0	0.0	63.80	9	9	57.0	118.0
13	AAA	151.0	151.0	122.0	130.0	126.0	144.0	150.0	138.0	437.0	0.0	74.40	3	5	73.0	107.0
14	AAA	118.0	118.0	122.0	121.0	121.5	148.0	150.0	124.0	420.0	0.0	65.95	4	8	61.0	109.0
15	AAA	178.0	178.0	134.0	140.0	137.0	174.0	173.0	142.0	489.0	0.0	80.50	1	1	87.0	140.0
16	AAA	146.0	146.0	130.0	138.0	134.5	153.0	153.0	148.0	454.0	0.0	73.45	2	4	88.0	130.0
17	AAA	108.0	108.0	115.0	128.0	121.5	133.0	152.0	107.0	392.0	0.0	62.15	6	12	60.0	115.0
18	et	122.0	122.0	114.0	126.0	120.0	131.0	148.0	109.0	388.0	0.0	63.00			74.0	137.0

Marching Band #4, Contest #4

Class	School	Music		Visual		General Effect		Total	Specialty								
		Individual	Ensemble	Best Winds	Music Average	Individual	Ensemble		Visual Average	General Effect	Final Score	Place	Percussion Place	Auxiliary Place	Drum		
A		9.7	11.3	10.5	8.8	12.0	10.4	12.2	14.6	11.5	58.2	2	10.5	2	11.8	2	4.8
A	Jr	11.1	11.9	11.5	9.6	13.3	11.45	13.4	15.2	12.6	64.15	1	12.0	1	14.9	1	7.2
AA		10.9	11.6	11.25	8.4	12.7	10.55	11.7	14.0	12.1	59.6	2	11.2	2	13.0	3	5.4
AA		9.4	11.0	10.2	9.0	12.9	10.95	10.5	13.6	11.0	56.25	3	9.5	3	5.9	2	11.3
AA		14.0	12.2	13.1	10.4	13.5	11.95	14.1	14.8	13.7	67.65	1	11.5	1	13.1	1	13.5
AAA		14.2	12.6	13.4	11.0	13.7	12.35	13.3	15.0	13.1	67.15	2	11.8	2	13.7	2	7.7
AAA		12.1	11.7	11.9	10.6	14.2	12.4	11.2	14.4	12.4	62.3	3	11.1	3	12.5	3	6.9
AAA		16.1	12.8	14.45	11.3	14.5	12.9	15.1	15.6	14.0	72.05	1	17.0	1	13.8	1	8.9

Marching Band #4, Contest #5

October 3, 2015

Band	Music Performance				Visual Performance				General Effect				Visual		Pen.	Final Score		
	JND		Ems		JND		Ems		Music		Effect		Total	#1			GE- Total	Sub-total
	#1	#2	Average	#1	#2	Average	#1	#2	Average	#1	#2							
CLASS A	15.6	10.1	12.85	8.2	9.0	8.60	11.5	10.6	11.05	12.0	12.0	22.10	12.0	34.10	55.55	0.00	55.55	
	16.2	11.3	13.75	10.2	10.6	10.40	12.1	11.4	11.75	13.6	13.6	23.50	13.6	37.10	61.25	0.00	61.25	
	16.6	10.4	13.50	9.7	11.5	10.60	12.6	11.6	12.10	12.5	12.5	24.20	12.5	36.70	60.80	0.00	60.80	
	16.9	11.2	14.05	10.8	12.1	11.45	12.3	12.4	12.4	13.9	13.9	24.70	13.9	38.60	64.10	0.00	64.10	
	16.8	11.0	13.90	10.5	12.4	11.45	12.9	12.2	12.2	13.0	13.0	25.10	13.0	38.10	63.25	0.00	63.25	
	13.7	11.0	12.35	9.9	11.3	10.60	11.9	11.2	11.2	11.2	11.2	23.10	11.2	34.70	57.65	0.00	57.65	
	17.6	11.2	14.40	12.4	11.7	12.05	12.4	12.6	12.4	14.1	14.1	25.00	14.1	39.10	65.55	0.00	65.55	
	18.1	11.1	14.60	13.2	11.0	12.10	13.2	12.3	12.3	12.8	12.8	25.50	12.8	38.30	65.00	0.00	65.00	
CLASS AA	18.9	11.6	15.25	11.0	12.9	11.95	12.7	13.3	12.7	13.4	13.4	26.00	13.4	39.40	66.60	0.00	66.60	
	18.2	12.3	15.25	14.2	14.4	14.30	14.5	13.9	14.5	15.4	15.4	28.40	15.4	43.80	73.35	0.00	73.35	
	16.9	11.4	14.15	11.6	12.7	12.15	14.0	12.5	12.5	12.6	12.6	26.50	12.6	39.10	65.40	0.00	65.40	
	17.1	11.5	14.30	10.0	11.1	10.55	12.2	12.0	12.0	13.3	13.3	24.20	13.3	37.50	62.35	0.00	62.35	
	12.2	9.0	10.60	7.0	8.8	7.90	11.2	10.0	10.0	10.1	10.1	21.20	10.1	31.30	49.80	0.00	49.80	
	0.0	0.0	0.00	0.0	0.0	0.00	0.0	0.0	0.0	0.0	0.0	0.00	0.0	0.00	0.00	0.00	0.00	
	15.9	11.3	13.60	8.4	10.5	9.45	11.8	10.3	10.3	11.0	11.0	22.10	11.0	33.10	56.15	0.00	56.15	
CLASS AAA	17.4	11.2	14.30	13.8	14.1	13.95	14.3	14.1	14.1	14.1	14.1	28.40	14.1	43.10	71.35	0.00	71.35	
	17.5	11.9	14.70	11.8	13.5	12.65	14.7	14.4	14.4	14.4	14.4	29.10	14.4	43.50	70.85	0.00	70.85	
	19.0	14.1	16.55	15.0	13.8	14.40	15.8	14.3	14.3	14.3	14.3	30.60	14.3	45.50	76.45	0.00	76.45	
	17.3	12.2	14.75	12.0	12.8	12.40	14.9	14.5	14.5	14.5	14.5	29.40	14.5	43.10	70.25	0.00	70.25	
	18.7	11.8	15.25	13.0	13.3	13.15	15.2	14.6	14.6	15.2	15.2	29.80	15.2	43.00	71.40	0.00	71.40	

Class	Score	Auxiliary Color Guard		Percussion		Music		Visual		General Effect	
		Score	Place	Score	Place	Average	Place	Average	Place	Total	Place
Class A											
8	12.3	6	12.4	8	12.85	7	8.60	8	34.10	8	
5	14.1	2	14.8	7	13.75	5	10.40	7	37.10	5	
6	13.6	4	16.7	1	13.50	6	10.60	5	36.70	6	
3	11.7	8	15.7	5	14.05	3	11.45	3	38.60	3	
4	14.4	1	13.9	4	13.90	4	11.45	4	38.10	4	
7	13.1	5	16.1	3	12.35	8	10.60	5	34.70	7	
1	13.9	3	16.3	2	14.40	2	12.05	2	39.10	1	
2	11.9	7	15.6	6	14.60	1	12.10	1	38.30	2	
Class AA											
2	13.7	2	14.5	4	15.25	1	11.95	3	39.40	2	
1	15.5	1	17.0	1	15.25	1	14.30	1	43.80	1	
3	12.4	4	15.1	3	14.15	4	12.15	2	39.10	3	
4	13.4	3	15.6	2	14.30	3	10.55	4	37.50	4	
6	10.3	6	12.1	6	10.60	6	7.90	6	31.30	6	
7	06	7	00	7	00	7	00	7	00	7	
5	11.7	5	13.9	5	13.60	5	9.45	5	33.10	5	
Class AAA											
3	16.1	1	17.7	1	14.30	5	13.95	2	43.10	3	
4	14.6	3	16.4	4	14.70	4	12.65	4	43.50	4	
1	15.2	2	16.8	2	16.55	1	14.40	1	45.50	1	
5	13.5	5	15.8	5	14.75	3	12.40	3	43.10	5	
2	14.0	4	16.5	3	15.25	2	13.15	2	43.00	2	

*

Marching Band #4, Contest #6

SCHOOL	TIME	CLASS	Music Ens	Music Avg	Visual Ens	Visual Avg	Music GE 1	Music GE 2	Music GE TOTAL	Visual GE	GE TOTAL	Sub Total	Penalty	TOTAL	PLACE
	12:00	AA	15.00	15.00	14.40	14.40	14.40	14.40	28.80	14.20	43.00	72.40	0.00	72.40	1
	12:20	AAA	14.40	14.40	14.40	14.40	14.70	14.70	29.40	13.50	42.90	71.70	0.00	71.70	2
	12:40	AAA	15.40	15.40	14.60	14.60	15.40	15.40	30.80	16.70	47.50	77.50	0.00	77.50	1
	1:20	A	14.20	14.20	15.40	15.40	15.30	15.30	30.60	15.10	45.70	75.30	0.00	75.30	1
	1:40	A	14.50	14.50	15.80	15.80	15.10	15.10	30.20	14.10	44.30	74.60	0.00	74.60	2
	2:00	EX	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	

*

*

Auxiliary	Percussion		Drum Major		
	Total	Place	Total	Place	
148	1	63	1	76	1
142	2	56	2	71	2
154	1	72	1	86	1
164	2	70	2	80	2
167	1	71	1	89	1

Marching Band #4, Contest #7

Revised 10/20/2015

Recap Sheet - Oct 18, 2015

School	Class	Music Performance			Vis Performance			General Effect					Captions													
		Ind.	Ens.	Avg	Ind	Ens	Avg	Mus 1	Mus 2	Mus Total	Vis	GE Total	T&P	Total	Place (Class)	Place Overall	Visual (60)	Music (60)	Aux (20.0)	Perc (10.0)	DM (10.0)					
1	B	12.80	14.30	13.55	12.40	12.00	12.20	12.70	12.00	24.70	12.20	36.90	0	62.65	2	18	36.60	2	38.25	2	12.10	2	6.30	2	5.90	2
2	B	15.20	14.60	14.90	13.40	12.30	12.85	13.20	12.40	25.60	13.50	39.10	0	66.85	1	17	39.20	1	40.50	1	12.40	1	8.00	1	7.40	1
3	A	15.90	14.40	14.85	13.00	12.50	12.75	13.70	12.80	26.50	14.20	40.70	0	68.30	7	14	39.70	5	41.35	9	14.60	5	6.50	6	8.10	7
4	A	15.40	14.50	14.95	13.50	12.40	12.95	14.50	13.40	27.90	13.80	41.70	0	69.60	5	11	39.70	5	42.85	5	12.90	8	6.40	9	8.90	4
5	A	16.00	14.60	15.30	13.10	12.80	12.95	13.60	13.00	26.60	13.60	40.20	0	68.45	6	12	39.50	7	41.90	7	14.20	6	6.70	4	9.30	3
6	A	15.20	15.20	15.20	13.20	12.60	12.90	14.30	12.60	26.90	13.30	40.20	0	68.30	8	15	39.10	8	42.10	6	13.20	7	6.60	5	7.80	8
7	A	16.80	17.50	17.15	16.40	15.80	16.10	16.70	14.30	31.00	16.60	47.60	0	80.85	3	6	48.80	3	48.15	1	17.20	2	8.50	1	8.50	5
8	A	16.70	18.30	17.50	16.10	16.60	16.35	15.90	15.00	30.50	17.10	47.60	0	81.45	2	5	49.80	2	48.00	2	17.30	1	7.90	2	9.50	1
9	A	16.40	17.10	16.75	14.80	15.20	15.00	14.40	14.00	28.40	16.30	44.70	0	76.45	4	9	46.30	4	45.15	4	16.00	3	6.50	6	8.30	6
10	A	17.00	17.40	17.20	17.00	16.80	16.90	16.00	14.50	30.50	17.50	48.00	0	82.10	1	4	51.30	1	47.70	3	15.80	4	6.90	3	9.40	2
11	A	15.10	15.00	15.05	13.20	12.20	12.70	13.20	13.20	26.40	13.70	40.10	0	67.85	9	16	39.10	9	41.45	8	12.30	9	6.50	6	7.20	9
12	AA	16.40	15.30	15.85	14.10	15.10	14.60	15.60	15.50	31.10	15.30	46.40	0	76.85	3	8	44.50	3	46.95	3	13.80	2	8.10	2	9.70	1
13	AA	17.20	16.00	16.60	15.20	14.80	15.00	16.00	15.10	31.10	17.30	48.40	0	80.00	2	7	47.30	2	47.70	2	13.40	3	8.70	1	9.50	2
14	AA	18.40	16.60	17.50	14.90	17.30	16.10	16.60	16.60	33.20	18.20	51.40	0	85.00	1	1	50.40	1	50.70	1	15.20	1	7.90	3	9.30	3
15	AAA	18.20	17.60	17.90	14.90	14.50	14.70	17.40	15.80	33.20	18.60	51.80	0	84.40	1	2	48.00	2	51.10	1	16.80	1	7.50	1	6.10	2
16	AAA	14.40	15.50	14.85	13.20	12.40	12.80	14.20	15.00	29.20	14.00	43.20	0	70.85	3	10	39.60	4	44.05	3	13.00	3	6.30	4	6.00	4
17	AAA	15.00	13.00	14.00	13.60	12.90	13.25	13.50	13.80	27.30	13.80	41.10	0	68.35	4	13	40.30	3	41.30	4	12.20	4	6.50	3	6.10	2
18	h	18.30	16.00	17.15	16.00	17.40	16.70	16.60	16.10	32.70	17.00	49.70	0	83.55	2	3	50.40	1	49.85	2	15.90	2	6.80	2	7.50	1
19	EX	16.90	16.20	16.55	15.20	17.30	16.25	16.00	15.40	31.40	17.20	48.60	0	81.40	EX	EX	49.70	X	47.95	X	17.10	X	8.20	X	9.70	X

The Visual Caption Award is calculated using the Vis Individual (20), Vis Ensemble (20) and Visual GE scores (20) (60 total points)

The Music Caption Award is calculated using the averaged Music Performance score (20), and the combined Music GE scores (40) (60 total points)

MPI VPI
MPE VPE
MGE1 VGE
MGE2

Aux Perc DM

Marching Band #5, Contest #1

RECAP SHEET - September 12, 2015

SCHOOL	MUSIC INDIV.		MUSIC ENS.		VISUAL INDIV.		VISUAL ENS.		VISUAL AVG.	G.E. MUS.	G.E. MUS.	G.E. VIS.	T&P	FINAL SCORE	PLACE (CLASS)	PLACE (ALL)	VISUAL 80 PTS.	MUSIC (750 PTS.)	AUX (200 PTS.)	PERC. (100 PTS.)	DRUM MAJOR				
	Avg.	Max	Avg.	Max	Avg.	Max	Avg.	Max																	
	Averaged				Averaged					Total															
	A	11.6	11.0	11.30	10.0	11.2	10.60	11.7	10.2	10.5	0.00	54.30	2	13		31.7	2	44.5	2	110	2	37	2	74	2
	A	8.6	8.1	8.35	5.9	7.0	6.45	9.8	9.3	8.1	0.00	42.00	5	20		21.0	5	35.8	4	0	5	23	5	64	5
	A	10.1	7.0	8.55	8.2	10.0	9.10	7.7	9.5	8.3	0.00	43.15	4	19		26.5	4	34.3	5	92	4	29	4	67	4
	A	11.9	11.8	11.85	11.7	10.8	11.25	11.9	11.2	10.9	0.00	57.10	1	11		33.4	1	46.8	1	106	3	46	1	77	1
	A	9.5	10.4	9.95	9.4	9.6	9.50	9.5	10.9	10.0	0.00	49.85	3	17		29.0	3	40.3	3	111	1	32	3	71	3
	AA	12.0	10.9	11.45	9.0	9.2	9.70	11.2	11.9	10.2	0.00	53.85	3	14		28.4	4	46.0	2	105	5	31	4	72	3
	AA	10.7	9.9	10.30	7.5	11.8	9.65	10.5	11.0	11.2	0.00	52.65	4	15		30.5	3	42.1	5	116	2	40	2	82	1
	AA	14.1	12.7	13.40	13.3	12.8	13.05	12.5	12.3	12.5	0.00	63.75	1	3		38.6	1	51.6	1	122	1	54	1	69	4
	AA	11.0	11.1	11.05	7.3	9.1	8.20	10.0	10.7	10.3	0.00	50.25	5	16		26.7	5	42.8	4	94	6	27	6	65	5
	AA	10.8	8.7	9.75	6.1	8.6	7.35	10.4	10.8	10.1	0.00	48.40	6	18		24.8	6	40.7	6	107	4	30	5	62	6
	AA	11.8	11.7	11.75	12.4	12.1	12.25	10.7	10.6	11.4	0.00	56.70	2	12		35.9	2	44.8	3	112	3	33	3	80	2
	AAA	13.7	12.3	13.00	13.7	11.8	12.75	12.6	12.0	12.4	0.00	62.75	5	6		37.9	3	50.6	5	115	4	46	5	68	9
	AAA	13.6	13.0	13.30	11.2	12.0	11.60	12.8	12.7	12.7	0.00	63.10	3	4		35.9	5	52.1	2	109	8	47	4	85	2
	AAA	14.0	11.4	12.70	9.9	12.4	11.15	12.3	12.4	13.1	0.00	61.65	6	7		35.4	6	50.1	8	113	6	39	8	87	1
	AAA	14.3	12.0	13.15	12.9	13.4	13.15	13.1	12.5	13.5	0.00	65.40	2	2		39.8	1	51.9	3	142	1	58	2	73	7
	AAA	14.1	13.3	13.70	12.7	13.1	12.90	12.9	12.9	13.2	0.00	65.60	1	1		39.0	2	53.2	1	118	2	60	1	81	3
	AAA	13.7	12.6	13.15	10.6	12.2	11.40	12.0	12.2	12.2	0.00	60.95	7	8		35.0	7	50.5	6	114	5	44	6	78	4
	AAA	13.0	13.4	13.20	9.5	11.0	10.25	11.6	12.3	12.1	0.00	59.45	8	9		32.6	9	50.3	7	108	9	41	7	75	6
	AAA	13.8	12.1	12.95	9.7	11.2	10.45	11.5	12.1	12.0	0.00	59.00	9	10		32.9	8	49.5	9	117	3	34	9	70	8
	AAA	13.7	12.8	13.25	11.6	11.7	11.65	12.1	13.0	13.0	0.00	63.00	4	5		36.3	4	51.6	4	112.5	7	48	3	76	5

Marching Band #5, Contest #2

Class	School	Music		Visual		General Effect		Total	Specialty									
		Individual	Ensemble	Best Winds Music Average	Individual	Ensemble	Visual Average		Effect	Final Score	Place	Percussion Place	Auxiliary Place	Drum				
A		9.7	11.3	10.5	8.8	12.0	10.4	12.2	14.6	11.5	59.2	2	2	10.5	2	11.8	2	4.8
A		11.1	11.9	11.5	9.6	13.3	11.45	13.4	15.2	12.6	64.15	1	1	12.0	1	14.9	1	7.2
AA		10.9	11.6	11.25	8.4	12.7	10.55	11.7	14.0	12.1	59.6	2	2	11.2	2	13.0	3	5.4
AA		9.4	11.0	10.2	9.0	12.9	10.85	10.5	13.6	11.0	56.25	3	3	9.5	3	5.9	2	11.3
AA		14.0	12.2	13.1	10.4	13.5	11.95	14.1	14.8	13.7	67.65	1	1	11.5	1	13.1	1	13.5
AAA		14.2	12.6	13.4	11.0	13.7	12.85	13.3	15.0	13.1	67.15	2	2	11.8	2	13.7	2	7.7
AAA		12.1	11.7	11.9	10.6	14.2	12.4	11.2	14.4	12.4	62.3	3	3	11.1	3	12.5	3	6.9
AAA		16.1	12.8	14.45	11.3	14.5	12.9	15.1	15.6	14.0	72.05	1	1	17.0	1	13.8	1	8.9

Marching Band #5, Contest #3

Name of School	Music Individual Performance	Music Ensemble Performance	Music Average	Visual Individual Performance	Visual Ensemble Performance	Visual Average
	105	95	100	86	55	70.5
*	130	106	118	105	67	86
	114	87	100.5	87	45	66
	123	108	115.5	95	50	72.5
	134	150	142	113	62	87.5
	144	136	140	111	96	103.5
	148	143	145.5	116	99	107.5
	157	157	157	120	105	112.5
	101	80	90.5	81	44	62.5
	100	72	86	110	46	78
	150	147	148.5	121	90	105.5
	162	158	160	138	98	118
	163	170	166.5	128	140	134
	181	189	185	150	158	154
			0			0

Parad

Name of	Visual	Music 1	Music 2	Total	Place
	72	60	63	19.5	2
	75	53	74	20.2	1
	81	40	50	17.1	3
	77	83	84	24.4	2
				0	
	86	98	96	28	1
	77	65	72	21.4	XXXXXXX

Music General Effect I	Music General Effect II	Visual General Effect	Total	Class Place	Grand Champion Score	Auxi
86	100	52	40.85	4	40.85	25
96	110	66	47.6	2	47.6	60
88	95	45	39.45	5	58.95	30
90	96	49	42.3	3	62.5	28
122	127	63	54.15	1	71.25	52
127	125	80	57.55	3	57.55	58
130	132	74	58.9	2	58.9	33
136	143	102	65.05	1	65.05	70
76	98	38	36.5	6	36.5	
74	90	93	42.1	5	42.1	82
140	128	81	60.3	4	60.3	67
146	134	99	65.7	3	90.1	50
163	147	145	75.55	2	75.55	75
184	155	164	84.2	1	112.2	90
				0	XXXX	XXXX

iliary	Percussion	Drum Major	Brass			
5	58	5	70	5	39	5
1	69	2	78	2	48	2
3	67	3	73	3	44	4
4	63	4	71	4	46	3
2	75	1	85	1	49	1
2	66	3	76	3	56	2
3	77	2	80	2	55	3
1	82	1	89	1	58	1
	53	5	71	6	37	4
2	55	4	75	5	34	5
4	85	2	77	4	53	3
5	85	2	93	2	62	2
3	90	1	90	3	62	2
1	77	3	96	1	70	1
XXX	XXX	XXX	XXX	XXX	XXX	XXX

Brass & Woodwinds are on the
Marching is on the Visual Ind

Woodwind		Marching	
40	5	86	5
47	2	105	2
42	4	87	4
46	3	95	3
49	1	113	1
53	3	111	3
56	2	116	2
57	1	120	1
39	5	81	6
38	6	110	5
56	4	121	4
60	3	138	2
61	2	128	3
70	1	150	1
	XXX		XXX

he Music Individual Subtitles
 ividual Subtitles

Marching Band #5, Contest #4

Revised 10/20/2015

Recap Sheet - Oct 18, 2015

School	Class	Music Performance				Vis Performance				General Effect				Captions										
		Ind. Score	Ensemble Score	Avg	Ensemble Avg	Ind. Score	Ensemble Score	Avg	Ensemble Avg	Mus 1	Mus 2	Mus Total	Vis	Helmin	GE Total	T&P	Place (Class)	Place Overall	Visual (60)	Music (60)	Aux (20.0)	Perc (10.0)	DM (10.0)	
1	B	12.80	14.30	13.55	12.40	12.00	12.20	12.70	12.00	12.00	24.70	12.20	12.20	36.90	0	62.65	2	18	36.60	38.25	12.10	6.30	5.90	2
2	B	15.20	14.60	14.90	13.40	12.30	12.85	13.20	12.40	25.60	39.10	0	66.85	1	17	39.20	1	17	40.50	40.50	12.40	8.00	7.40	1
3	A	15.30	14.40	14.85	13.00	12.50	12.75	13.70	12.80	26.50	40.70	0	68.30	7	14	39.70	5	14	41.35	41.35	14.60	6.50	8.10	7
4	A	15.40	14.50	14.95	13.50	12.40	12.95	14.50	13.40	27.90	41.70	0	69.60	5	11	39.70	5	11	42.85	42.85	12.90	6.40	8.90	4
5	A	16.00	14.60	15.30	13.10	12.80	12.95	13.60	13.00	26.60	40.20	0	68.45	6	12	39.50	7	12	41.90	41.90	14.20	6.70	9.30	3
6	A	15.20	15.20	15.20	13.20	12.60	12.90	14.30	12.60	26.90	40.20	0	68.30	8	15	39.10	8	15	42.10	42.10	13.20	6.60	7.80	8
7	A	16.80	17.50	17.15	16.40	15.80	16.10	16.70	14.30	31.00	47.60	0	80.85	3	6	48.80	2	6	48.15	48.15	17.20	8.50	8.50	5
8	A	16.70	18.30	17.50	16.10	16.60	16.95	15.50	15.00	30.50	47.60	0	81.45	2	5	49.80	2	5	48.00	48.00	17.30	7.90	9.50	1
9	A	16.40	17.10	16.75	14.80	15.20	15.00	14.40	14.00	28.40	44.70	0	76.45	4	9	46.30	4	9	45.15	45.15	16.00	5.50	6.30	6
10	A	17.00	17.40	17.20	17.00	16.80	16.90	16.00	14.50	30.50	48.00	0	82.10	1	4	51.30	1	4	47.70	47.70	15.80	6.90	9.40	2
11	A	15.10	15.00	15.05	13.20	12.20	12.70	13.20	13.20	26.40	40.10	0	67.85	9	16	39.10	9	16	41.45	41.45	12.30	6.50	7.20	9
12	AA	16.40	15.30	15.85	14.10	15.10	14.60	15.60	15.50	31.10	46.40	0	76.85	3	8	44.50	3	8	46.95	46.95	13.80	8.10	9.70	1
13	AA	17.20	16.00	16.60	15.20	14.80	15.00	16.00	15.10	31.10	48.40	0	80.00	2	7	47.30	2	7	47.70	47.70	13.40	8.70	9.50	2
14	AA	18.40	16.60	17.50	14.90	17.30	16.10	16.60	16.60	33.20	51.40	0	85.00	1	1	50.40	1	1	50.70	50.70	15.20	7.90	9.30	3
15	AAA	18.20	17.60	17.90	14.90	14.50	14.70	17.40	15.80	33.20	51.80	0	84.40	1	2	48.00	2	2	51.10	51.10	16.80	7.50	6.10	2
16	AAA	14.40	15.30	14.85	15.20	12.40	12.80	14.20	15.00	29.20	43.20	0	70.85	3	10	39.60	4	10	44.05	44.05	13.00	6.30	6.00	4
17	AAA	15.00	13.00	14.00	13.60	12.90	13.25	13.50	13.80	27.30	41.10	0	68.35	4	13	40.30	3	13	41.30	41.30	12.20	6.50	6.10	2
18	AAA	18.30	16.00	17.15	16.00	17.40	16.70	16.60	16.10	32.70	49.70	0	83.55	2	3	50.40	1	3	49.85	49.85	15.90	6.80	7.50	1
19	EX	16.90	16.20	16.55	15.20	17.30	16.25	16.00	15.40	31.40	48.60	0	81.40	EX	EX	49.70	X	EX	47.95	47.95	17.10	8.20	9.70	X

The Visual Caption Award is calculated using the Vis Individual (20), Vis Ensemble (20) and Visual GE scores (20) (60 total points)

The Music Caption Award is calculated using the averaged Music Performance score (20), and the combined Music GE scores (40) (60 total points)

MPI VPI Aux C
 MPE VPE Perc
 MGE1 DM
 MGE2

Marching Band #6, Contest #1

September 12, 2015
Preliminary Performance

CLASS AA

No.	School	Time	Class	Music			Visual			General Effect										
				Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	M Total	Vis.	GE Total	Subtotal	Pen.	Total	Place	Perc.	Aux.
4		12:45	AA	14.30	14.00	14.15	13.20	13.00	13.10	12.80	12.40	25.20	13.00	38.20	65.45	0.00	65.45	4	16.00	15.10
8	t	2:00	AA	14.60	13.50	14.05	13.80	11.90	12.85	12.00	12.50	24.50	12.20	36.70	63.60	0.00	63.60	5	15.30	14.00
9		2:15	AA	15.10	15.50	15.30	14.50	13.40	13.95	12.60	13.40	26.00	13.50	39.50	68.75	0.00	68.75	1	16.80	14.70
10		2:30	AA	14.80	14.90	14.85	14.70	13.50	14.10	11.50	13.00	24.50	13.70	38.20	67.15	0.00	67.15	3	15.40	15.50
18		4:45	AA	13.80	13.90	13.85	12.80	10.10	11.45	11.30	12.10	23.40	10.60	34.00	59.30	0.00	59.30	6	13.60	12.10
19		5:00	AA	16.10	15.10	15.60	14.20	13.20	13.70	12.40	13.20	25.60	13.80	39.40	68.70	0.00	68.70	2	15.90	14.10

Marching Band #6, Contest #2

September 19, 2015

RECAP SHEET

SCHOOL	MUSIC			VISUAL			GENERAL EFFECT										Class Ranking	Class Size	FINAL SCORE	TIMING & PEN.	Overall Ranking						
	IND	ENS	MUSIC	IND	ENS	MUSIC	MUSIC 1	MUSIC 2	MUSIC 3	MUSIC 4	MUSIC 5	MUSIC 6	MUSIC 7	MUSIC 8	MUSIC 9	MUSIC 10						MUSIC 11	MUSIC 12	MUSIC 13	MUSIC 14	MUSIC 15	MUSIC 16
1A	12.10	11.70	11.90	12.20	12.00	12.10	12.10	12.40	24.50	2	8.90	8.90	3	34.40	3	56.85	-	56.85	1A	3	13						
2	14.30	11.40	12.85	11.60	9.90	11.60	11.80	12.70	23.30	3	11.50	11.50	1	34.80	2	58.40	-	58.40	1A	4	15						
3	15.90	11.50	13.70	10.90	8.60	9.75	12.60	12.70	25.30	1	10.50	10.50	2	35.80	1	59.25	-	59.25	1A	1	11						
2A	10.40	10.20	10.30	10.00	7.80	8.90	10.40	10.00	20.40	5	7.40	7.40	5	27.80	5	47.00	-	47.00	2A	5	17						
1	11.20	11.30	11.25	9.50	8.10	8.80	10.70	10.80	21.50	4	10.20	10.20	4	31.70	4	51.75	-	51.75	2A	4	16						
3	12.20	11.10	11.65	10.60	8.50	9.55	11.30	11.90	23.20	3	10.80	10.80	3	34.00	3	55.20	-	55.20	2A	3	14						
5	13.60	12.00	12.80	13.20	9.20	10.70	13.60	13.60	27.20	1	11.20	11.20	1	38.40	1	61.90	-	61.90	2A	2	9						
1	14.70	12.40	13.55	12.70	9.20	10.95	12.80	13.50	25.80	2	10.90	10.90	2	36.70	2	62.50	-	62.50	2A	2	9						
2	15.40	13.00	14.20	13.80	10.80	12.30	15.40	15.50	26.90	7	12.10	12.10	7	39.00	6	65.50	-	65.50	3A	6	6						
1	15.10	14.50	15.30	14.20	13.00	13.60	14.80	14.70	29.50	2	13.60	13.60	2	43.10	2	72.00	-	72.00	3A	3	3						
2	15.60	13.60	14.60	11.50	11.40	11.45	13.70	13.90	27.00	5	11.00	11.00	10	38.00	8	64.05	-	64.05	3A	8	8						
3	16.20	13.20	14.70	13.90	10.40	11.15	14.10	13.70	27.80	4	12.70	12.70	5	40.50	4	67.35	-	67.35	3A	5	5						
4	16.80	13.10	14.40	14.40	11.15	11.70	13.60	13.50	28.20	1	13.00	13.00	4	38.00	8	64.05	-	64.05	3A	8	8						
5	17.30	13.10	14.85	13.50	9.60	11.30	13.20	13.20	26.20	9	11.10	11.10	9	37.90	10	63.90	-	63.90	3A	10	10						
6	17.80	13.10	14.85	14.40	10.30	12.45	14.00	12.80	26.80	8	11.10	11.10	9	37.90	10	63.90	-	63.90	3A	10	10						
7	18.00	13.00	14.50	14.70	10.30	12.50	13.90	12.90	26.20	10	12.30	12.30	6	38.50	7	68.00	-	68.00	3A	7	7						
8	17.10	14.10	15.00	14.70	10.10	12.40	13.90	13.10	27.00	5	13.00	13.00	4	40.00	5	68.00	-	68.00	3A	4	4						
9	17.30	15.80	16.55	14.30	12.90	13.60	14.50	14.10	28.60	3	13.40	13.40	3	42.00	3	72.15	-	72.15	3A	2	2						
10	17.20	16.00	16.60	16.00	15.00	15.80	15.20	15.20	30.70	1	15.60	15.60	1	46.30	1	78.70	-	78.70	3A	1	1						

SCHOOL	GUARD		PERC.		DR. AIR.		DRUM MAJOR	
	2010	RANKING	PERC.	RANKING	DR. AIR.	RANKING	DRUM MAJOR	RANKING
1A	10.20	18	7.20	12	7.00	14	7.00	14
2	12.20	9	8.20	5	6.50	18	6.50	18
2A	9.90	20	6.00	19	6.50	18	6.50	18
3	10.40	17	5.30	20	8.90	3	8.90	3
4	12.30	8	7.60	9	9.30	6	9.30	6
5	15.00	3	7.50	10	8.70	4	8.70	4
6	12.00	10	8.10	6	8.30	7	8.30	7
7	12.60	6	7.70	8	9.40	1	9.40	1
8	11.20	16	6.60	13	8.50	5	8.50	5
9	11.90	13	6.30	15	7.30	9	7.30	9
10	11.70	14	6.30	15	7.90	8	7.90	8
11	12.40	7	6.50	15	7.90	8	7.90	8
12	11.50	14	6.60	13	6.80	15	6.80	15
13	11.40	15	6.30	17	7.70	11	7.70	11
14	15.40	2	9.00	1	7.90	13	7.90	13
15	14.20	4	8.40	3	8.40	16	8.40	16
16	15.50	1	8.90	2	8.90	20	8.90	20

Marching Band #6, Contest #3

	Individual			Music Performance			
	Wood	Perc	Brass	Total	Tone	Acc	Mus
Class 1A							
...	45	29	46	12.00	36	36	26
...	35	18	36	8.90	35	35	25
... t	30	16	31	7.70	30	30	20
Class 2A							
...	50	37	52	13.90	39	40	30
★ ...	40	27	41	10.80	38	38	26
...	42	22	40	10.40	36	37	27
...	37	17	35	8.90	36	36	25
Class 3A							
...	55	35	52	14.20	41	41	30
...	57	37	55	14.90	40	40	30
...	47	34	43	12.40	38	39	28
...	39	28	39	10.60	38	38	28
...	42	35	42	11.90	39	38	30
... t	48	28	41	11.70	38	37	28

		Visual Performance								
		Individual		Ensemble						
Total	Total	Acc	Qual	Total	Exc	Art	Total	Total		
9.80	10.90	74	72	14.60	46	44	9.00	11.80		
9.50	9.20	45	43	8.80	38	36	7.40	8.10		
8.00	7.85	35	35	7.00	31	30	6.10	6.55		
10.90	12.40	82	82	16.40	60	60	12.00	14.20		
10.20	10.50	70	68	13.80	50	48	9.80	11.80		
10.00	10.20	52	50	10.20	40	45	8.50	9.35		
9.70	9.30	47	45	9.20	42	40	8.20	8.70		
11.20	12.70	84	82	16.60	64	62	12.60	14.60		
11.00	12.95	83	84	16.70	66	65	13.10	14.90		
10.50	11.45	59	57	11.60	48	41	8.90	10.25		
10.40	10.50	55	53	10.80	44	42	8.60	9.70		
10.70	11.30	58	56	11.40	45	38	8.30	9.85		
10.30	11.00	56	57	11.30	49	47	9.60	10.45		

			General Effect					
			Music					
Rep	Perf	Total	Rep	Perf	Total	Total	Rep	Perf
55	48	10.30	60	53	11.3	21.60	59	55
45	40	8.50	48	43	9.1	17.60	47	42
35	35	7.00	37	35	7.2	14.20	37	33
70	63	13.30	68	63	13.1	26.40	63	59
65	61	12.60	67	62	12.9	25.50	57	53
49	41	9.00	55	47	10.2	19.20	54	50
40	43	8.30	50	45	9.5	17.80	40	37
68	67	13.50	74	70	14.4	27.90	69	65
66	62	12.80	66	61	12.7	25.50	71	68
59	53	11.20	64	59	12.3	23.50	52	48
51	50	10.10	65	60	12.5	22.60	56	51
37	52	8.90	63	58	12.1	21.00	55	51
50	49	9.90	62	57	11.9	21.80	45	43

Visual			Percussion				
Total	GE Total	Sub Total	Comp	Perf	Total	Coord	
11.40	33.00	55.70	71	75	146.0	18	
8.90	26.50	43.80	67	69	136.0	12	
7.00	21.20	35.60	58	62	120.0	0	
12.20	38.60	65.20	86	88	174.0	20	
★ 11.00	36.50	58.80	79	81	160.0	19	
10.40	29.60	49.15	70	70	140.0	13	
7.70	25.50	43.50	62	62	124.0	11	
13.40	41.30	68.60	82	82	164.0	18	
13.90	39.40	67.25	90	88	178.0	21	
10.00	33.50	55.20	75	77	152.0	15	
10.70	33.30	53.50	70	72	142.0	17	
10.60	31.60	52.75	81	87	168.0	16	
8.80	30.60	52.05	78	78	156.0	16	

Color Guard

Mus	Art	Total
16	26	60.0
11	18	41.0
0	0	0.0
18	27	65.0
17	25	61.0
12	20	45.0
11	13	35.0
19	26	63.0
20	28	69.0
16	20	51.0
15	24	56.0
14	19	49.0
15	19	50.0

Marching Band #6, Contest #4

SCORE RECAP
October 10, 2015

Performance #	Class	School	MUSIC PERFORMANCE			VISUAL PERFORMANCE			GENERAL EFFECT			CAPTIONS													
			Technical (Green)	Ensemble (Pink)	Avg.	Individual (Neon Pink)	Band (Blue-White)	Avg.	Music 1 (Blue)	Music 2 (duplicated from Music 1)	QE Music Total	Visual (Yellow)	Q.E. Total	Subtotal	Penalty	Total Score	Class Rank	Overall Rank	Procession (Green)	Rehearsal (Pink)	Music	Visual	General Effect		
2	A		8.20	8.20	8.20	11.70	11.70	11.70	10.50	10.50	10.50	10.50	10.50	10.50	0.00	67.50	2	15	11.40	6.00	7.00	7.00	7.00	7.00	7.00
3	A		9.70	9.80	9.80	10.80	10.80	10.80	11.10	11.10	11.10	11.10	11.10	11.10	0.00	83.50	1	15	10.20	7.40	8.20	8.20	8.20	8.20	8.20
4	A		8.00	7.20	7.60	9.60	9.60	9.60	9.80	9.80	9.80	9.80	9.80	9.80	0.00	77.50	3	8	9.10	5.30	7.00	7.00	7.00	7.00	7.00
5	AA		8.40	8.20	8.30	10.00	10.00	10.00	10.70	10.70	10.70	10.70	10.70	10.70	0.00	81.00	9	17	8.80	5.90	6.00	6.00	6.00	6.00	6.00
6	AA		10.50	10.50	10.50	11.80	11.80	11.80	10.80	10.80	10.80	10.80	10.80	10.80	0.00	92.00	7	13	9.40	8.00	10.00	10.00	10.00	10.00	10.00
7	AA		12.50	10.40	11.60	13.00	13.00	13.00	11.60	11.60	11.60	11.60	11.60	11.60	0.00	93.50	5	11	9.50	7.50	17.20	17.20	17.20	17.20	17.20
8	AA		12.80	10.00	11.40	11.80	11.80	11.80	11.80	11.80	11.80	11.80	11.80	11.80	0.00	93.50	6	14	9.30	7.60	11.00	11.00	11.00	11.00	11.00
9	AA		13.00	11.00	12.00	13.60	13.60	13.60	12.80	12.80	12.80	12.80	12.80	12.80	0.00	97.00	4	9	9.60	7.60	12.00	12.00	12.00	12.00	12.00
10	AA		11.80	11.20	11.50	13.40	13.40	13.40	13.50	13.50	13.50	13.50	13.50	13.50	0.00	93.50	5	10	9.50	6.80	11.00	11.00	11.00	11.00	11.00
11	AA		13.50	12.10	12.80	14.10	14.10	14.10	13.60	13.60	13.60	13.60	13.60	13.60	0.00	97.00	2	6	9.40	8.20	12.00	12.00	12.00	12.00	12.00
12	AA		15.20	11.80	13.50	15.10	15.10	15.10	13.40	13.40	13.40	13.40	13.40	13.40	0.00	101.50	1	3	10.20	8.60	16.00	16.00	16.00	16.00	16.00
13	AA		15.00	10.30	12.65	14.70	14.70	14.70	13.20	13.20	13.20	13.20	13.20	13.20	0.00	101.00	3	8	10.80	8.50	17.00	17.00	17.00	17.00	17.00
14	AAA		13.10	11.90	12.50	14.40	14.40	14.40	13.10	13.10	13.10	13.10	13.10	13.10	0.00	96.50	6	12	10.60	8.30	16.00	16.00	16.00	16.00	16.00
15	AAA		14.70	11.60	13.15	13.90	13.90	13.90	13.70	13.70	13.70	13.70	13.70	13.70	0.00	99.00	5	7	12.50	8.10	15.00	15.00	15.00	15.00	15.00
16	AAA		12.40	12.40	12.40	14.80	14.80	14.80	14.60	14.60	14.60	14.60	14.60	14.60	0.00	97.00	3	4	11.80	7.10	13.00	13.00	13.00	13.00	13.00
17	AAA		15.80	14.00	14.95	15.70	15.70	15.70	13.00	13.00	13.00	13.00	13.00	13.00	0.00	101.50	4	5	13.10	7.30	15.00	15.00	15.00	15.00	15.00
18	AAA		16.20	14.40	15.60	16.20	16.20	16.20	16.40	16.40	16.40	16.40	16.40	16.40	0.00	101.50	2	2	14.60	8.30	15.00	15.00	15.00	15.00	15.00
19	AAA		17.20	15.80	16.55	16.90	16.90	16.90	17.00	17.00	17.00	17.00	17.00	17.00	0.00	101.50	1	1	15.10	8.80	16.00	16.00	16.00	16.00	16.00

Marching Band #6, Contest #6

- 10/23-24

Prelims Recap

School	Music Performance			Visual Performance			General Effect			Pen	Subtotal	Total	Rating	Place in Class	Class	Place Overall
	Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	Mus Total							
1	11.20	12.70	11.95	11.10	12.00	11.55	11.80	12.00	23.80	12.40	36.20	59.70	0.0	59.70	A	52
2	12.80	10.80	11.80	9.80	10.80	10.30	11.30	11.80	23.10	12.00	35.10	57.20	0.0	57.20	A	56
3	11.70	12.90	12.30	11.70	12.80	12.25	13.10	13.00	26.10	13.80	39.90	64.45	0.0	64.45	A	46
4	12.00	14.30	13.15	12.70	15.00	13.85	15.20	14.20	29.40	15.40	44.80	71.80	0.0	71.80	A	30
5	13.20	12.20	12.70	12.40	13.50	12.95	13.80	12.60	26.40	14.20	40.60	66.25	0.0	66.25	A	43
6	14.40	13.20	13.80	13.50	14.10	13.80	14.20	14.00	26.20	14.60	40.80	68.40	0.0	68.40	A	39
7	11.90	12.00	11.95	11.20	11.40	11.30	12.70	14.40	27.10	11.60	38.70	61.95	0.0	61.95	A	48
8	12.20	12.50	12.35	11.50	10.60	11.05	10.80	12.40	23.20	11.20	34.40	57.80	0.0	57.80	A	55
9	11.80	14.60	13.20	11.30	13.30	12.30	14.70	14.80	29.50	14.80	44.30	69.80	0.0	69.80	A	36
10	13.50	16.80	15.15	12.90	16.90	14.90	16.90	17.40	34.30	17.00	51.30	81.35	0.0	81.35	A	13
11	11.10	13.40	12.25	11.40	11.40	11.25	10.50	13.60	24.10	12.20	36.30	59.80	0.0	59.80	A	51
12	14.00	15.80	14.90	14.10	14.40	14.25	14.20	16.80	31.00	15.00	46.00	75.15	0.0	75.15	A	24
13	13.00	11.80	12.40	12.60	11.20	11.90	11.10	12.80	23.90	12.60	36.50	60.80	0.0	60.80	A	50
14	13.10	13.10	13.10	12.80	13.10	12.95	13.30	13.20	26.50	14.40	40.90	66.95	0.6	66.35	A	42
15	15.50	13.00	14.25	13.10	14.50	13.80	14.40	13.40	27.80	13.40	38.00	64.50	0.0	64.50	A	45
16	11.60	13.60	12.60	11.00	12.50	11.75	12.90	13.80	26.70	13.00	39.70	64.05	0.3	63.75	A	47
17	12.10	11.90	12.00	11.60	11.50	11.55	11.50	12.70	24.20	11.40	35.60	59.15	0.0	59.15	A	54
18	10.60	12.30	11.45	10.60	11.70	11.15	11.00	11.00	22.00	11.80	33.80	56.40	0.0	56.40	A	60
19	11.50	14.80	13.15	10.90	10.70	10.80	10.60	11.60	22.20	11.00	33.20	57.15	0.0	57.15	A	57
20	16.10	16.20	16.15	13.00	15.80	14.40	16.00	16.20	32.20	16.60	48.80	79.35	0.0	79.35	A	19
21	16.30	16.60	16.45	13.20	14.90	14.05	15.70	15.80	31.50	15.80	47.30	77.80	0.0	77.80	A	21
22	17.70	17.10	17.10	14.90	17.50	16.20	17.60	18.00	35.60	17.40	53.00	86.30	0.0	86.30	A	5
23	17.70	18.60	18.15	16.40	18.50	17.45	18.70	18.60	37.30	18.60	55.90	91.50	0.0	91.50	A	1
24	13.30	15.60	14.45	13.70	13.80	13.75	13.50	16.40	29.90	16.00	45.90	74.10	0.0	74.10	A	29
25	16.90	16.70	16.80	15.40	16.40	15.90	17.40	16.60	34.00	16.40	50.40	83.10	0.1	83.00	A	11
26	10.90	12.40	11.65	10.80	10.20	10.50	10.30	11.40	21.70	10.20	31.90	54.05	0.0	54.05	A	63
27	17.30	18.10	17.70	15.90	18.20	17.05	19.00	17.80	36.80	18.20	55.00	89.75	0.0	89.75	A	2
28	14.90	16.50	15.70	14.40	15.30	14.85	14.90	17.00	31.90	16.20	48.10	78.65	0.0	78.65	A	20
29	17.40	17.80	17.60	16.10	16.30	16.20	16.60	17.20	33.80	16.80	50.60	84.40	0.0	84.40	A	9
30	11.40	11.60	11.50	11.40	10.90	11.15	10.90	12.50	23.40	10.80	34.20	56.85	0.0	56.85	A	59
31	16.40	17.60	17.00	13.60	16.50	15.05	17.10	17.60	34.70	17.20	51.90	83.95	0.0	83.95	A	10
32	15.90	15.20	15.55	12.50	15.40	13.95	14.50	16.50	31.00	15.60	46.60	76.10	0.0	76.10	A	23
33	15.30	15.40	15.35	12.10	13.00	12.55	14.00	15.60	29.60	14.00	43.60	71.50	0.0	71.50	A	31
34	14.20	14.20	14.20	12.20	15.20	13.70	15.40	15.40	30.80	15.50	46.30	74.20	0.0	74.20	A	28
35	12.30	12.10	12.20	10.60	10.50	10.55	11.70	10.60	22.30	10.60	32.90	55.65	0.0	55.65	A	61

10/23-24

Prelims Recap

School	Music Performance			Visual Performance			General Effect			Subtotal	Pen	Total	Rating	Place in Class	Class	Place Overall		
	Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	Mus Total								GE Total	Vis.
37	15.10	16.40	15.75	14.60	16.20	15.40	16.30	16.00	32.30	16.30	48.60	79.75	0.0	79.75	I	1	A	17
38	13.40	15.70	14.55	10.40	13.60	12.00	14.30	15.50	29.80	14.70	44.50	71.05	0.0	71.05	II	12	AAAA	33
39	15.80	15.50	15.65	11.80	13.20	12.50	15.60	16.70	32.30	14.10	46.40	74.55	0.0	74.55	II	14	AAAA	27
40	16.80	16.30	16.55	14.70	17.80	16.25	17.90	16.10	34.00	17.60	51.60	84.40	0.0	84.40	I	6	AAAA	8
41	12.70	12.60	12.65	11.90	12.70	12.30	13.60	15.00	28.60	14.30	42.90	67.85	0.0	67.85	II	14	AAAA	40
42	15.00	14.00	14.50	10.50	12.40	11.45	11.40	15.20	26.60	13.90	40.50	66.45	0.0	66.45	II	6	A	41
43	16.50	18.30	17.40	14.20	17.10	15.65	17.00	18.30	35.30	17.80	53.10	86.15	0.0	86.15	I	1	AAAA	6
44	17.00	17.70	17.35	16.10	16.70	16.40	16.20	17.90	34.10	17.30	51.40	85.15	0.0	85.15	I	5	AAAA	7
45	12.90	11.70	12.30	13.30	12.60	12.95	11.20	11.30	22.50	11.50	34.00	59.25	0.0	59.25	III	15	AAAA	53
46	16.30	16.90	16.60	12.30	14.70	13.50	15.90	15.70	31.60	14.90	46.50	76.60	0.0	76.60	I	8	AAAA	22
47	11.20	11.20	11.20	10.30	11.00	10.65	10.70	10.40	21.10	10.70	31.80	53.65	0.0	53.65	III	16	A	64
48	17.50	17.50	17.50	15.10	17.00	16.05	18.30	17.30	35.60	18.00	53.60	87.15	0.0	87.15	I	3	AAAA	4
49	15.60	17.00	16.30	14.20	15.60	14.90	15.50	17.70	33.20	16.10	49.30	80.50	0.0	80.50	I	10	AAAA	15
50	17.20	18.00	17.60	13.80	14.80	14.30	16.40	17.50	33.90	16.50	50.40	82.30	0.0	82.30	I	2	AAAA	12
51	16.60	17.40	17.00	14.00	15.10	14.55	15.30	16.70	32.00	16.70	48.70	80.25	0.0	80.25	I	4	AAA	14
52	15.70	17.20	16.45	14.30	15.50	14.90	16.10	16.90	33.00	16.90	49.90	81.25	0.0	81.25	I	5	AAA	16
53	12.90	13.50	13.20	12.50	12.10	12.30	11.90	15.10	27.00	13.60	40.60	66.10	0.0	66.10	II	9	AA	44
54	12.50	11.80	12.15	10.20	11.30	10.75	10.40	11.50	21.90	10.40	32.30	55.20	0.0	55.20	III	16	AAAA	62
55	11.00	12.30	11.65	10.10	11.60	10.85	11.60	11.70	23.30	11.30	34.60	57.10	0.0	57.10	III	11	A	58
56	12.40	13.30	12.85	10.70	12.90	11.80	12.10	11.20	23.30	13.70	37.00	61.65	0.0	61.65	II	12	AA	49
57	15.20	13.90	14.55	11.60	15.70	13.65	15.10	12.90	28.00	15.30	43.30	71.50	0.0	71.50	II	11	AAA	32
58	13.80	12.90	13.35	12.50	14.20	13.35	14.10	13.30	27.40	15.10	42.50	69.20	0.0	69.20	II	6	AA	37
59	14.50	14.50	14.50	12.70	13.40	13.05	13.90	14.60	28.50	14.50	43.00	70.55	0.0	70.55	II	5	AA	35
60	14.70	16.10	15.40	13.90	14.30	14.10	15.80	15.30	31.10	14.20	45.30	74.80	0.0	74.80	II	13	AAAA	25
61	16.50	15.30	15.90	15.20	16.00	15.60	17.30	14.90	32.20	15.70	47.90	79.40	0.0	79.40	I	11	AAAA	18
62	14.30	14.90	14.60	13.50	14.60	14.05	15.00	15.20	30.20	15.90	46.10	74.75	0.0	74.75	II	2	A	26
63	13.60	13.70	13.65	12.20	14.00	13.10	13.70	14.50	28.20	13.50	41.70	68.45	0.0	68.45	II	7	AA	38
64	17.60	18.40	18.00	15.00	17.90	16.45	18.40	17.10	35.50	17.70	53.20	87.65	0.0	87.65	I	1	AA	3

* In the event of a tie, rank is determined based on the highest General Effect score.
For more information refer to the adjudication handbook, available at musicforall.org

MPI
MPE
MGE1
MGE2

VPI
VPE
VGE
Chief

Marching Band #7, Contest #1

September 12, 2015
Preliminary Performance

CLASS A

No.	School	Time	Class	Music			Visual			General Effect										
				Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	M Total	Vis.	GE Total	Subtotal	Pen.	Total	Place	Perc.	Aux.
1		12:00	A	10.10	10.80	10.45	10.90	10.30	10.60	10.50	10.10	20.60	11.30	31.90	52.95	0.00	52.95	6	11.70	11.40
2		12:15	A	10.20	10.30	10.25	11.90	10.70	11.30	11.00	10.80	21.80	10.40	32.20	53.75	0.00	53.75	5	12.00	15.70
3		12:30	A	11.70	11.40	11.55	12.20	10.10	11.15	11.60	11.50	23.10	10.20	33.30	56.00	0.00	56.00	3	14.20	13.70
5		1:00	A	11.90	10.60	11.25	11.80	12.60	12.20	11.20	10.60	21.80	11.60	33.40	56.85	0.00	56.85	2	14.60	13.10
6		1:15	A	11.30	10.40	10.85	11.00	11.00	11.00	10.80	11.80	22.60	10.00	32.60	54.45	0.00	54.45	4	12.00	12.90
11		2:45	A	14.40	13.30	13.85	13.40	12.30	12.85	12.30	12.80	25.10	14.40	39.50	66.20	0.00	66.20	1	13.80	14.20

*

Marching Band #7, Contest #2

Soc.	SCHOOL	Class	Music Performances			Visual Performances			General Effect			Mus. 2	Vis	GE Total	Subtotal	Penalty	Total	Class	Overall	Caption Awards	
			Ind.	Ens. Avg.	Incl.	Ind.	Ens. Avg.	Incl.	Mus. 1	Mus. 1	Mus. 2									Perc. #	Guard
3		A	98.0	98.0	88.0	104.0	98.0	104.0	126.0	126.0	126.0	126.0	126.0	287.0	48.0	0.0	48.0	4	17	59.0	101.0
1		A	106.0	106.0	92.0	98.0	95.5	126.0	131.0	131.0	131.0	131.0	131.0	314.0	515.5	0.0	515.5	3	16	58.0	113.0
2		A	148.0	148.0	126.0	125.0	124.5	142.0	137.0	137.0	137.0	137.0	137.0	420.0	692.5	0.0	692.5	1	6	85.0	127.0
17		A	125.0	125.0	104.0	102.0	103.0	128.0	134.0	134.0	134.0	134.0	134.0	341.0	589.0	0.0	589.0	2	15	63.0	126.0
7		AA	111.0	111.0	108.0	107.0	107.5	135.0	142.0	142.0	142.0	142.0	142.0	392.0	610.5	0.0	610.5	6	13	69.0	114.0
10		AA	114.0	114.0	117.0	114.0	125.5	140.0	152.0	152.0	152.0	152.0	152.0	450.0	689.5	0.0	689.5	3	7	62.0	138.0
5		AA	110.0	110.0	95.0	110.0	102.5	130.0	135.0	135.0	135.0	135.0	350.0	576.5	0.0	576.5	7	14	47.0	105.0	
9		AA	164.0	164.0	128.0	131.0	128.5	139.0	152.0	151.0	151.0	151.0	452.0	745.5	0.0	745.5	2	3	72.0	134.0	
8		AA	120.0	120.0	112.0	122.0	117.0	132.0	137.0	137.0	137.0	137.0	393.0	620.0	0.0	620.0	5	11	60.0	126.0	
4		AA	137.0	137.0	106.0	126.0	115.5	136.0	138.0	138.0	138.0	138.0	382.0	634.5	0.0	634.5	4	10	68.0	124.0	
3		AA	165.0	165.0	119.0	129.0	124.0	170.0	165.0	165.0	165.0	165.0	470.0	769.0	0.0	769.0	1	2	59.0	131.0	
15		AAA	123.0	123.0	115.0	125.0	126.0	137.0	142.0	142.0	142.0	142.0	395.0	638.0	0.0	638.0	5	9	57.0	118.0	
14		AAA	130.0	130.0	122.0	131.0	128.0	144.0	150.0	150.0	150.0	150.0	437.0	714.0	0.0	714.0	3	5	73.0	107.0	
14		AAA	138.0	138.0	122.0	131.0	125.5	146.0	150.0	150.0	150.0	420.0	559.5	0.0	559.5	4	8	61.0	109.0		
14		AAA	179.0	179.0	134.0	140.0	137.0	174.0	173.0	173.0	173.0	489.0	805.0	0.0	805.0	1	1	87.0	140.0		
12		AAA	148.0	148.0	130.0	139.0	134.5	153.0	153.0	153.0	153.0	454.0	734.5	0.0	734.5	2	4	68.0	130.0		
13		AAA	108.0	108.0	115.0	128.0	121.5	133.0	152.0	152.0	152.0	392.0	621.5	0.0	621.5	6	12	60.0	115.0		
18		#	122.0	122.0	114.0	126.0	120.0	131.0	130.0	130.0	130.0	388.0	630.0	0.0	630.0			74.0	124.0		

Marching Band #7, Contest #3

J

-10/3

Prelims Recap

School	Music Performance			Visual Performance			General Effect			Pen	Total	Rating	Place in Class	Class	Overall			
	Ind.	Avg.	Subtotal	Ind.	Avg.	Subtotal	Mus 1	Mus 2	Mus Total									
1	15.20	15.20	15.20	15.00	15.15	15.10	14.80	29.90	15.20	45.10	75.45	I	2	AA	6			
2	9.50	10.10	9.80	9.20	11.10	10.15	10.60	11.00	21.60	34.00	53.95	0.0	53.95	II	11	AA	27	
3	13.80	11.70	12.75	13.10	12.70	12.65	11.80	11.80	23.60	33.00	62.00	0.0	62.00	II	8	AA	23	
4	12.40	10.60	11.50	11.90	10.70	11.30	10.30	10.60	20.90	32.10	33.00	55.80	1.2	54.60	III	10	AAA	26
5	16.10	13.40	14.75	14.60	14.20	14.40	13.10	13.80	26.90	34.10	41.00	70.15	0.0	70.15	I	5	AAAA	12
6	13.00	14.50	13.75	13.70	14.70	14.20	14.70	14.40	26.20	39.10	65.60	0.0	65.60	I	4	AAAA	10	
7	14.30	12.50	13.40	13.40	12.80	13.10	12.80	13.40	26.20	39.10	65.60	0.0	65.60	I	4	AAAA	10	
8	15.30	16.00	15.65	15.70	15.70	15.70	15.50	15.00	30.50	47.00	78.35	0.0	78.35	I	3	AAAA	4	
9	14.80	13.20	14.00	12.50	13.10	12.80	12.50	12.80	25.30	34.70	40.00	66.80	0.0	66.80	II	6	AAAA	18
10	15.40	13.00	14.20	15.60	14.90	15.25	14.40	15.40	29.80	44.30	44.10	73.55	0.0	73.55	I	2	AAA	7
11	14.90	12.80	13.85	12.80	13.90	13.35	14.20	13.00	27.20	33.50	40.70	67.90	0.0	67.90	II	5	AA	16
12	14.60	13.70	14.15	13.90	14.40	14.15	15.00	14.00	29.00	33.80	42.80	71.10	1.5	69.60	II	4	AA	14
13	12.80	11.20	12.00	13.80	13.50	13.65	14.00	12.00	26.00	38.80	64.45	0.0	64.45	II	2	A	21	
14	10.70	12.00	11.35	14.10	13.30	13.70	13.50	13.20	26.70	33.40	40.10	65.15	0.0	65.15	II	7	AA	20
15	11.00	10.90	10.95	14.30	12.40	13.35	12.10	12.40	24.50	32.60	37.10	61.40	0.0	61.40	II	3	A	24
16	12.20	13.90	13.05	13.50	13.70	13.60	13.00	12.90	25.90	35.40	41.30	67.95	0.0	67.95	II	5	AAA	15
17	17.40	16.80	17.10	16.70	16.80	16.75	16.50	16.40	32.90	37.10	50.00	83.85	0.2	83.65	I	2	AAAA	2
18	12.10	14.80	13.45	14.40	15.10	14.75	15.30	14.60	29.90	35.30	45.20	73.40	0.0	73.40	I	3	AAA	8
19	17.50	17.20	17.35	16.50	17.30	16.90	17.10	16.70	33.80	37.00	50.80	85.05	0.5	84.55	I	1	AAAA	1
20	15.10	16.20	15.65	15.40	16.00	15.70	16.20	16.00	32.20	46.80	49.00	80.35	0.0	80.35	I	1	AAA	3
21	11.50	12.90	11.90	12.40	14.30	13.35	12.30	12.20	24.50	33.20	37.70	62.95	0.0	62.95	II	7	AAAA	22
22	11.10	13.30	12.20	15.30	14.50	14.90	13.30	13.60	26.90	33.90	40.80	67.90	0.3	67.60	II	6	AAA	17
23	14.20	15.60	14.90	15.80	15.90	15.85	15.70	15.60	31.30	35.80	47.10	77.85	0.0	77.85	I	1	AAA	5
24	16.40	13.60	15.00	14.90	14.80	14.85	14.60	14.20	28.80	34.50	43.30	73.15	0.0	73.15	I	3	AA	9
25	8.80	10.30	9.55	9.70	11.30	10.50	10.50	10.40	20.90	32.50	33.40	53.45	0.0	53.45	III	4	A	28
26	11.90	13.10	12.50	15.10	13.20	14.15	14.30	13.70	28.00	35.00	43.00	69.65	0.0	69.65	II	1	A	13
27	13.90	14.30	14.10	14.00	14.60	14.30	13.80	14.10	27.90	36.00	43.90	72.30	0.0	72.30	I	4	AAA	11
28	10.90	10.50	10.70	12.10	12.00	12.05	11.10	11.40	22.50	33.70	36.20	58.95	0.0	58.95	II	9	AA	25

* In the event of a tie, rank is determined based on the highest General Effect score.
For more information refer to the adjudication handbook, available at musicforall.org

MPI
MPIE
MGEL
MGELZ
VPI
VPE
VGE
Chief

Marching Band #7, Contest #4

Preliminary Competition - 10/17/2015

PRELIM COMPETITION	MUSIC		VISUAL		GENERAL EFFECT		SUB		FINAL SCORE	CLASS RANK	PRELIM 1A-AA RANK	Class Officials				1A-4A Overall Officials																								
	IND	ENS	MUSIC AVG	IND AVG	ENS	AVG	MUS 1	MUS 2				MUS	VIS	GE	TOTAL	PEN	MUS	ENS	GE1	GE2	GE	Ind	Ens	Ind	Ens	Ind	Ens	Ind	Ens	Ind	Ens	Ind	Ens							
Class 1A																																								
	9.5	10.9	10.20	10.1	12.0	11.05	11.3	10.8	22.10	12.2	34.30	55.55	0.0	55.55	6	24	24	23	29	22	21	24	26																	
	10.8	13.8	12.30	11.7	13.3	12.50	13.3	13.0	26.30	13.4	39.70	64.50	0.0	64.50	2	16	17	15	20	15	13	14	18																	
	8.6	11.0	9.80	12.0	11.6	11.80	10.7	11.9	22.60	12.7	35.90	56.90	0.0	56.90	4	22	26	22	18	24	23	19	23																	
	9.7	10.4	10.05	11.9	12.5	12.20	9.5	10.0	19.50	12.5	32.00	54.25	0.0	54.25	7	26	24	23	19	19	26	27	25																	
	9.0	11.1	10.05	11.2	12.7	11.95	10.9	11.3	22.20	13.0	35.20	57.20	0.0	57.20	3	21	21	21	24	16	22	22	20																	
	8.3	9.9	9.10	10.4	11.0	10.70	9.9	9.8	19.70	11.7	31.40	51.20	0.0	51.20	8	28	28	25	27	28	25	28	28																	
	9.9	10.5	10.20	10.5	11.4	10.95	8.9	12.3	21.20	14.1	35.30	56.45	0.0	56.45	5	23	23	25	26	26	28	16	16																	
	11.7	10.8	11.25	13.1	13.1	13.10	12.2	13.7	25.90	14.8	40.70	65.05	0.0	65.05	1	15	15	13	24	16	17	17	12	15																
Class 2A																																								
	10.7	11.5	11.10	11.5	12.2	11.85	12.7	11.2	23.90	13.3	37.20	60.15	0.0	60.15	5	20	20	18	19	22	21	15	23	19																
	10.2	14.8	12.50	13.0	11.1	12.05	13.9	13.4	27.30	12.6	39.90	64.45	0.0	64.45	3	17	17	20	9	17	27	11	13	24																
	14.4	16.8	16.50	16.1	17.8	16.95	16.3	16.3	32.80	17.1	49.70	82.15	0.0	82.15	1	2	2	5	3	2	2	3	2	2																
	12.7	15.2	13.95	14.8	16.0	15.40	15.2	14.6	29.80	15.7	45.50	74.85	0.0	74.85	2	8	8	10	6	10	5	6	9	10																
	11.0	15.1	13.05	11.5	14.2	12.90	11.9	12.7	24.80	12.8	37.40	63.35	0.0	63.35	4	18	16	7	21	13	18	16	22																	
	8.5	10.0	9.25	10.3	10.4	10.35	9.1	9.7	18.80	11.5	30.30	49.90	0.0	49.90	7	29	27	28	28	28	29	27	29	29																
	10.6	11.2	10.90	14.4	11.5	12.95	8.6	10.3	18.90	11.9	30.90	54.65	0.0	54.65	6	25	19	20	14	25	29	26	27																	
Class 3A																																								
	16.7	17.2	16.95	17.1	18.0	17.55	16.9	16.7	33.60	17.7	51.90	85.80	0.0	85.80	1	1	1	1	1	1	1	1	1	1																
	15.3	15.4	15.35	15.1	16.4	15.75	15.7	15.4	31.10	16.7	47.80	78.90	0.0	78.90	2	4	4	3	3	2	2	2	2	2																
	11.3	12.4	11.85	14.9	13.2	14.05	12.4	11.7	24.10	15.6	39.70	65.60	0.0	65.60	6	14	14	6	6	5	6	6	5																	
	13.5	15.8	14.85	15.0	15.0	15.00	14.7	14.8	29.50	16.2	45.70	75.35	0.0	75.35	3	6	6	4	2	4	3	3	4	3																
	11.6	14.1	12.85	15.3	14.5	14.90	13.4	13.9	27.30	15.4	42.70	70.45	0.0	70.45	5	12	12	5	5	2	4	5	6																	
	13.6	14.7	14.15	14.5	14.3	14.40	14.2	15.0	29.20	15.9	45.10	73.65	0.0	73.65	4	10	10	3	4	6	5	4	3	4																
Class 4A																																								
	8.2	8.4	8.30	9.1	10.0	9.55	8.3	8.8	17.10	10.1	27.20	45.05	0.0	45.05	9	30	29	30	30	30	30	30	30	30																
	15.0	14.4	14.70	15.2	15.1	15.15	13.1	12.9	26.80	15.1	41.10	70.95	0.0	70.95	5	11	11	4	3	4	5	5	6																	
	12.5	12.8	12.65	14.7	13.8	14.25	11.4	12.7	24.10	15.3	39.40	66.30	0.0	66.30	6	13	13	5	7	4	6	7	6	5																
	14.3	14.2	14.25	15.4	15.4	15.40	14.4	14.0	28.40	16.1	44.50	74.15	0.0	74.15	4	9	9	3	5	2	3	4	4	2																
	14.2	15.0	14.80	14.6	14.4	14.50	15.5	15.2	30.70	16.5	47.20	76.30	0.0	76.30	2	5	5	4	2	5	2	3	4	2																
	11.9	14.6	13.25	14.2	15.7	14.95	14.9	15.5	30.40	16.3	46.70	74.90	0.0	74.90	3	7	7	6	3	6	2	3	2	3																
	10.1	13.7	11.90	11.3	11.7	11.50	11.7	11.7	23.40	13.8	37.20	60.60	0.0	60.60	7	19	19	7	6	7	8	6	7	7																
	8.0	10.2	9.10	10.7	12.4	11.55	10.3	10.4	20.70	12.9	33.60	54.25	0.0	54.25	8	26	26	9	8	7	8	8	8																	
	15.4	16.7	16.05	15.6	16.1	15.85	16.7	16.1	32.80	16.8	49.60	81.50	0.0	81.50	1	3	3	1	1	1	1	1	1	1																

ADJUDICATOR

Marching Band #8, Contest #1

September 12, 2015
Preliminary Performance

CLASS AAA

No. School	Time	Class	Music			Visual			General Effect					Total	Place	Perc.	Aux.		
			Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	M Total	Vis.	GE Total					Subtotal	Pen.
7	1:45	AAA	14.00	12.60	13.30	12.10	10.00	11.05	11.40	11.90	23.30	9.80	33.10	57.45	0.00	57.45	7	15.50	12.30
12	3:00	AAA	13.90	14.20	14.05	13.00	11.80	12.40	11.90	12.20	24.10	12.60	36.70	63.15	0.00	63.15	6	15.70	12.50
13	3:15	AAA	14.30	13.70	14.00	14.10	12.00	13.05	13.10	13.60	26.70	12.00	38.70	65.75	0.00	65.75	4	16.20	12.80
14	3:45	AAA	13.40	13.40	13.40	13.70	11.60	12.65	13.30	13.10	26.40	13.10	39.50	65.55	0.00	65.55	5	16.40	14.40
15	4:00	AAA	15.50	14.70	15.10	14.30	13.30	13.80	13.60	13.70	27.30	14.00	41.30	70.20	0.00	70.20	2	15.90	15.30
16	4:15	AAA	14.10	14.80	14.45	14.00	11.10	12.55	12.20	14.10	26.30	13.30	39.60	66.60	0.00	66.60	3	16.10	13.30
17	4:30	AAA	16.70	17.00	16.85	15.70	13.70	14.70	13.90	14.60	28.60	15.40	43.90	75.45	0.00	75.45	1	17.00	15.90

Marching Band #8, Contest #3

October 10, 2015																		
SCORE RECAP																		
Performance #	Class	School	MUSIC PERFORMANCE			VISUAL PERFORMANCE			GENERAL EFFECT			Total Score	Classes Rank	Overall Rank	CAPTIONS			
			Technical (Chorus)	Technical (Solo)	Avg.	Technical (Band)	Technical (Solo)	Avg.	Musical Effect	Visual Effect	Overall Effect				Male	Female	Concert Effect	
1	A	...	8.20	8.20	8.20	11.20	11.20	11.20	10.50	10.50	10.50	0.00	2	15	11.40	6.00	6.00	6.00
2	A	...	8.20	8.20	8.20	10.50	10.50	10.50	11.20	11.20	11.20	0.00	1	15	10.20	7.40	7.40	7.40
3	A	...	8.00	8.00	8.00	11.30	11.30	11.30	9.50	9.50	9.50	0.00	3	15	9.10	5.30	5.30	5.30
4	A	...	8.00	8.00	8.00	11.30	11.30	11.30	9.50	9.50	9.50	0.00	3	15	9.10	5.30	5.30	5.30
Judges Break																		
5	AA	...	9.40	9.20	9.30	11.80	10.00	10.90	10.70	10.70	10.70	0.00	9	17	8.80	5.90	5.90	5.90
6	AA	...	10.50	9.50	10.00	14.00	11.80	12.90	10.60	10.60	10.60	0.00	7	13	8.40	6.00	6.00	6.00
7	AA	...	12.00	10.40	11.20	13.00	12.50	12.75	11.60	11.60	11.60	0.00	6	11	9.50	7.20	7.20	7.20
8	AA	...	12.20	10.00	11.10	11.60	11.30	11.45	11.80	11.80	11.80	0.00	8	14	9.30	7.60	7.60	7.60
9	AA	...	13.00	11.00	12.00	13.00	12.80	12.90	12.50	12.50	12.50	0.00	4	9	9.60	7.80	7.80	7.80
10	AA	...	11.80	11.20	11.50	13.40	11.50	12.45	13.50	13.50	13.50	0.00	5	10	9.20	6.80	6.80	6.80
11	AA	...	13.50	12.10	12.80	14.50	14.10	14.30	13.00	13.00	13.00	0.00	2	8	9.40	8.20	8.20	8.20
12	AA	...	13.50	11.80	12.65	15.10	15.20	15.15	14.50	14.50	14.50	0.00	1	3	10.20	8.50	8.50	8.50
13	AA	...	15.00	10.30	12.65	14.80	14.70	14.75	13.20	13.20	13.20	0.00	3	8	10.80	8.50	8.50	8.50
Class AA and AAA Awardee/Distric Break																		
14	AAA	...	13.10	11.90	12.50	14.40	9.20	11.85	13.10	13.10	13.10	0.00	8	12	10.60	5.30	5.30	5.30
15	AAA	...	14.70	11.60	13.15	13.90	12.60	13.25	12.70	12.70	12.70	0.00	5	7	12.50	8.10	8.10	8.10
16	AAA	...	14.70	11.60	13.15	13.90	12.60	13.25	12.70	12.70	12.70	0.00	5	7	12.50	8.10	8.10	8.10
17	AAA	...	14.90	12.40	13.65	14.60	12.90	13.75	14.60	14.60	14.60	0.00	3	4	11.80	7.10	7.10	7.10
18	AAA	...	15.90	14.00	14.95	15.70	13.40	14.55	13.00	13.00	13.00	0.00	4	5	13.10	7.90	7.90	7.90
19	AAA	...	16.90	14.40	15.65	16.20	16.10	16.15	16.40	16.40	16.40	0.00	2	2	14.60	8.30	8.30	8.30
20	AAA	...	17.20	15.90	16.55	15.60	15.80	15.70	12.00	12.00	12.00	0.00	1	1	15.10	8.10	8.10	8.10

Marching Band #8, Contest #5

- 10/23-24

Prelims Recap

School	Music Performance			Visual Performance			General Effect			Subtotal	Pen	Total	Rating	Place in Class	Class	Place Overall		
	Ind.	Ens.	Avg.	Ind.	Ens.	Avg.	Mus 1	Mus 2	Mus Total								GE Total	V/S.
1	11.20	12.70	11.95	11.10	12.00	11.55	11.80	12.00	23.80	12.40	36.20	59.70	0.0	59.70	III	9	A	52
2	12.80	10.80	11.80	9.80	10.80	10.30	11.30	11.80	23.10	12.00	35.10	57.20	0.0	57.20	III	15	AA	56
3	11.70	12.90	12.30	11.70	12.80	12.25	13.10	13.00	26.10	13.80	39.90	64.45	0.0	64.45	II	8	A	46
4	12.00	14.30	13.15	12.70	15.00	13.85	15.20	14.20	29.40	15.40	44.80	71.80	0.0	71.80	II	4	A	30
5	13.20	12.20	12.70	12.40	13.50	12.95	13.80	12.60	26.40	14.20	40.60	66.25	0.0	66.25	II	7	A	43
6	14.40	13.20	13.80	13.50	14.10	13.80	12.20	14.00	26.20	14.60	40.80	68.40	0.0	68.40	II	5	A	39
7	11.90	12.00	11.95	11.20	11.40	11.30	12.70	14.40	27.10	11.60	38.70	61.95	0.0	61.95	II	15	AAA	48
8	12.20	12.50	12.35	11.50	10.60	11.05	10.80	12.40	23.20	11.20	34.40	57.80	0.0	57.80	III	17	AAA	55
9	11.80	14.60	13.20	11.30	13.30	12.30	14.70	14.80	29.50	14.80	44.30	69.80	0.0	69.80	II	13	AAA	36
10	13.50	16.80	15.15	12.90	16.90	14.90	17.40	17.40	34.30	17.00	51.30	81.35	0.0	81.35	I	3	AAA	13
11	11.10	13.40	12.25	11.40	11.10	11.25	10.50	13.60	24.10	12.20	36.30	59.80	0.0	59.80	III	14	AA	51
12	14.00	15.80	14.90	14.10	14.40	14.25	14.20	16.80	31.00	15.00	46.00	75.15	0.0	75.15	I	9	AAA	24
13	13.00	11.80	12.40	12.60	11.20	11.90	11.10	12.80	23.90	12.60	36.50	60.80	0.0	60.80	II	13	AA	50
14	13.10	13.10	13.10	12.80	13.10	12.95	13.30	13.20	26.50	14.40	40.90	66.95	0.6	66.35	II	8	AA	42
15	14.60	12.80	13.70	13.40	12.20	12.80	12.40	12.20	24.60	13.40	38.00	64.50	0.0	64.50	II	10	AA	45
16	15.50	13.00	14.25	13.10	14.50	13.80	14.40	13.40	27.80	15.20	43.00	71.05	0.0	71.05	II	4	AA	34
17	11.60	13.60	12.60	11.00	12.50	11.75	12.90	13.80	26.70	13.00	39.70	64.05	0.3	63.75	II	11	AA	47
18	12.10	11.90	12.00	11.60	11.50	11.55	11.50	12.70	24.20	11.40	35.60	59.15	0.0	59.15	III	16	AAA	54
19	10.60	12.30	11.45	10.60	11.70	11.15	11.00	11.00	22.00	11.80	33.80	56.40	0.0	56.40	III	13	A	60
20	11.50	14.80	13.15	10.90	10.70	10.80	10.60	11.60	22.20	11.00	33.20	57.15	0.0	57.15	III	10	A	57
21	16.10	16.20	16.15	13.00	15.80	14.40	16.00	16.20	32.20	16.60	48.80	79.35	0.0	79.35	I	6	AAA	19
22	16.30	16.60	16.45	13.20	14.90	14.05	15.70	15.80	31.50	15.80	47.30	77.80	0.0	77.80	I	7	AAA	21
23	17.10	17.10	17.10	14.90	17.50	16.20	17.60	18.00	35.60	17.40	53.00	86.30	0.0	86.30	I	4	AAAA	5
24	17.70	18.60	18.15	16.40	18.50	17.45	18.70	18.60	37.30	18.60	55.90	91.50	0.0	91.50	I	1	AAAA	1
25	13.30	15.60	14.45	13.70	13.80	13.75	13.50	16.40	29.90	16.00	45.90	74.10	0.0	74.10	II	3	AA	29
26	16.90	16.70	16.80	15.40	16.40	15.90	17.40	16.60	34.00	16.40	50.40	83.10	0.1	83.00	I	9	AAAA	11
27	10.90	12.40	11.65	10.80	10.20	10.50	10.30	11.40	21.70	10.20	31.90	54.05	0.0	54.05	III	15	A	63
28	17.30	18.10	17.70	15.90	18.20	17.05	19.00	17.80	36.80	18.20	55.00	89.75	0.0	89.75	I	2	AAAA	2
29	14.90	16.50	15.70	14.40	15.30	14.85	14.90	17.00	31.90	16.20	48.10	78.65	0.0	78.65	I	2	AA	20
30	17.40	17.80	17.60	16.10	16.30	16.20	16.60	17.20	33.80	16.80	50.60	84.40	0.0	84.40	I	7	AAAA	9
31	14.40	11.60	11.50	11.40	10.90	11.15	10.90	12.50	23.40	10.80	34.20	56.85	0.0	56.85	III	12	A	59
32	16.40	17.60	17.00	13.60	16.50	15.05	17.10	17.60	34.70	17.20	51.90	83.95	0.0	83.95	I	8	AAAA	10
33	15.90	15.20	15.55	12.50	15.40	13.95	14.50	16.50	31.00	15.60	46.60	76.10	0.0	76.10	I	12	AAAA	23
34	15.30	15.40	15.35	12.10	13.00	12.55	14.00	15.60	29.60	14.00	43.60	71.50	0.0	71.50	II	3	AAA	31
35	14.20	14.20	14.20	12.20	15.20	13.70	15.40	15.40	30.80	15.50	46.30	74.20	0.0	74.20	II	3	A	28
36	12.30	12.10	12.20	10.60	10.50	10.55	11.70	10.60	22.30	10.60	32.90	55.65	0.0	55.65	III	14	A	61

Prelims Recap

School	Music Performance				Visual Performance				General Effect				Subtotal	Pen	Total	Rating	Place in Class	Place Class	Overall				
	Ind.		Avg.		Ind.		Avg.		Mus 1		Mus 2									Mus Total		Vis.	GE Total
	Ens.	Ens.	Ens.	Avg.	Ens.	Avg.	Ens.	Avg.	Ens.	Avg.	Ens.	Avg.								Ens.	Avg.		
37	15.10	16.40	15.75	14.60	16.20	15.40	16.30	16.00	32.30	16.30	48.60	79.75	0.0	79.75	I	1	A	17					
38	13.40	15.70	14.55	10.40	13.60	12.00	14.30	15.50	29.80	14.70	44.50	71.05	0.0	71.05	II	12	AAA	33					
39	15.80	15.50	15.65	11.80	13.20	12.50	15.60	16.70	32.30	14.10	46.40	74.55	0.0	74.55	II	14	AAAA	27					
40	16.80	16.30	16.55	14.70	17.80	16.25	17.90	16.10	34.00	17.60	51.60	84.40	0.0	84.40	I	6	AAAA	8					
41	12.70	12.60	12.65	11.90	12.70	12.30	13.60	15.00	28.60	14.30	42.90	67.85	0.0	67.85	II	14	AAA	40					
42	15.00	14.00	14.50	10.50	12.40	11.45	11.40	15.20	26.60	13.90	40.50	66.45	0.0	66.45	II	6	A	41					
43	16.50	18.30	17.40	14.20	17.10	15.65	17.00	18.30	35.30	17.80	53.10	86.15	0.0	86.15	I	1	AAA	6					
44	17.00	17.70	17.35	16.10	16.70	16.40	16.20	17.90	34.10	17.30	51.40	85.15	0.0	85.15	I	5	AAAA	7					
45	12.90	11.70	12.30	13.30	12.60	12.95	11.20	11.30	22.50	11.50	34.00	59.25	0.0	59.25	III	15	AAAA	53					
46	16.30	16.90	16.60	12.30	14.70	13.50	15.90	15.70	31.60	14.90	46.50	76.60	0.0	76.60	I	8	AAA	22					
47	11.20	11.20	11.20	10.30	11.00	10.65	10.70	10.40	21.10	10.70	31.80	53.65	0.0	53.65	III	16	A	64					
48	17.50	17.50	17.50	15.10	17.00	16.05	18.30	17.30	35.60	18.00	53.60	87.15	0.0	87.15	I	3	AAAA	4					
49	15.60	17.00	16.30	14.20	15.60	14.90	15.50	17.70	33.20	16.10	49.30	80.50	0.0	80.50	I	10	AAAA	15					
50	17.20	18.00	17.60	13.80	14.80	14.30	16.40	17.50	33.90	16.50	50.40	82.30	0.0	82.30	I	2	AAA	12					
51	15.70	17.20	16.45	14.30	15.50	14.90	16.10	16.90	33.00	16.90	49.90	81.25	0.0	81.25	I	4	AAA	14					
52	16.60	17.40	17.00	14.00	15.10	14.55	15.30	16.70	32.00	16.70	48.70	80.25	0.0	80.25	I	5	AAA	16					
53	12.90	13.50	13.20	12.50	12.10	12.30	11.90	15.10	27.00	13.60	40.60	66.10	0.0	66.10	II	9	AA	44					
54	12.50	11.80	12.15	10.20	11.30	10.75	10.40	11.50	21.90	10.40	32.30	55.20	0.0	55.20	III	16	AAAA	62					
55	11.00	12.30	11.65	10.10	11.60	10.85	11.60	11.70	23.30	11.30	34.60	57.10	0.0	57.10	III	11	A	58					
56	12.40	13.30	12.85	10.70	12.90	11.80	12.10	11.20	23.30	13.70	37.00	61.65	0.0	61.65	II	12	AA	49					
57	15.20	13.90	14.55	11.60	15.70	13.65	15.10	12.90	28.00	15.30	43.30	71.50	0.0	71.50	II	11	AAA	32					
58	13.80	12.90	13.35	12.50	14.20	13.35	14.10	13.30	27.40	15.10	42.50	69.20	0.0	69.20	II	6	AA	37					
59	14.50	14.50	14.50	12.70	13.40	13.05	13.90	14.60	28.50	14.50	43.00	70.55	0.0	70.55	II	5	AA	35					
60	14.70	16.10	15.40	13.90	14.30	14.10	15.80	15.30	31.10	14.20	45.30	74.80	0.0	74.80	II	13	AAAA	25					
61	16.50	15.30	15.90	15.20	16.00	15.60	17.30	14.90	32.20	15.70	47.90	79.40	0.0	79.40	I	11	AAAA	18					
62	14.30	14.90	14.60	13.50	14.60	14.05	15.00	15.20	30.20	15.90	46.10	74.75	0.0	74.75	II	2	A	26					
63	13.60	13.70	13.65	12.20	14.00	13.10	13.70	14.50	28.20	13.50	41.70	68.45	0.0	68.45	II	7	AA	38					
64	17.60	18.40	18.00	15.00	17.90	16.45	18.40	17.10	35.50	17.70	53.20	87.65	0.0	87.65	I	1	AA	3					

* In the event of a tie, rank is determined based on the highest General Effect score.
 For more information refer to the adjudication handbook, available at musicforall.org

MPI
 MPE
 MGE1
 MGE2

VPI
 VPE
 VGE
 Chief

Marching Band #9, Contest #1

Class	School	Music		Visual		General Effect		Total	Specialty								
		Individual	Ensemble	Best Winds	Music-Average	Individual	Ensemble		Visual Average	Final Score	Place	Percussion	Place	Auxiliary	Place	Drum	
A	x	9.7	11.3	10.5	8.8	12.0	10.4	12.2	14.6	11.5	59.2	2	10.5	2	11.8	2	4.8
A		11.1	11.9	11.5	9.6	13.3	11.45	13.4	15.2	12.6	64.15	1	12.0	1	14.9	1	7.2
AA		10.9	11.6	11.25	8.4	12.7	10.55	11.7	14.0	12.1	59.6	2	11.2	2	13.0	3	5.4
AA		9.4	11.0	10.2	9.0	12.9	10.95	10.5	13.6	11.0	56.25	3	9.5	3	5.9	2	11.3
AA		14.0	12.2	13.1	10.4	13.5	11.95	14.1	14.8	13.7	67.65	1	11.5	1	13.1	1	13.5
AAA		14.2	12.6	13.4	11.0	13.7	12.35	13.3	15.0	13.1	67.15	2	11.8	2	13.7	2	7.7
AAA		12.1	11.7	11.9	10.6	14.2	12.4	11.2	14.4	12.4	62.3	3	11.1	3	12.5	3	6.9
AAA		16.1	12.8	14.45	11.3	14.5	12.9	15.1	15.6	14.0	72.05	1	17.0	1	13.8	1	8.9

Marching Band #10, Contest #1

RECAP SHEET - September 12, 2015

SCHOOL	MUSIC INDV. ENS.		MUSIC AVG.		VISUAL INDV. ENS.		VISUAL AVG.		G.E. MUS.		G.E. VS.		T&P	FINAL SCORE	PLACE (CLASS)	PLACE (ALL)
	Avg	Max	Avg	Max	Avg	Max	Avg	Max	Avg	Max						
	11.6	11.0	11.30	10.0	11.2	10.60	11.7	10.2	10.5	10.5	0.00	54.30	2	13		
	8.6	8.1	8.35	5.9	7.0	6.45	9.8	9.3	8.1	8.1	0.00	42.00	5	20		
	10.1	7.0	8.55	8.2	10.0	9.10	7.7	9.5	8.3	8.3	0.00	43.15	4	19		
	11.9	11.8	11.85	11.7	10.8	11.25	11.9	11.2	10.9	10.9	0.00	57.10	1	11		
	9.5	10.4	9.95	9.4	9.6	9.50	9.5	10.9	10.0	10.0	0.00	49.85	3	17		
	12.0	10.9	11.45	9.0	9.2	9.10	11.2	11.9	10.2	10.2	0.00	53.85	3	14		
	10.7	9.9	10.30	7.5	11.8	9.65	10.5	11.0	11.2	11.2	0.00	52.65	4	15		
	14.1	12.7	13.40	13.3	12.8	13.05	12.5	12.3	12.5	12.5	0.00	63.75	1	3		
	11.0	11.1	11.05	7.3	9.1	8.20	10.0	10.7	10.3	10.3	0.00	50.25	5	16		
	10.8	8.7	9.75	6.1	8.6	7.35	10.4	10.8	10.1	10.1	0.00	48.40	6	18		
	11.8	11.7	11.75	12.4	12.1	12.25	10.7	10.6	11.4	11.4	0.00	56.70	2	12		
	13.7	12.3	13.00	13.7	11.8	12.75	12.6	12.0	12.4	12.4	0.00	62.75	5	6		
	13.6	13.0	13.30	11.2	12.0	11.60	12.8	12.7	12.7	12.7	0.00	63.10	3	4		
	14.0	11.4	12.70	9.9	12.4	11.15	12.3	12.4	13.1	13.1	0.00	61.65	6	7		
	14.3	12.0	13.15	12.9	13.4	13.15	13.1	12.5	13.5	13.5	0.00	65.40	2	2		
	14.1	13.3	13.70	12.7	13.1	12.90	12.9	12.9	13.2	13.2	0.00	65.60	1	1		
	13.7	12.6	13.15	10.6	12.2	11.40	12.0	12.2	12.2	12.2	0.00	60.95	7	8		
	13.0	13.4	13.20	9.5	11.0	10.25	11.6	12.3	12.1	12.1	0.00	59.45	8	9		
	13.8	12.1	12.95	9.7	11.2	10.45	11.5	12.1	12.0	12.0	0.00	59.00	9	10		
	13.7	12.8	13.25	11.6	11.7	11.65	12.1	13.0	13.0	13.0	0.00	63.00	4	5		

SCHOOL	MUSIC INDV. ENS.		MUSIC AVG.		VISUAL INDV. ENS.		VISUAL AVG.		G.E. MUS.		G.E. VS.		T&P	FINAL SCORE	PLACE (CLASS)	PLACE (ALL)
	Avg	Max	Avg	Max	Avg	Max	Avg	Max	Avg	Max						
	31.7	2	44.5	2	110	2	37	2	74	2						
	21.0	5	35.8	4	0	5	23	5	64	5						
	26.5	4	34.3	5	92	4	29	4	67	4						
	33.4	1	46.8	1	106	3	46	1	77	1						
	29.0	3	40.3	3	111	1	32	3	71	3						
	28.4	4	46.0	2	105	5	31	4	72	3						
	30.5	3	42.1	5	116	2	40	2	82	1						
	38.6	1	51.6	1	122	1	54	1	69	4						
	26.7	5	42.8	4	94	6	27	6	65	5						
	24.8	6	40.7	6	107	4	30	5	62	6						
	35.9	2	44.8	3	112	3	33	3	80	2						
	37.9	3	50.6	5	115	4	46	5	68	9						
	35.9	5	52.1	2	109	8	47	4	85	2						
	35.4	6	50.1	8	113	6	39	8	87	1						
	39.8	1	51.9	3	142	1	58	2	73	7						
	39.0	2	53.2	1	118	2	60	1	81	3						
	35.0	7	50.5	6	114	5	44	6	78	4						
	32.6	9	50.3	7	108	9	41	7	75	6						
	32.9	8	49.5	9	117	3	34	9	70	8						
	36.3	4	51.6	4	112.5	7	48	3	76	5						

		Visual Performance								
		Individual		Ensemble						
Total	Total	Acc	Qual	Total	Exc	Art	Total	Total		
9.80	10.90	74	72	14.60	46	44	9.00	11.80		
9.50	9.20	45	43	8.80	38	36	7.40	8.10		
8.00	7.85	35	35	7.00	31	30	6.10	6.55		
10.90	12.40	82	82	16.40	60	60	12.00	14.20		
10.20	10.50	70	68	13.80	50	48	9.80	11.80		
10.00	10.20	52	50	10.20	40	45	8.50	9.35		
* 9.70	9.30	47	45	9.20	42	40	8.20	8.70		
11.20	12.70	84	82	16.60	64	62	12.60	14.60		
11.00	12.95	83	84	16.70	66	65	13.10	14.90		
10.50	11.45	59	57	11.60	48	41	8.90	10.25		
10.40	10.50	55	53	10.80	44	42	8.60	9.70		
10.70	11.30	58	56	11.40	45	38	8.30	9.85		
10.30	11.00	56	57	11.30	49	47	9.60	10.45		

			General Effect						
			Music						
Rep	Perf	Total	Rep	Perf	Total	Total	Rep	Perf	
55	48	10.30	60	53	11.3	21.60	59	55	
45	40	8.50	48	43	9.1	17.60	47	42	
35	35	7.00	37	35	7.2	14.20	37	33	
70	63	13.30	68	63	13.1	26.40	63	59	
65	61	12.60	67	62	12.9	25.50	57	53	
49	41	9.00	55	47	10.2	19.20	54	50	
* 40	43	8.30	50	45	9.5	17.80	40	37	
68	67	13.50	74	70	14.4	27.90	69	65	
66	62	12.80	66	61	12.7	25.50	71	68	
59	53	11.20	64	59	12.3	23.50	52	48	
51	50	10.10	65	60	12.5	22.60	56	51	
37	52	8.90	63	58	12.1	21.00	55	51	
50	49	9.90	62	57	11.9	21.80	45	43	

Visual			Percussion			
Total	GE Total	Sub Total	Comp	Perf	Total	Coord
11.40	33.00	55.70	71	75	146.0	18
8.90	26.50	43.80	67	69	136.0	12
7.00	21.20	35.60	58	62	120.0	0
12.20	38.60	65.20	86	88	174.0	20
11.00	36.50	58.80	79	81	160.0	19
10.40	29.60	49.15	70	70	140.0	13
✶ 7.70	25.50	43.50	62	62	124.0	11
13.40	41.30	68.60	82	82	164.0	18
13.90	39.40	67.25	90	88	178.0	21
10.00	33.50	55.20	75	77	152.0	15
10.70	33.30	53.50	70	72	142.0	17
10.60	31.60	52.75	81	87	168.0	16
8.80	30.60	52.05	78	78	156.0	16

Color Guard

Mus	Art	Total
16	26	60.0
11	18	41.0
0	0	0.0
18	27	65.0
17	25	61.0
12	20	45.0
* 11	13	35.0
19	26	63.0
20	28	69.0
16	20	51.0
15	24	56.0
14	19	49.0
15	19	50.0

Marching Band #11, Contest #1

Band	Music Individual		Music Ensemble		Visual Individual		Visual Ensemble		GE Effect Music #1		GE Effect Music #2		Timing		Total Score		Auxiliary		Percussion		General Effect Total		Music Total		Drum Major		
	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	Score	Place	
	Average		Average		Average		Average		Average		Average		Penalty		Score		Score		Score		Score		Score		Score		
Class A	9.1	8.6	9.35	12	11.75	10.4	9.8	10.1	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1
	9.3	8.8	9.05	10	10.25	10.8	10.1	10.1	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1	9.8	10.1
	9.2	8.5	8.85	9	11.5	10.5	10.2	10.2	10.2	9.5	10.2	9.5	10.2	9.5	10.2	9.5	10.2	9.5	10.2	9.5	10.2	9.5	10.2	9.5	10.2	9.5	10.2
	11.2	9.9	10.55	12	12.4	12	11.2	10.6	11.7	11.7	10.6	11.7	10.6	11.7	10.6	11.7	10.6	11.7	10.6	11.7	10.6	11.7	10.6	11.7	10.6	11.7	
Class AA	9.4	10	9.7	11	9.6	12	10.8	11	10.8	11	10.8	11	10.8	11	10.8	11	10.8	11	10.8	11	10.8	11	10.8	11	10.8	11	
	9.3	9.4	9.35	7.5	8.5	9.4	10	8.6	10	8.6	10	8.6	10	8.6	10	8.6	10	8.6	10	8.6	10	8.6	10	8.6	10	8.6	
	10.4	11.6	11	12.1	11.65	11.5	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	11.7	10.4	
	6	9.1	7.55	6	7.5	8.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	9.2	7.5	
	11	12	11.5	13.2	12.5	13.1	13	13.1	13	13.1	13	13.1	13	13.1	13	13.1	13	13.1	13	13.1	13	13.1	13	13.1	13	13.1	
	11.9	11.4	11.65	10.7	12.2	12.8	12.4	12.8	12.8	12.4	12.8	12.4	12.8	12.4	12.8	12.4	12.8	12.4	12.8	12.4	12.8	12.4	12.8	12.4	12.8	12.4	
	11	11.3	11.15	10.9	14	12.45	11.8	12	12.1	12.5	12.1	12.5	12.1	12.5	12.1	12.5	12.1	12.5	12.1	12.5	12.1	12.5	12.1	12.5	12.1	12.5	
	12.3	11	11.65	12	13.5	12.75	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	12.2	12.5	
Class AAA	13.5	12.1	12.8	11.7	14.9	13.1	13.8	14.1	14	14	14.1	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	
	12	12.4	12.4	12.7	14.4	13.55	14.6	13.9	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	13.4	
	14.2	13.8	14	14.4	16.1	15.25	16.6	15.2	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	14.8	
	10.1	11	11.55	10.2	14.7	12.85	13.5	13.4	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	12.6	
	11.1	12.9	13.5	12	12.3	13.3	12.3	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	13.2	
	12.9	13.4	13.15	13.4	14.6	14	13.5	14.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	13.6	
	15	14.3	14.65	15.4	16.8	16.1	17.4	16.9	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	15.1	
	10.3	12.5	11.4	10.1	14.1	12.1	12.9	13.6	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	12.9	
Class AA/Ex	13.3	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14	15.4	14.7	16.4	14.4	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	14.2	
	16	13.65	14																								

Marching Band #11, Contest #2

Sno	SCHOOL	Music Performance		Visual Performance		General Effect		Mus. 2	Vis	GE Total	Subtotal	% Penalty	Total	Class	Overall	Caption Awards	
		Class	Ind.	Enrs.	Avg.	Enrs.	Avg.									Mus. 1	Mus. 2
1	A	AA	98.0	98.0	104.0	96.0	128.0	120.0	63.0	287.0	481.0	0.0	481.0	4	17	59.0	101.0
2	A	AA	92.0	92.0	99.0	95.5	128.0	131.0	57.0	314.0	515.5	0.0	515.5	3	16	58.0	113.0
3	A	AA	148.0	148.0	173.0	124.5	142.0	137.0	141.0	490.0	692.5	0.0	692.5	1	6	65.0	127.0
4	A	AA	125.0	125.0	104.0	103.0	129.0	134.0	78.0	341.0	569.0	0.0	569.0	2	15	63.0	126.0
5	A	AA	111.0	111.0	109.0	107.5	135.0	142.0	115.0	392.0	610.5	0.0	610.5	6	13	69.0	141.0
6	A	AA	114.0	114.0	117.0	117.0	134.0	125.5	142.0	450.0	688.5	0.0	688.5	3	7	82.0	186.0
7	A	AA	114.0	114.0	117.0	117.0	134.0	125.5	142.0	450.0	688.5	0.0	688.5	3	7	82.0	186.0
8	A	AA	164.0	164.0	128.0	128.0	131.0	129.5	139.0	360.0	576.5	0.0	576.5	7	14	47.0	105.0
9	A	AA	120.0	120.0	112.0	112.0	122.0	117.0	132.0	392.0	630.0	0.0	630.0	5	11	60.0	126.0
10	A	AA	137.0	137.0	106.0	115.5	136.0	138.0	108.0	382.0	634.5	0.0	634.5	4	10	69.0	124.0
11	A	AA	165.0	165.0	119.0	124.0	170.0	165.0	135.0	470.0	760.0	0.0	760.0	1	2	59.0	131.0
12	AAA	AA	123.0	123.0	153.0	126.0	127.0	126.0	141.0	392.0	630.0	0.0	630.0	5	9	57.0	118.0
13	AAA	AA	121.0	121.0	121.0	121.5	146.0	150.0	124.0	420.0	571.0	0.0	571.0	3	5	75.0	107.0
14	AAA	AA	131.0	131.0	122.0	121.5	146.0	150.0	124.0	420.0	571.0	0.0	571.0	3	5	75.0	107.0
15	AAA	AA	179.0	179.0	134.0	137.0	174.0	173.0	142.0	489.0	805.0	0.0	805.0	4	8	81.0	109.0
16	AAA	AA	148.0	148.0	130.0	134.5	153.0	153.0	148.0	454.0	744.5	0.0	744.5	2	4	88.0	139.0
17	AAA	AA	103.0	103.0	115.0	121.5	133.0	152.0	107.0	392.0	621.5	0.0	621.5	6	12	60.0	115.0
18	AA	AA	122.0	122.0	114.0	120.0	131.0	148.0	109.0	386.0	630.0	0.0	630.0	12	2	74.0	124.0

Marching Band #11, Contest #3

SCORE RECAP **October 10, 2015**

Performance #	Class	School	MUSIC PERFORMANCE			VISUAL PERFORMANCE			GENERAL EFFECT					CAPTIONS								
			Original (Min)	Rehearsal (Min)	Avg.	Individual (Max)	Group (Max)	Avg.	Music 1 (Min)	Music 2 (duplicated from Music 1)	GE Music Total	Visual (Follow)	Q.E. Total	Subtotal	Penalty	Total Score	Class Rank	Overall Rank	Music	Visual	General Effect	
2	A		8.20	8.20	8.20	12.30	11.20	11.75	10.50	10.50	10.50	10.50	10.50	0.00	27.75	2	16	7.00	7.00	7.00		
3	A		8.70	8.80	8.75	13.50	10.80	12.15	11.10	11.10	11.10	11.10	11.10	0.00	33.00	1	15	8.20	8.20	8.20		
4	A		8.00	7.20	7.60	11.30	9.60	10.45	9.80	9.80	9.80	9.80	9.80	0.00	27.65	3	18	9.10	9.10	9.10		
Lakeside Band																						
5	AA		9.40	9.20	9.30	11.80	10.00	10.90	10.70	10.70	10.70	10.70	10.70	0.00	32.10	9	17	8.80	8.80	8.80		
6	AA		10.50	8.50	9.50	14.00	11.80	12.90	10.80	10.80	10.80	10.80	10.80	0.00	32.40	7	13	9.40	9.40	9.40		
7	AA		12.50	10.50	11.50	13.90	12.50	13.20	11.50	11.50	11.50	11.50	11.50	0.00	33.00	6	11	9.50	9.50	9.50		
8	AA		12.20	10.90	11.50	11.80	11.30	11.55	11.60	11.60	11.60	11.60	11.60	0.00	33.20	8	14	9.30	9.30	9.30		
9	AA		13.00	11.00	12.00	13.50	12.80	13.15	12.50	12.50	12.50	12.50	12.50	0.00	35.00	4	9	9.50	9.50	9.50		
10	AA		11.80	11.20	11.50	13.40	11.50	12.45	13.50	13.50	13.50	13.50	13.50	0.00	36.50	5	10	8.50	8.50	8.50		
11	AA		13.80	12.00	12.90	14.50	14.10	14.30	13.80	13.80	13.80	13.80	13.80	0.00	40.50	2	6	9.40	9.40	9.40		
12	AA		15.20	11.80	13.50	15.10	15.20	15.15	13.40	13.40	13.40	13.40	13.40	0.00	49.50	1	3	10.20	10.20	10.20		
13	AA		15.00	10.30	12.65	14.80	14.70	14.75	13.20	13.20	13.20	13.20	13.20	0.00	47.00	3	8	10.30	10.30	10.30		
Class 'A' and 'AA' Awards / District Bands																						
15	AAA		13.10	11.00	12.50	11.40	9.30	10.35	13.10	13.10	13.10	13.10	13.10	0.00	36.30	6	12	10.60	10.60	10.60		
16	AAA		14.70	11.50	13.15	13.80	12.60	13.20	13.70	13.70	13.70	13.70	13.70	0.00	48.10	5	7	12.50	12.50	12.50		
17	AAA		14.50	12.40	13.45	14.50	12.90	13.70	14.50	14.50	14.50	14.50	14.50	0.00	49.00	3	4	11.80	11.80	11.80		
18	AAA		15.90	14.00	14.95	15.70	13.40	14.55	13.00	13.00	13.00	13.00	13.00	0.00	50.00	4	5	13.10	13.10	13.10		
19	AAA		16.80	14.40	15.60	16.20	16.10	16.15	16.40	16.40	16.40	16.40	16.40	0.00	55.60	2	2	14.60	14.60	14.60		
20	AAA		17.20	15.90	16.55	16.90	16.90	16.90	17.00	17.00	17.00	17.00	17.00	0.00	58.10	1	1	15.10	15.10	15.10		

Marching Band #11, Contest #5

	Music Performance			Visual Performance			Music
	Ind	Ens.	Avg	Ind.	Ens.	Avg	
Class 4A							
...	62.00	43.00	52.50	68.00	60.00	64.00	56.50
...	64.50	49.50	57.00	67.00	64.00	65.50	58.00
...	77.00	55.00	66.00	72.50	72.00	72.25	62.00
...	68.50	58.00	63.25	68.50	66.50	67.50	60.50
...	76.00	59.50	67.75	67.50	70.00	68.75	61.00
...	71.50	67.50	69.50	62.00	62.00	62.00	59.50
...	86.50	75.00	80.75	76.50	83.50	80.00	77.00
Class 5A							
...	94.50	86.00	90.25	89.50	90.00	89.75	85.50
...	91.50	78.50	85.00	80.50	87.00	83.75	71.00
...	81.00	64.00	72.50	73.50	68.50	71.00	58.50
...	83.50	64.50	74.00	84.00	81.50	82.75	64.00
...	79.50	62.00	70.75	74.50	70.00	72.25	72.50
...	85.00	80.50	82.75	82.50	78.50	80.50	73.50
...	81.00	70.00	75.50	75.50	76.00	75.75	75.00
...	78.00	67.00	72.50	72.00	73.00	72.50	74.50
Class 6A							
...	82.50	65.00	73.75	76.00	85.00	80.50	70.00
...	79.50	68.50	74.00	75.00	74.50	74.75	54.00
...	81.00	63.00	72.00	70.50	71.50	71.00	63.00
...	86.50	89.50	88.00	84.00	80.00	82.00	76.00
...	86.00	83.50	84.75	82.00	86.00	84.00	74.00
...	96.00	92.50	94.25	87.50	88.50	88.00	79.50

General Effect					Place
Music	Visual	SubTotal	T&P	Total	Class
78.50	59.50	62.20		62.20	7
73.00	63.50	63.40		63.40	6
72.50	66.50	67.85		67.85	3
78.00	68.50	67.55		67.55	4
87.50	70.50	71.10		71.10	2
73.50	62.50	65.40		65.40	5
88.00	90.00	83.15		83.15	1
91.50	94.00	90.20		90.20	1
89.50	85.50	82.95		82.95	3
80.50	70.00	70.50		70.50	8
86.50	90.50	79.55		79.55	4
✱82.00	76.50	74.80		74.80	7
85.50	94.50	83.35		83.35	2
82.50	79.00	77.55		77.55	6
88.50	80.00	77.60		77.60	5
92.00	88.50	80.95		80.95	4
81.50	77.50	72.35		72.35	6
85.00	71.50	72.50		72.50	5
89.00	87.00	84.40		84.40	2
92.50	85.00	84.05		84.05	3
94.50	96.00	90.45		90.45	1

Appendix H: Win Percentage Breakdowns

Win Percentage Breakdown: Marching Band #1

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	1 of 6	5	5
Contest #2	1 of 5	4	4
Contest #3	1 of 9	8	8
Contest #4	3 of 8	5	7
Contest #5	11 of 17	6	16
Contest #6	3 of 8	5	7
Total:		33	47

OVERALL WIN PERCENTAGE: .702
(33/47)

Win Percentage Breakdown: Marching Band #2

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	3 of 6	3	5
Contest #2	4 of 5	1	4
Contest #3	9 of 9	0	8
Contest #4	7 of 9	2	8
Total:		6	25

OVERALL WIN PERCENTAGE: .240
(6/25)

Win Percentage Breakdown: Marching Band #3

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	4 of 5	1	4
Total:		1	4

OVERALL WIN PERCENTAGE: .250
(1/4)

Win Percentage Breakdown: Marching Band #4

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	1 of 3	2	2
Contest #2	1 of 4	3	3
Contest #3	3 of 4	1	3
Contest #4	1 of 2	1	1
Contest #5	4 of 8	4	7
Contest #6	1 of 2	1	1
Contest #7	1 of 9	8	8
Total:		20	25

OVERALL WIN PERCENTAGE: .800
(20/25)

Win Percentage Breakdown: Marching Band #5

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	3 of 5	2	4
Contest #2	2 of 2	0	1
Contest #3	2 of 5	3	4
Contest #4	4 of 9	5	8
Total:		10	17

OVERALL WIN PERCENTAGE: .588
(10/17)

Win Percentage Breakdown: Marching Band #6

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	5 of 6	1	5
Contest #2	6 of 11	5	10
Contest #3	2 of 4	2	3
Contest #4	4 of 9	5	8
Contest #5	5 of 6	1	5
Contest #6	12 of 15	3	14
Total:		17	45

OVERALL WIN PERCENTAGE: .378
(17/45)

Win Percentage Breakdown: Marching Band #7

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	1 of 6	5	5
Contest #2	1 of 4	3	3
Contest #3	6 of 11	5	10
Contest #4	3 of 6	3	5
Contest #5	2 of 7	5	6
Total:		21	29

OVERALL WIN PERCENTAGE: .724
(21/29)

Win Percentage Breakdown: Marching Band #8

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	2 of 7	5	6
Contest #2	1 of 11	10	10
Contest #3	2 of 6	4	5
Contest #4	1 of 7	6	6
Contest #5	11 of 16	5	15
Total:		30	42

OVERALL WIN PERCENTAGE: .714
(30/42)

Win Percentage Breakdown: Marching Band #9

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	3 of 3		2
Total:		0	2

OVERALL WIN PERCENTAGE: .000
(0/2)

Win Percentage Breakdown: Marching Band #10

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	5 of 6	1	5
Contest #2	4 of 4	0	3
Total:		1	8

OVERALL WIN PERCENTAGE: .125
(1/8)

Win Percentage Breakdown: Marching Band #11

<u>Contests Attended</u>	<u>Contest Rankings</u>	<u>Number of Bands Defeated</u>	<u>Total Number of Bands Competed Against</u>
Contest #1	5 of 8	3	7
Contest #2	6 of 7	1	6
Contest #3	6 of 9	3	8
Contest #4	4 of 7	3	6
Contest #5	7 of 8	1	7
Total:		11	34

OVERALL WIN PERCENTAGE: .391
(11/34)

Appendix I: Loadings, Eigenvalues, Percent of Accounted Variance, and Reliability
Coefficients for Resulting Components

Survey Statement	Component			
	1	2	3	4
1. I believe the learning process is enhanced when a teacher stresses competition.	.52	.11	-.19	.03
4. I am most excited about going to band class during marching band season.	.60	.00	-.15	.05
8. Marching band competitions are good places to learn how to be a respectful audience member.	.54	.01	.21	.04
9. Music competition motivates me to practice.	.64	.07	.01	.13
11. I participate in my school's competitive marching band to win trophies at contests.	.19	.37	-.54	.23
13. The best aspect of marching band is beating other marching bands at competitions.	-.04	.44	-.59	.10
15. Competitive marching band helps me learn to appreciate a variety of musical styles.	.58	-.13	.11	.18
18. I perform with greater technique as a result of performing in a competitive marching band.	.63	.04	.05	.11
19. Competitive marching band helps me develop my musicality (i.e., dynamics, phrasing, balance, blend).	.67	.02	.16	.18
20. Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble).	.62	-.02	.05	.19
21. I believe learning how to march has made me a better musician.	.64	-.02	.05	.10
24. I believe the judges at marching band competitions are fair.	.05	-.32	-.09	.52
25. I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).	.09	.38	.01	-.60
26. I take comments from marching band judges seriously.	.52	.08	.25	.28
27. I enjoy watching the performances of marching bands from other schools.	.56	-.00	.35	.02
28. Competitive marching band is an important part of my music education.	.80	.06	-.00	-.04
29. I enjoy competitive marching band performances more than non-competitive marching band performances (e.g., community parades, halftime shows).	.54	.25	-.22	-.17
30. Music competition brings out the best in me.	.71	.16	-.06	-.05
31. I believe marching band would not be as much fun if my school did not compete.	.60	.20	-.28	-.20

Survey Statement	Component			
	1	2	3	4
32. I joined band in high school because I wanted to participate in competitive marching band.	.53	.07	-.19	-.04
41. I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.	-.17	.55	.22	.16
43. My self-esteem is damaged when my marching band does not win 1st Place.	-.11	.57	-.04	.10
45. I feel bad when I think my marching band is not as good as the other marching bands at a competition.	-.03	.58	.16	.07
46. I am proud of how I behave as an audience member at marching band competitions.	.50	-.12	.21	-.08
48. Marching band competitions contribute to the social experience of a music program.	.66	-.14	.11	-.15
49. Being part of a competitive marching band gives me an opportunity to bond with other band members.	.65	-.15	.07	-.15
50. The competitive marching band experience helps create a sense of family.	.67	-.16	.06	-.17
Eigenvalue	10.04	3.38	2.66	1.92
Percent of Variance Accounted For	20.09	6.76	5.31	3.84
Alpha Reliability Coefficient	.91 (n=20)	.61 (n=3)	.64 (n=2)	.36 (n=2)

Appendix J: Pearson's Correlation Coefficients on Test-Retest Reliability Measure

Survey Item	Pearson's Correlation Coefficient
Question 1	.696
Question 2	.635
Question 3	.535
Question 4	.759
Question 5	.309
Question 6	.613
Question 7	.334
Question 8	.273
Question 9	.438
Question 10	.604
Question 11	.637
Question 12	.520
Question 13	.720
Question 14	.727
Question 15	.427
Question 16	.778
Question 17	.573
Question 18	.351
Question 19	.415
Question 20	.505
Question 21	.519
Question 22	.607
Question 23	.843
Question 24	.478
Question 25	.843
Question 26	.682
Question 27	.698
Question 28	.635
Question 29	.710
Question 30	.502
Question 31	.578
Question 32	.839
Question 33	.736
Question 34	.803
Question 35	.718
Question 36	.649

Survey Item	Pearson's Correlation Coefficient
Question 37	.427
Question 38	.435
Question 39	-.009
Question 40	.698
Question 41	.778
Question 42	.517
Question 43	.419
Question 44	.578
Question 45	.386
Question 46	.426
Question 47	.688
Question 48	.561
Question 49	.433
Question 50	.678
MEAN	.574
Gender	1.000
Year	1.000
Ethnicity	1.000
Section	.997
MEAN	.999

Appendix K: Frequencies and Percentages of Participants' Responses to the Competitive Marching Band Survey for High School Students

Survey Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. I believe the learning process is enhanced when a teacher stresses competition.	50 (11.4%)	218 (49.7%)	94 (21.4%)	66 (15.0%)	9 (2.1%)
2. My band class stays more on task in rehearsal during marching band season than any other time throughout the year.	88 (20.0%)	181 (41.2%)	83 (18.9%)	69 (15.7%)	15 (3.4%)
3. I concentrate more in band class during marching band season than any other time throughout the year.	108 (24.6%)	118 (26.9%)	108 (24.6%)	82 (18.7%)	21 (4.8%)
4. I am most excited about going to band class during marching band season.	153 (34.9%)	124 (28.2%)	92 (21.0%)	48 (10.9%)	21 (4.8%)
5. My director shares the judges' comments with my group after a marching band competition takes place.	273 (62.2%)	131 (29.8%)	21 (4.8%)	9 (2.1%)	3 (0.7%)
6. I learn what to do, or what not to do, when I watch marching bands from other schools.	117 (26.7%)	204 (46.5%)	67 (15.3%)	42 (9.6%)	8 (1.8%)
7. I learn by watching and listening to students from other marching bands who play the same instrument as me.	97 (22.1%)	168 (38.3%)	81 (18.5%)	72 (16.4%)	19 (4.3%)
8. Marching band competitions are good places to learn how to be a respectful audience member.	185 (42.1%)	164 (37.4%)	53 (12.1%)	27 (6.2%)	7 (1.6%)
9. Music competition motivates me to practice.	179 (40.8%)	158 (36.0%)	57 (13.0%)	33 (7.5%)	11 (2.5%)
10. I spend more time practicing during marching band season than any other time throughout the year.	128 (29.2%)	136 (31.0%)	71 (16.2%)	75 (17.1%)	26 (5.9%)
11. I participate in my school's competitive marching band to win trophies at contests.	55 (12.5%)	93 (21.2%)	99 (22.6%)	120 (27.3%)	70 (15.9%)
12. As long as my section wins a caption award (e.g., Best Auxiliary, Best Percussion), I do not really care about how well the whole band ranks overall.	13 (3.0%)	26 (5.9%)	59 (13.4%)	170 (38.7%)	170 (38.7%)

Survey Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
13. The best aspect of marching band is beating other marching bands at competitions.	28 (6.4%)	47 (10.7%)	84 (19.1%)	155 (35.3%)	125 (28.5%)
14. Impressing the judges is what motivates me more than anything to perform my best.	48 (10.9%)	123 (28.0%)	124 (28.2%)	89 (20.3%)	54 (12.3%)
15. Competitive marching band helps me learn to appreciate a variety of musical styles.	135 (30.8%)	211 (48.1%)	62 (14.1%)	27 (6.2%)	4 (0.9%)
16. I learn about music history as a result of performing in a competitive marching band.	23 (5.2%)	89 (20.3%)	136 (31.0%)	154 (35.1%)	36 (8.2%)
17. I learn about music theory as a result of performing in a competitive marching band.	37 (8.4%)	139 (31.7%)	113 (25.7%)	113 (25.7%)	34 (7.7%)
18. I perform with greater technique as a result of performing in a competitive marching band.	133 (30.3%)	206 (46.9%)	68 (15.5%)	21 (4.8%)	9 (2.1%)
19. Competitive marching band helps me develop my musicality (i.e., dynamics, phrasing, balance, blend).	192 (43.7%)	179 (40.8%)	43 (9.8%)	13 (3.0%)	12 (2.7%)
20. Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble)	166 (37.8%)	170 (38.7%)	64 (14.6%)	26 (5.9%)	12 (2.7%)
21. I believe learning how to march has made me a better musician.	136 (31.0%)	148 (33.7%)	93 (21.2%)	42 (9.6%)	15 (3.4%)
22. Marching bands should be ranked in order (i.e., 1st, 2nd, 3rd...) and the rankings should be published for all to see.	108 (24.6%)	140 (31.9%)	121 (27.6%)	49 (11.2%)	21 (4.8%)
23. Marching bands should be given division ratings (i.e., Division I, Division II...) so more than one ensemble could win a top rating.	91 (20.7%)	126 (28.7%)	111 (25.3%)	83 (18.9%)	28 (6.4%)
24. I believe the judges at marching band competitions are fair.	44 (10.0%)	152 (34.6%)	151 (34.4%)	73 (16.6%)	18 (4.1%)
25. I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).	55 (12.5%)	111 (25.3%)	146 (33.3%)	96 (21.9%)	29 (6.6%)
26. I take comments from marching band judges seriously.	106 (24.1%)	213 (48.5%)	79 (18.0%)	32 (7.3%)	9 (2.1%)
27. I enjoy watching the performances of marching bands from other schools.	270 (61.5%)	117 (26.7%)	30 (6.8%)	16 (3.6%)	6 (1.4%)

Survey Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
28. Competitive marching band is an important part of my music education.	182 (41.5%)	155 (35.3%)	66 (15.0%)	21 (4.8%)	14 (3.2%)
29. I enjoy competitive marching band performances more than non-competitive marching band performances (e.g., community parades, halftime shows).	176 (40.1%)	103 (23.5%)	88 (20.0%)	53 (12.1%)	18 (4.1%)
30. Music competition brings out the best in me.	126 (28.7%)	162 (36.9%)	100 (22.8%)	36 (8.2%)	14 (3.2%)
31. I believe marching band would not be as much fun if my school did not compete.	210 (47.8%)	117 (26.7%)	45 (10.3%)	44 (10.0%)	21 (4.8%)
32. I joined band in high school because I wanted to participate in competitive marching band.	82 (18.7%)	87 (19.8%)	105 (23.9%)	107 (24.4%)	57 (13.0%)
33. Competitive marching band is a stressful activity.	90 (20.5%)	188 (42.8%)	105 (23.9%)	49 (11.2%)	7 (1.6%)
34. I have considered quitting competitive marching band on at least one occasion.	75 (17.1%)	116 (26.4%)	37 (8.4%)	101 (23.0%)	109 (24.8%)
35. Being part of a competitive marching band causes unnecessary drama between band members.	89 (20.3%)	147 (33.5%)	98 (22.3%)	69 (15.7%)	35 (8.0%)
36. Performing at marching band competitions makes me feel nervous.	61 (13.9%)	157 (35.8%)	113 (25.7%)	71 (16.2%)	36 (8.2%)
37. I perform better when I am nervous.	45 (10.3%)	91 (20.7%)	141 (32.1%)	99 (22.6%)	61 (13.9%)
38. I fear that I might make a mistake at a marching band competition that could cause my band to lose points.	111 (25.3%)	176 (40.1%)	65 (14.8%)	62 (14.1%)	24 (5.5%)
39. The more I perform at marching band competitions, the less nervous I feel performing in front of others.	170 (38.7%)	167 (38.0%)	60 (13.7%)	25 (5.7%)	16 (3.6%)
40. After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.	60 (13.7%)	142 (32.3%)	65 (14.8%)	90 (20.5%)	81 (18.5%)
41. I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.	52 (11.8%)	130 (29.6%)	74 (16.9%)	105 (23.9%)	77 (17.5%)
42. I feel good about myself after a strong performance even if my band does not win any awards at a competition.	230 (52.4%)	144 (32.8%)	44 (10.0%)	15 (3.4%)	5 (1.1%)

Survey Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
43. My self-esteem is damaged when my marching band does not win 1st Place.	4 (0.9%)	26 (5.9%)	59 (13.4%)	174 (39.6%)	175 (39.9%)
44. I believe my marching band is one of the better competitive marching bands in the area.	69 (15.7%)	144 (32.8%)	139 (31.7%)	54 (12.3%)	29 (6.6%)
45. I feel bad when I think my marching band is not as good as the other marching bands at a competition.	19 (4.3%)	130 (29.6%)	120 (27.3%)	115 (26.2%)	52 (11.8%)
46. I am proud of how I behave as an audience member at marching band competitions.	179 (40.8%)	193 (44.0%)	46 (10.5%)	13 (3.0%)	6 (1.4%)
47. I am proud of my band's behavior at marching band competitions.	94 (21.4%)	169 (38.5%)	119 (27.1%)	38 (8.7%)	16 (3.6%)
48. Marching band competitions contribute to the social experience of a music program.	258 (58.8%)	142 (32.3%)	25 (5.7%)	2 (0.5%)	11 (2.5%)
49. Being part of a competitive marching band gives me an opportunity to bond with other band members.	310 (70.6%)	96 (21.9%)	18 (4.1%)	8 (1.8%)	5 (1.1%)
50. The competitive marching band experience helps create a sense of family.	296 (67.4%)	88 (20.0%)	33 (7.5%)	12 (2.7%)	8 (1.8%)

Appendix L: Crosstabs of Participants' Responses to Educational Environment

		Minimal Success	Moderate Success	High Success	Total
Question 1*	Strongly Disagree	5 (3.4%)	3 (1.8%)	1 (0.8%)	9 (2.1%)
	Disagree	33 (22.8%)	21 (12.5%)	12 (9.7%)	66 (15.1%)
	Neutral	42 (29.0%)	31 (18.5%)	21 (16.9%)	94 (21.5%)
	Agree	56 (38.6%)	91 (54.2%)	71 (57.3%)	218 (49.9%)
	Strongly Agree	9 (6.2%)	22 (13.1%)	19 (15.3%)	50 (11.4%)
Question 2*	Strongly Disagree	11 (7.6%)	3 (1.8%)	1 (0.8%)	15 (3.4%)
	Disagree	34 (23.4%)	22 (13.2%)	13 (10.5%)	69 (15.8%)
	Neutral	27 (18.6%)	34 (20.4%)	22 (17.7%)	83 (19.0%)
	Agree	59 (40.7%)	67 (40.1%)	55 (44.4%)	181 (41.5%)
	Strongly Agree	14 (9.7%)	41 (24.6%)	33 (26.6%)	88 (20.2%)
Question 3*	Strongly Disagree	10 (6.8%)	7 (4.2%)	4 (3.3%)	21 (4.8%)
	Disagree	35 (24.0%)	30 (17.9%)	17 (13.8%)	82 (18.8%)
	Neutral	37 (25.3%)	30 (17.9%)	41 (33.3%)	108 (24.7%)
	Agree	40 (27.4%)	48 (28.6%)	30 (24.4%)	118 (27.0%)
	Strongly Agree	24 (16.4%)	53 (31.5%)	31 (25.2%)	108 (24.7%)
Question 4*	Strongly Disagree	9 (6.2%)	10 (5.9%)	2 (1.6%)	21 (4.8%)
	Disagree	26 (17.9%)	13 (7.7%)	9 (7.3%)	48 (11.0%)
	Neutral	28 (19.3%)	30 (17.8%)	34 (27.4%)	92 (21.0%)
	Agree	40 (27.6%)	47 (27.8%)	37 (29.8%)	124 (28.3%)
	Strongly Agree	42 (29.0%)	69 (40.8%)	42 (33.9%)	153 (34.9%)

		Minimal Success	Moderate Success	High Success	Total
Question 5*	Strongly Disagree	1 (0.7%)	0 (0.0%)	2 (1.6%)	3 (0.7%)
	Disagree	7 (4.8%)	2 (1.2%)	0 (0.0%)	9 (2.1%)
	Neutral	8 (5.5%)	7 (4.2%)	6 (4.9%)	21 (4.8%)
	Agree	53 (36.3%)	41 (24.4%)	37 (30.1%)	131 (30.0%)
	Strongly Agree	77 (52.7%)	118 (70.2%)	78 (63.4%)	273 (62.5%)
Question 6*	Strongly Disagree	5 (3.4%)	2 (1.2%)	1 (0.8%)	8 (1.8%)
	Disagree	26 (17.8%)	8 (4.8%)	8 (6.5%)	42 (9.6%)
	Neutral	26 (17.8%)	29 (17.3%)	12 (9.7%)	67 (15.3%)
	Agree	61 (41.8%)	81 (48.2%)	62 (50.0%)	204 (46.6%)
	Strongly Agree	28 (19.2%)	48 (28.6%)	41 (33.1%)	117 (26.7%)
Question 7*	Strongly Disagree	9 (6.3%)	5 (3.0%)	5 (4.0%)	19 (4.3%)
	Disagree	30 (20.8%)	27 (16.0%)	15 (12.1%)	72 (16.5%)
	Neutral	28 (19.4%)	34 (20.1%)	19 (15.3%)	81 (18.5%)
	Agree	49 (34.0%)	76 (45.0%)	43 (34.7%)	168 (38.4%)
	Strongly Agree	28 (19.4%)	27 (16.0%)	42 (33.9%)	97 (22.2%)
Question 8*	Strongly Disagree	5 (3.4%)	1 (0.6%)	1 (0.8%)	7 (1.6%)
	Disagree	10 (6.9%)	12 (7.2%)	5 (4.0%)	27 (6.2%)
	Neutral	24 (16.6%)	22 (13.2%)	7 (5.6%)	53 (12.2%)
	Agree	65 (44.8%)	58 (34.7%)	41 (33.1%)	164 (37.6%)
	Strongly Agree	41 (28.3%)	74 (44.3%)	70 (56.5%)	185 (42.4%)

Appendix M: Crosstabs of Participants' Responses to Motivation

		Minimal Success	Moderate Success	High Success	Total
Question 9*	Strongly Disagree	6 (4.1%)	4 (2.4%)	1 (0.8%)	11 (2.5%)
	Disagree	17 (11.6%)	12 (7.1%)	4 (3.3%)	33 (7.5%)
	Neutral	20 (13.7%)	27 (16.0%)	10 (8.1%)	57 (13.0%)
	Agree	57 (39.0%)	67 (39.6%)	34 (27.6%)	158 (36.1%)
	Strongly Agree	46 (31.5%)	59 (34.9%)	74 (60.2%)	179 (40.9%)
Question 10*	Strongly Disagree	15 (10.3%)	10 (5.9%)	1 (0.8%)	26 (6.0%)
	Disagree	31 (21.4%)	32 (18.9%)	12 (9.8%)	75 (17.2%)
	Neutral	26 (17.9%)	26 (15.4%)	19 (15.6%)	71 (16.3%)
	Agree	39 (26.9%)	59 (34.9%)	38 (31.1%)	136 (31.2%)
	Strongly Agree	34 (23.4%)	42 (24.9%)	52 (42.6%)	128 (29.4%)
Question 11	Strongly Disagree	23 (15.9%)	23 (13.7%)	24 (19.4%)	70 (16.0%)
	Disagree	48 (33.1%)	45 (26.8%)	27 (21.8%)	120 (27.5%)
	Neutral	28 (19.3%)	45 (26.8%)	26 (21.0%)	99 (22.7%)
	Agree	23 (15.9%)	40 (23.8%)	30 (24.2%)	93 (21.3%)
	Strongly Agree	23 (15.9%)	15 (8.9%)	17 (13.7%)	55 (12.6%)
Question 12	Strongly Disagree	55 (37.9%)	62 (36.7%)	53 (42.7%)	170 (38.8%)
	Disagree	49 (33.8%)	72 (42.6%)	49 (39.5%)	170 (38.8%)
	Neutral	25 (17.2%)	19 (11.2%)	15 (12.1%)	59 (13.5%)
	Agree	9 (6.2%)	12 (7.1%)	5 (4.0%)	26 (5.9%)
	Strongly Agree	7 (4.8%)	4 (2.4%)	2 (1.6%)	13 (3.0%)

		Minimal Success	Moderate Success	High Success	Total
Question 13	Strongly Disagree	46 (31.5%)	44 (26.0%)	35 (28.2%)	125 (28.5%)
	Disagree	48 (32.9%)	60 (35.5%)	47 (37.9%)	155 (35.3%)
	Neutral	27 (18.5%)	38 (22.5%)	19 (15.3%)	84 (19.1%)
	Agree	17 (11.6%)	19 (11.2%)	11 (8.9%)	47 (10.7%)
	Strongly Agree	8 (5.5%)	8 (4.7%)	12 (9.7%)	28 (6.4%)
Question 14	Strongly Disagree	22 (15.1%)	18 (10.7%)	4 (11.3%)	54 (12.3%)
	Disagree	27 (18.5%)	38 (22.6%)	24 (19.4%)	89 (20.3%)
	Neutral	48 (32.9%)	44 (26.2%)	32 (25.8%)	124 (28.3%)
	Agree	31 (21.2%)	54 (32.1%)	38 (30.6%)	123 (28.1%)
	Strongly Agree	18 (12.3%)	14 (8.3%)	16 (12.9%)	48 (11.0%)

Appendix N: Crosstabs of Participants' Responses to Musicianship

		Minimal Success	Moderate Success	High Success	Total
Question 15	Strongly Disagree	2 (1.4%)	2 (1.2%)	0 (0.0%)	4 (0.9%)
	Disagree	11 (7.5%)	14 (8.3%)	2 (1.6%)	27 (6.2%)
	Neutral	23 (15.8%)	23 (13.6%)	16 (12.9%)	62 (14.1%)
	Agree	73 (50.0%)	83 (49.1%)	55 (44.4%)	211 (48.1%)
	Strongly Agree	37 (25.3%)	47 (27.8%)	51 (41.1%)	135 (30.8%)
Question 16*	Strongly Disagree	14 (9.7%)	16 (9.5%)	6 (4.8%)	36 (8.2%)
	Disagree	66 (45.5%)	51 (30.2%)	37 (29.8%)	154 (35.2%)
	Neutral	37 (25.5%)	53 (31.4%)	46 (37.1%)	136 (31.1%)
	Agree	24 (16.6%)	39 (23.1%)	26 (21.0%)	89 (20.3%)
	Strongly Agree	4 (2.8%)	10 (5.9%)	9 (7.3%)	23 (5.3%)
Question 17	Strongly Disagree	13 (9.0%)	15 (8.9%)	6 (4.8%)	34 (7.8%)
	Disagree	46 (31.9%)	36 (21.4%)	31 (25.0%)	113 (25.9%)
	Neutral	40 (27.8%)	42 (25.0%)	31 (25.0%)	113 (25.9%)
	Agree	41 (28.5%)	55 (32.7%)	43 (34.7%)	139 (31.9%)
	Strongly Agree	4 (2.8%)	20 (11.9%)	13 (10.5%)	37 (8.5%)
Question 18*	Strongly Disagree	4 (2.7%)	4 (2.4%)	1 (0.8%)	9 (2.1%)
	Disagree	9 (6.2%)	10 (6.0%)	2 (1.6%)	21 (4.8%)
	Neutral	36 (24.7%)	24 (14.4%)	8 (6.5%)	68 (15.6%)
	Agree	63 (43.2%)	86 (51.5%)	57 (46.0%)	206 (47.1%)
	Strongly Agree	34 (23.3%)	43 (25.7%)	56 (45.2%)	133 (30.4%)

		Minimal Success	Moderate Success	High Success	Total
Question 19*	Strongly Disagree	4 (2.7%)	7 (4.1%)	1 (0.8%)	12 (2.7%)
	Disagree	10 (6.8%)	3 (1.8%)	0 (0.0%)	13 (3.0%)
	Neutral	18 (12.3%)	23 (13.6%)	2 (1.6%)	43 (9.8%)
	Agree	63 (43.2%)	71 (42.0%)	45 (36.3%)	179 (40.8%)
	Strongly Agree	51 (34.9%)	65 (38.5%)	76 (61.3%)	192 (43.7%)
Question 20*	Strongly Disagree	5 (3.4%)	7 (4.2%)	0 (0.0%)	12 (2.7%)
	Disagree	13 (8.9%)	10 (6.0%)	3 (2.4%)	26 (5.9%)
	Neutral	16 (11.0%)	37 (22.0%)	11 (8.9%)	64 (14.6%)
	Agree	65 (44.5%)	60 (35.7%)	45 (36.3%)	170 (38.8%)
	Strongly Agree	47 (32.2%)	54 (32.1%)	65 (52.4%)	166 (37.9%)
Question 21*	Strongly Disagree	7 (4.9%)	7 (4.1%)	1 (0.8%)	15 (3.5%)
	Disagree	20 (13.9%)	19 (11.2%)	3 (2.5%)	42 (9.7%)
	Neutral	27 (18.8%)	39 (23.1%)	27 (22.3%)	93 (21.4%)
	Agree	49 (34.0%)	62 (36.7%)	37 (30.6%)	148 (34.1%)
	Strongly Agree	41 (28.5%)	42 (24.9%)	53 (43.8%)	136 (31.3%)

Appendix O: Crosstabs of Participants' Responses to Adjudication and the Festival Format

		Minimal Success	Moderate Success	High Success	Total
Question 22*	Strongly Disagree	16 (11.0%)	2 (1.2%)	3 (2.4%)	21 (4.8%)
	Disagree	22 (15.1%)	18 (10.7%)	9 (7.3%)	49 (11.2%)
	Neutral	36 (24.7%)	55 (32.5%)	30 (24.2%)	121 (27.6%)
	Agree	44 (30.1%)	56 (33.1%)	40 (32.3%)	140 (31.9%)
	Strongly Agree	28 (19.2%)	38 (22.5%)	42 (33.9%)	108 (24.6%)
Question 23*	Strongly Disagree	7 (4.8%)	9 (5.3%)	12 (9.7%)	28 (6.4%)
	Disagree	14 (9.6%)	35 (20.7%)	34 (27.4%)	83 (18.9%)
	Neutral	30 (20.5%)	50 (29.6%)	31 (25.0%)	111 (25.3%)
	Agree	44 (30.1%)	48 (28.4%)	34 (27.4%)	126 (28.7%)
	Strongly Agree	51 (34.9%)	27 (16.0%)	13 (10.5%)	91 (20.7%)
Question 24*	Strongly Disagree	7 (4.8%)	2 (1.2%)	9 (7.3%)	18 (4.1%)
	Disagree	16 (11.0%)	34 (20.2%)	23 (18.5%)	73 (16.7%)
	Neutral	42 (28.8%)	59 (35.1%)	50 (40.3%)	151 (34.5%)
	Agree	64 (43.8%)	60 (35.7%)	28 (22.6%)	152 (34.7%)
	Strongly Agree	17 (11.6%)	13 (7.7%)	14 (11.3%)	44 (10.0%)
Question 25*	Strongly Disagree	15 (10.3%)	8 (4.8%)	6 (4.9%)	29 (6.6%)
	Disagree	49 (33.6%)	33 (19.6%)	14 (11.4%)	96 (22.0%)
	Neutral	45 (30.8%)	59 (35.1%)	42 (34.1%)	146 (33.4%)
	Agree	20 (13.7%)	51 (30.4%)	40 (32.5%)	111 (25.4%)
	Strongly Agree	17 (11.6%)	17 (10.1%)	21 (17.1%)	55 (12.6%)

		Minimal Success	Moderate Success	High Success	Total
Question 26*	Strongly Disagree	5 (3.4%)	3 (1.8%)	1 (0.8%)	9 (2.1%)
	Disagree	18 (12.3%)	12 (7.1%)	2 (1.6%)	32 (7.3%)
	Neutral	29 (19.9%)	23 (13.6%)	27 (21.8%)	79 (18.0%)
	Agree	65 (44.5%)	88 (52.1%)	60 (48.4%)	213 (48.5%)
	Strongly Agree	29 (19.9%)	43 (25.4%)	34 (27.4%)	106 (24.1%)
Question 27	Strongly Disagree	2 (1.4%)	3 (1.8%)	1 (0.8%)	6 (1.4%)
	Disagree	9 (6.2%)	6 (3.6%)	1 (0.8%)	16 (3.6%)
	Neutral	9 (6.2%)	14 (8.3%)	7 (5.6%)	30 (6.8%)
	Agree	44 (30.1%)	39 (23.1%)	34 (27.4%)	117 (26.7%)
	Strongly Agree	82 (56.2%)	107 (63.3%)	81 (65.3%)	270 (61.5%)

Appendix P: Crosstabs of Participants' Responses to Competition

		Minimal Success	Moderate Success	High Success	Total
Question 28*	Strongly Disagree	8 (5.5%)	5 (3.0%)	1 (0.8%)	14 (3.2%)
	Disagree	14 (9.6%)	6 (3.6%)	1 (0.8%)	21 (4.8%)
	Neutral	34 (23.3%)	17 (10.1%)	15 (12.1%)	66 (15.1%)
	Agree	51 (34.9%)	70 (41.7%)	34 (27.4%)	155 (35.4%)
	Strongly Agree	39 (26.7%)	70 (41.7%)	73 (58.9%)	182 (41.6%)
Question 29*	Strongly Disagree	13 (8.9%)	3 (1.8%)	2 (1.6%)	18 (4.1%)
	Disagree	33 (22.6%)	19 (11.3%)	1 (0.8%)	53 (12.1%)
	Neutral	40 (27.4%)	33 (19.6%)	15 (12.1%)	88 (20.1%)
	Agree	32 (21.9%)	40 (23.8%)	31 (25.0%)	103 (23.5%)
	Strongly Agree	28 (19.2%)	73 (43.5%)	75 (60.5%)	176 (40.2%)
Question 30*	Strongly Disagree	9 (6.2%)	4 (2.4%)	1 (0.8%)	14 (3.2%)
	Disagree	23 (15.8%)	13 (7.7%)	0 (0.0%)	36 (8.2%)
	Neutral	36 (24.7%)	48 (28.6%)	16 (12.9%)	100 (22.8%)
	Agree	44 (30.1%)	59 (35.1%)	59 (47.6%)	162 (37.0%)
	Strongly Agree	34 (23.3%)	44 (26.2%)	48 (38.7%)	126 (28.8%)
Question 31*	Strongly Disagree	15 (10.3%)	5 (3.0%)	1 (0.8%)	21 (4.8%)
	Disagree	30 (20.5%)	10 (6.0%)	4 (3.3%)	44 (10.1%)
	Neutral	21 (14.4%)	17 (10.1%)	7 (5.7%)	45 (10.3%)
	Agree	39 (26.7%)	45 (26.8%)	33 (26.8%)	117 (26.8%)
	Strongly Agree	41 (28.1%)	91 (54.2%)	78 (63.4%)	210 (48.1%)

		Minimal Success	Moderate Success	High Success	Total
Question 32*	Strongly Disagree	32 (21.9%)	17 (10.1%)	8 (6.5%)	57 (13.0%)
	Disagree	45 (30.8%)	38 (22.6%)	24 (19.4%)	107 (24.4%)
	Neutral	35 (24.0%)	30 (17.9%)	40 (32.3%)	105 (24.0%)
	Agree	23 (15.8%)	37 (22.0%)	27 (21.8%)	87 (19.9%)
	Strongly Agree	11 (7.5%)	46 (27.4%)	25 (20.2%)	82 (18.7%)

Appendix Q: Crosstabs of Participants' Responses to Performance Anxiety and Stress

		Minimal Success	Moderate Success	High Success	Total
Question 33	Strongly Disagree	3 (2.1%)	4 (2.4%)	0 (0.0%)	7 (1.6%)
	Disagree	20 (13.7%)	16 (9.5%)	13 (10.5%)	49 (11.2%)
	Neutral	35 (24.0%)	43 (25.4%)	27 (21.8%)	105 (23.9%)
	Agree	55 (37.7%)	78 (46.2%)	55 (44.4%)	188 (42.8%)
	Strongly Agree	33 (22.6%)	28 (16.6%)	29 (23.4%)	90 (20.5%)
Question 34	Strongly Disagree	36 (24.7%)	42 (25.0%)	31 (25.0%)	109 (24.9%)
	Disagree	32 (21.9%)	40 (23.8%)	29 (23.4%)	101 (23.1%)
	Neutral	13 (8.9%)	12 (7.1%)	12 (9.7%)	37 (8.4%)
	Agree	31 (21.2%)	49 (29.2%)	36 (29.0%)	116 (26.5%)
	Strongly Agree	34 (21.2%)	25 (14.9%)	16 (12.9%)	75 (17.1%)
Question 35*	Strongly Disagree	16 (11.0%)	11 (6.5%)	8 (6.5%)	35 (8.0%)
	Disagree	24 (16.4%)	35 (20.8%)	10 (8.1%)	69 (15.8%)
	Neutral	26 (17.8%)	39 (23.2%)	33 (26.6%)	98 (22.4%)
	Agree	50 (34.2%)	56 (33.3%)	41 (33.1%)	147 (33.6%)
	Strongly Agree	30 (20.5%)	27 (16.1%)	32 (25.8%)	89 (20.3%)
Question 36*	Strongly Disagree	14 (9.6%)	15 (8.9%)	7 (5.6%)	36 (8.2%)
	Disagree	20 (13.7%)	31 (18.5%)	20 (16.1%)	71 (16.2%)
	Neutral	27 (18.5%)	54 (32.1%)	32 (25.8%)	113 (25.8%)
	Agree	55 (37.7%)	56 (33.3%)	46 (37.1%)	157 (35.8%)
	Strongly Agree	30 (20.5%)	12 (7.1%)	19 (15.3%)	61 (13.9%)

		Minimal Success	Moderate Success	High Success	Total
Question 37*	Strongly Disagree	33 (22.8%)	17 (10.1%)	11 (8.9%)	61 (14.0%)
	Disagree	35 (24.1%)	39 (23.2%)	25 (20.2%)	99 (22.7%)
	Neutral	46 (31.7%)	57 (33.9%)	38 (30.6%)	141 (32.3%)
	Agree	23 (15.9%)	38 (22.6%)	30 (24.2%)	91 (20.8%)
	Strongly Agree	8 (5.5%)	17 (10.1%)	20 (16.1%)	45 (10.3%)
Question 38	Strongly Disagree	10 (6.8%)	9 (5.4%)	5 (4.0%)	24 (5.5%)
	Disagree	20 (13.7%)	25 (14.9%)	17 (13.7%)	62 (14.2%)
	Neutral	20 (13.7%)	28 (16.7%)	17 (13.7%)	65 (14.8%)
	Agree	56 (38.4%)	77 (45.8%)	43 (34.7%)	176 (40.2%)
	Strongly Agree	40 (27.4%)	29 (17.3%)	42 (33.9%)	111 (25.3%)
Question 39*	Strongly Disagree	6 (4.1%)	5 (3.0%)	5 (4.0%)	16 (3.7%)
	Disagree	10 (6.8%)	13 (7.7%)	2 (1.6%)	25 (5.7%)
	Neutral	24 (16.4%)	28 (16.7%)	8 (6.5%)	60 (13.7%)
	Agree	62 (42.5%)	63 (37.5%)	42 (33.9%)	167 (38.1%)
	Strongly Agree	44 (30.1%)	59 (35.1%)	67 (54.0%)	170 (38.8%)

Appendix R: Crosstabs of Participants' Responses to Self-Esteem

		Minimal Success	Moderate Success	High Success	Total
Question 40*	Strongly Disagree	29 (19.9%)	19 (11.3%)	33 (26.6%)	81 (18.5%)
	Disagree	26 (17.8%)	40 (23.8%)	24 (19.4%)	90 (20.5%)
	Neutral	24 (16.4%)	25 (14.9%)	16 (12.9%)	65 (14.8%)
	Agree	42 (28.8%)	56 (33.3%)	44 (35.5%)	142 (32.4%)
	Strongly Agree	25 (17.1%)	28 (16.7%)	7 (5.6%)	60 (13.7%)
Question 41*	Strongly Disagree	22 (15.1%)	19 (11.3%)	36 (29.0%)	77 (17.6%)
	Disagree	34 (23.3%)	43 (25.6%)	28 (22.6%)	105 (24.0%)
	Neutral	25 (17.1%)	29 (17.3%)	20 (16.1%)	74 (16.9%)
	Agree	35 (24.0%)	62 (36.9%)	33 (26.6%)	130 (29.7%)
	Strongly Agree	30 (20.5%)	15 (8.9%)	7 (5.6%)	52 (11.9%)
Question 42	Strongly Disagree	3 (2.1%)	0 (0.0%)	2 (1.6%)	5 (1.1%)
	Disagree	7 (4.8%)	7 (4.2%)	1 (0.8%)	15 (3.4%)
	Neutral	13 (8.9%)	16 (9.5%)	15 (12.1%)	44 (10.0%)
	Agree	48 (32.9%)	63 (37.5%)	33 (26.6%)	144 (32.9%)
	Strongly Agree	75 (51.4%)	82 (48.8%)	73 (58.9%)	230 (52.5%)
Question 43	Strongly Disagree	67 (46.2%)	68 (40.2%)	40 (32.3%)	175 (40.0%)
	Disagree	47 (32.4%)	69 (40.8%)	58 (46.8%)	174 (39.7%)
	Neutral	19 (13.1%)	22 (13.0%)	18 (14.5%)	59 (13.5%)
	Agree	11 (7.6%)	8 (4.7%)	7 (5.6%)	26 (5.9%)
	Strongly Agree	1 (0.7%)	2 (1.2%)	1 (0.8%)	4 (0.9%)

		Minimal Success	Moderate Success	High Success	Total
Question 44*	Strongly Disagree	23 (15.9%)	6 (3.6%)	0 (0.0%)	29 (6.7%)
	Disagree	32 (22.1%)	21 (12.6%)	1 (0.8%)	54 (12.4%)
	Neutral	60 (41.4%)	66 (39.5%)	13 (10.6%)	139 (32.0%)
	Agree	22 (15.2%)	59 (35.3%)	63 (51.2%)	144 (33.1%)
	Strongly Agree	8 (5.5%)	15 (9.0%)	46 (37.4%)	69 (15.9%)
Question 45	Strongly Disagree	23 (15.9%)	15 (9.0%)	14 (11.3%)	52 (11.9%)
	Disagree	37 (25.5%)	39 (23.4%)	39 (31.5%)	115 (26.4%)
	Neutral	33 (22.8%)	50 (29.9%)	37 (29.8%)	120 (27.5%)
	Agree	46 (31.7%)	53 (31.7%)	31 (25.0%)	130 (29.8%)
	Strongly Agree	6 (4.1%)	10 (6.0%)	3 (2.4%)	19 (4.4%)
Question 46	Strongly Disagree	3 (2.1%)	2 (1.2%)	1 (0.8%)	6 (1.4%)
	Disagree	6 (4.1%)	3 (1.8%)	4 (3.2%)	13 (3.0%)
	Neutral	22 (15.2%)	17 (10.1%)	7 (5.6%)	46 (10.5%)
	Agree	61 (42.1%)	75 (44.6%)	57 (46.0%)	193 (44.2%)
	Strongly Agree	53 (36.6%)	71 (42.3%)	55 (44.4%)	179 (41.0%)
Question 47	Strongly Disagree	7 (4.8%)	5 (3.0%)	4 (3.3%)	16 (3.7%)
	Disagree	17 (11.7%)	13 (7.7%)	8 (6.5%)	38 (8.7%)
	Neutral	47 (32.4%)	36 (21.4%)	36 (29.3%)	119 (27.3%)
	Agree	43 (29.7%)	77 (45.8%)	49 (39.8%)	169 (38.8%)
	Strongly Agree	31 (21.4%)	37 (22.0%)	26 (21.1%)	94 (21.6%)

Appendix S: Crosstabs of Participants' Responses to Social Experience

		Minimal Success	Moderate Success	High Success	Total
Question 48*	Strongly Disagree	5 (3.4%)	5 (3.0%)	1 (0.8%)	11 (2.5%)
	Disagree	2 (1.4%)	0 (0.0%)	0 (0.0%)	2 (0.5%)
	Neutral	17 (11.6%)	5 (3.0%)	3 (2.4%)	25 (5.7%)
	Agree	54 (37.0%)	51 (30.4%)	37 (29.8%)	142 (32.4%)
	Strongly Agree	68 (46.6%)	107 (63.7%)	83 (66.9%)	258 (58.9%)
Question 49*	Strongly Disagree	2 (1.4%)	2 (1.2%)	1 (0.8%)	5 (1.1%)
	Disagree	5 (3.4%)	3 (1.8%)	0 (0.0%)	8 (1.8%)
	Neutral	10 (6.9%)	6 (3.6%)	2 (1.6%)	18 (4.1%)
	Agree	46 (31.7%)	27 (16.1%)	23 (18.5%)	96 (22.0%)
	Strongly Agree	82 (56.6%)	130 (77.4%)	98 (79.0%)	310 (70.9%)
Question 50*	Strongly Disagree	5 (3.4%)	2 (1.2%)	1 (0.8%)	8 (1.8%)
	Disagree	10 (6.9%)	2 (1.2%)	0 (0.0%)	12 (2.7%)
	Neutral	15 (10.3%)	14 (8.3%)	4 (3.2%)	33 (7.6%)
	Agree	33 (22.8%)	33 (19.6%)	22 (17.7%)	88 (20.1%)
	Strongly Agree	82 (56.6%)	117 (69.6%)	97 (78.2%)	296 (67.7%)

Appendix T: Percentages of Favorable Responses on Statements with Significant Chi-Square Values Stratified by Competitive Success

Survey Statement	Minimally Successful	Moderately Successful	Highly Successful
1. I believe the learning process is enhanced when a teacher stresses competition.	44.8%	67.3%	72.6%
2. My band class stays more on task in rehearsal during marching band season than any other time throughout the year.	50.4%	64.7%	71.0%
3. I concentrate more in band class during marching band season than any other time throughout the year.	43.8%	60.1%	49.6%
4. I am most excited about going to band class during marching band season.	56.6%	68.6%	63.7%
5. My director shares the judges' comments with my group after a marching band competition takes place.	89.0%	94.6%	93.5%
6. I learn what to do, or what not to do, when I watch marching bands from other schools.	61.0%	76.8%	83.1%
7. I learn by watching and listening to students from other marching bands who play the same instrument as me.	53.4%	61.0%	68.6%
8. Marching band competitions are good places to learn how to be a respectful audience member.	73.1%	79.0%	89.6%
9. Music competition motivates me to practice.	70.5%	74.5%	87.8%
10. I spend more time practicing during marching band season than any other time throughout the year.	50.3%	59.8%	73.7%
16. I learn about music history as a result of performing in a competitive marching band.	19.4%	29.0%	28.3%
18. I perform with greater technique as a result of performing in a competitive marching band.	66.5%	77.2%	91.2%
19. Competitive marching band helps me develop my musicality (i.e., dynamics, phrasing, balance, blend).	78.1%	80.5%	97.6%
20. Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble)	76.7%	67.8%	88.7%
21. I believe learning how to march has made me a better musician.	62.5%	61.6%	74.4%

Survey Statement	Minimally Successful	Moderately Successful	Highly Successful
22. Marching bands should be ranked in order (i.e., 1st, 2nd, 3rd...) and the rankings should be published for all to see.	49.3%	55.6%	66.2%
23. Marching bands should be given division ratings (i.e., Division I, Division II...) so more than one ensemble could win a top rating.	65.0%	44.4%	37.9%
24. I believe the judges at marching band competitions are fair.	55.7%	43.4%	33.9%
25. I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).	(43.9%)	(24.4%)	(16.3%)
26. I take comments from marching band judges seriously.	64.4%	77.5%	75.8%
28. Competitive marching band is an important part of my music education.	61.6%	83.4%	86.3%
29. I enjoy competitive marching band performances more than non-competitive marching band performances (e.g., community parades, halftime shows).	41.1%	67.3%	85.5%
30. Music competition brings out the best in me.	53.4%	61.3%	86.3%
31. I believe marching band would not be as much fun if my school did not compete.	54.8%	81.0%	90.2%
32. I joined band in high school because I wanted to participate in competitive marching band.	23.3%	49.4%	42.0%
35. Being part of a competitive marching band causes unnecessary drama between band members.	(27.4%)	(27.3%)	(14.6%)
36. Performing at marching band competitions makes me feel nervous.	(23.3%)	(27.4%)	(21.7%)
37. I perform better when I am nervous.	21.4%	32.7%	40.3%
39. The more I perform at marching band competitions, the less nervous I feel performing in front of others.	72.6%	72.6%	87.9%
40. After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.	(37.7%)	(35.1%)	(46.0%)
41. I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.	(38.4%)	(36.9%)	(51.6%)
44. I believe my marching band is one of the better competitive marching bands in the area.	20.7%	44.3%	88.6%

Survey Statement	Minimally Successful	Moderately Successful	Highly Successful
48. Marching band competitions contribute to the social experience of a music program.	83.6%	94.1%	96.7%
49. Being part of a competitive marching band gives me an opportunity to bond with other band members.	88.3%	93.5%	97.5%
50. The competitive marching band experience helps create a sense of family.	79.4%	89.2%	95.9%
TOTAL PERCENTAGES:	54.3%	61.8%	68.4%
Differential to “Minimally Successful”	0.0%	+7.5%	+14.1%
Differential to “Moderately Successful”	-7.5%	0.0%	+6.6%
Differential to “Highly Successful”	-14.1%	-6.6%	0.0%

* Note: percentages in parentheses have been reverse coded for data analysis

Appendix U: Crosstabs of Participants' Responses Stratified by Gender

		Male	Female	Total
Question 1	Strongly Disagree	5 (3.1%)	3 (1.2%)	8 (1.9%)
	Disagree	19 (11.7%)	44 (17.1%)	63 (15.0%)
	Neutral	34 (21.0%)	56 (21.7%)	90 (21.4%)
	Agree	83 (51.2%)	130 (50.4%)	213 (50.7%)
	Strongly Agree	21 (13.0%)	25 (9.7%)	46 (11.0%)
Question 2	Strongly Disagree	5 (3.1%)	9 (3.5%)	14 (3.3%)
	Disagree	28 (17.2%)	39 (15.2%)	67 (16.0%)
	Neutral	30 (18.4%)	47 (18.3%)	77 (18.3%)
	Agree	67 (41.1%)	109 (42.4%)	176 (41.9%)
	Strongly Agree	33 (20.2%)	53 (20.6%)	86 (20.5%)
Question 3	Strongly Disagree	4 (2.5%)	16 (6.2%)	20 (4.8%)
	Disagree	36 (22.1%)	42 (16.3%)	78 (18.6%)
	Neutral	43 (26.4%)	61 (23.7%)	104 (24.8%)
	Agree	39 (23.9%)	76 (29.6%)	115 (27.4%)
	Strongly Agree	41 (25.2%)	62 (24.1%)	103 (24.5%)
Question 4	Strongly Disagree	8 (4.9%)	12 (4.7%)	20 (4.8%)
	Disagree	19 (11.7%)	28 (10.9%)	47 (11.2%)
	Neutral	39 (23.9%)	47 (18.2%)	86 (20.4%)
	Agree	44 (27.0%)	77 (29.8%)	121 (28.7%)
	Strongly Agree	53 (32.5%)	94 (36.4%)	147 (34.9%)

		Male	Female	Total
Question 5	Strongly Disagree	0 (0.0%)	3 (1.2%)	3 (0.7%)
	Disagree	5 (3.1%)	4 (1.5%)	9 (2.1%)
	Neutral	8 (5.0%)	10 (3.9%)	18 (4.3%)
	Agree	44 (27.3%)	81 (31.3%)	125 (29.8%)
	Strongly Agree	104 (64.6%)	161 (62.2%)	265 (63.1%)
Question 6	Strongly Disagree	1 (0.6%)	7 (2.7%)	8 (1.9%)
	Disagree	17 (10.4%)	22 (8.5%)	39 (9.3%)
	Neutral	22 (13.5%)	41 (15.9%)	63 (15.0%)
	Agree	81 (49.7%)	117 (45.3%)	198 (47.0%)
	Strongly Agree	42 (25.8%)	71 (27.5%)	113 (26.8%)
Question 7	Strongly Disagree	10 (6.2%)	9 (3.5%)	19 (4.5%)
	Disagree	26 (16.0%)	41 (15.9%)	67 (16.0%)
	Neutral	30 (18.5%)	45 (17.4%)	75 (17.9%)
	Agree	60 (37.0%)	104 (40.3%)	164 (39.0%)
	Strongly Agree	36 (22.2%)	59 (22.9%)	95 (22.6%)
Question 8	Strongly Disagree	3 (1.9%)	2 (0.8%)	5 (1.2%)
	Disagree	11 (6.8%)	14 (5.4%)	25 (6.0%)
	Neutral	17 (10.6%)	35 (13.6%)	52 (12.4%)
	Agree	60 (37.3%)	96 (37.2%)	156 (37.2%)
	Strongly Agree	70 (43.5%)	111 (43.0%)	181 (43.2%)
Question 9	Strongly Disagree	4 (2.5%)	5 (1.9%)	9 (2.1%)
	Disagree	16 (9.8%)	14 (5.4%)	30 (7.1%)
	Neutral	22 (13.5%)	32 (12.4%)	54 (12.8%)
	Agree	57 (35.0%)	95 (36.8%)	152 (36.1%)
	Strongly Agree	64 (39.3%)	112 (43.4%)	176 (41.8%)

		Male	Female	Total
Question 10	Strongly Disagree	10 (6.1%)	13 (5.1%)	23 (5.5%)
	Disagree	35 (21.5%)	40 (15.6%)	75 (17.9%)
	Neutral	29 (17.8%)	39 (15.2%)	68 (16.2%)
	Agree	46 (28.2%)	84 (32.7%)	130 (31.0%)
	Strongly Agree	43 (26.4%)	81 (31.5%)	124 (29.5%)
Question 11	Strongly Disagree	29 (18.0%)	37 (14.3%)	66 (15.7%)
	Disagree	35 (21.7%)	81 (31.3%)	116 (27.6%)
	Neutral	36 (22.4%)	57 (22.0%)	93 (22.1%)
	Agree	40 (24.8%)	52 (20.1%)	92 (21.9%)
	Strongly Agree	21 (13.0%)	32 (12.4%)	53 (12.6%)
Question 12	Strongly Disagree	64 (39.5%)	101 (39.0%)	165 (39.2%)
	Disagree	60 (37.0%)	106 (40.9%)	166 (39.4%)
	Neutral	22 (13.6%)	33 (12.7%)	55 (13.1%)
	Agree	14 (8.6%)	9 (3.5%)	23 (5.5%)
	Strongly Agree	2 (1.2%)	10 (3.9%)	12 (2.9%)
Question 13*	Strongly Disagree	44 (27.0%)	78 (30.1%)	122 (28.9%)
	Disagree	52 (31.9%)	99 (38.2%)	151 (35.8%)
	Neutral	28 (17.2%)	51 (19.7%)	79 (18.7%)
	Agree	27 (16.6%)	19 (7.3%)	46 (10.9%)
	Strongly Agree	12 (7.4%)	12 (4.6%)	24 (5.7%)
Question 14	Strongly Disagree	23 (14.2%)	28 (10.8%)	51 (12.1%)
	Disagree	29 (17.9%)	56 (21.6%)	85 (20.2%)
	Neutral	43 (26.5%)	77 (29.7%)	120 (28.5%)
	Agree	50 (30.9%)	68 (26.3%)	118 (28.0%)
	Strongly Agree	17 (10.5%)	30 (11.6%)	47 (11.2%)

		Male	Female	Total
Question 15	Strongly Disagree	1 (0.6%)	3 (1.2%)	4 (0.9%)
	Disagree	11 (6.7%)	15 (5.8%)	26 (6.2%)
	Neutral	23 (14.1%)	35 (13.5%)	58 (13.7%)
	Agree	74 (45.4%)	128 (49.4%)	202 (47.9%)
	Strongly Agree	54 (33.1%)	78 (30.1%)	132 (31.3%)
Question 16	Strongly Disagree	17 (10.5%)	16 (6.2%)	33 (7.8%)
	Disagree	55 (34.0%)	96 (37.1%)	151 (35.9%)
	Neutral	41 (25.3%)	87 (33.6%)	128 (30.4%)
	Agree	39 (24.1%)	47 (18.1%)	86 (20.4%)
	Strongly Agree	10 (6.2%)	13 (5.0%)	23 (5.5%)
Question 17	Strongly Disagree	14 (8.6%)	16 (6.2%)	30 (7.1%)
	Disagree	40 (24.7%)	69 (26.7%)	109 (26.0%)
	Neutral	38 (23.5%)	72 (27.9%)	110 (26.2%)
	Agree	56 (34.6%)	80 (31.0%)	136 (32.4%)
	Strongly Agree	14 (8.6%)	21 (8.1%)	35 (8.3%)
Question 18	Strongly Disagree	3 (1.8%)	5 (1.9%)	8 (1.9%)
	Disagree	8 (4.9%)	13 (5.1%)	21 (5.0%)
	Neutral	21 (12.9%)	44 (17.1%)	65 (15.5%)
	Agree	79 (48.5%)	120 (46.7%)	199 (47.4%)
	Strongly Agree	52 (31.9%)	75 (29.2%)	127 (30.2%)
Question 19	Strongly Disagree	4 (2.5%)	6 (2.3%)	10 (2.4%)
	Disagree	7 (4.3%)	6 (2.3%)	13 (3.1%)
	Neutral	14 (8.6%)	26 (10.0%)	40 (9.5%)
	Agree	65 (39.9%)	111 (42.9%)	176 (41.7%)
	Strongly Agree	73 (44.8%)	110 (42.5%)	183 (43.4%)

		Male	Female	Total
Question 20	Strongly Disagree	5 (3.1%)	6 (2.3%)	11 (2.6%)
	Disagree	12 (7.4%)	13 (5.0%)	25 (5.9%)
	Neutral	22 (13.6%)	34 (13.1%)	56 (13.3%)
	Agree	68 (42.0%)	98 (37.8%)	166 (39.4%)
	Strongly Agree	55 (34.0%)	108 (41.7%)	163 (38.7%)
Question 21	Strongly Disagree	5 (3.1%)	8 (3.1%)	13 (3.1%)
	Disagree	16 (10.1%)	25 (9.7%)	41 (9.8%)
	Neutral	34 (21.4%)	54 (20.9%)	88 (21.1%)
	Agree	54 (34.0%)	89 (34.5%)	143 (34.3%)
	Strongly Agree	50 (31.4%)	82 (31.8%)	132 (31.7%)
Question 22*	Strongly Disagree	7 (4.3%)	14 (5.4%)	21 (5.0%)
	Disagree	16 (9.8%)	31 (12.0%)	47 (11.1%)
	Neutral	35 (21.5%)	79 (30.5%)	114 (27.0%)
	Agree	52 (31.9%)	83 (32.0%)	135 (32.0%)
	Strongly Agree	53 (32.5%)	52 (20.1%)	105 (24.9%)
Question 23	Strongly Disagree	11 (6.7%)	14 (5.4%)	25 (5.9%)
	Disagree	24 (14.7%)	56 (21.6%)	80 (19.0%)
	Neutral	46 (28.2%)	61 (23.6%)	107 (25.4%)
	Agree	47 (28.8%)	75 (29.0%)	122 (28.9%)
	Strongly Agree	35 (21.5%)	53 (20.5%)	88 (20.9%)
Question 24*	Strongly Disagree	6 (3.7%)	10 (3.9%)	16 (3.8%)
	Disagree	26 (16.0%)	45 (17.4%)	71 (16.9%)
	Neutral	43 (26.5%)	102 (39.4%)	145 (34.4%)
	Agree	58 (35.8%)	88 (34.0%)	146 (34.7%)
	Strongly Agree	29 (17.9%)	14 (5.4%)	43 (10.2%)

		Male	Female	Total
Question 25	Strongly Disagree	12 (7.5%)	14 (5.4%)	26 (6.2%)
	Disagree	42 (26.1%)	54 (20.8%)	96 (22.9%)
	Neutral	51 (31.7%)	87 (33.6%)	138 (32.9%)
	Agree	38 (23.6%)	69 (26.6%)	107 (25.5%)
	Strongly Agree	18 (11.2%)	35 (13.5%)	53 (12.6%)
Question 26	Strongly Disagree	4 (2.5%)	3 (1.2%)	7 (1.7%)
	Disagree	13 (8.0%)	18 (6.9%)	31 (7.3%)
	Neutral	28 (17.2%)	47 (18.1%)	75 (17.8%)
	Agree	76 (46.6%)	128 (49.4%)	204 (48.3%)
	Strongly Agree	42 (25.8%)	63 (24.3%)	105 (24.9%)
Question 27*	Strongly Disagree	2 (1.2%)	4 (1.5%)	6 (1.4%)
	Disagree	8 (4.9%)	6 (2.3%)	14 (3.3%)
	Neutral	18 (11.0%)	10 (3.9%)	28 (6.6%)
	Agree	45 (27.6%)	65 (25.1%)	110 (26.1%)
	Strongly Agree	90 (55.2%)	174 (67.2%)	264 (62.6%)
Question 28*	Strongly Disagree	6 (3.7%)	7 (2.7%)	13 (3.1%)
	Disagree	14 (8.6%)	6 (2.3%)	20 (4.8%)
	Neutral	26 (16.0%)	36 (13.9%)	62 (14.7%)
	Agree	50 (30.9%)	99 (38.2%)	149 (35.4%)
	Strongly Agree	66 (40.7%)	111 (42.9%)	177 (42.0%)
Question 29	Strongly Disagree	5 (3.1%)	13 (5.0%)	18 (4.3%)
	Disagree	22 (13.6%)	29 (11.2%)	51 (12.1%)
	Neutral	31 (19.1%)	54 (20.8%)	85 (20.2%)
	Agree	38 (23.5%)	63 (24.3%)	101 (24.0%)
	Strongly Agree	66 (40.7%)	100 (38.6%)	166 (39.4%)

		Male	Female	Total
Question 30	Strongly Disagree	3 (1.9%)	9 (3.5%)	12 (2.9%)
	Disagree	15 (9.3%)	21 (8.1%)	36 (8.6%)
	Neutral	31 (19.1%)	63 (24.3%)	94 (22.3%)
	Agree	68 (42.0%)	89 (34.4%)	157 (37.3%)
	Strongly Agree	45 (27.8%)	77 (29.7%)	122 (29.0%)
Question 31	Strongly Disagree	4 (2.5%)	16 (6.2%)	20 (4.8%)
	Disagree	16 (9.9%)	27 (10.5%)	43 (10.2%)
	Neutral	23 (14.2%)	20 (7.8%)	43 (10.2%)
	Agree	46 (28.4%)	68 (26.4%)	114 (27.1%)
	Strongly Agree	73 (45.1%)	127 (49.2%)	200 (47.6%)
Question 32	Strongly Disagree	25 (15.4%)	29 (11.2%)	54 (12.8%)
	Disagree	46 (28.4%)	58 (22.4%)	104 (24.7%)
	Neutral	38 (23.5%)	61 (23.6%)	99 (23.5%)
	Agree	29 (17.9%)	56 (21.6%)	85 (20.2%)
	Strongly Agree	24 (14.8%)	55 (21.2%)	79 (18.8%)
Question 33	Strongly Disagree	3 (1.8%)	4 (1.5%)	7 (1.7%)
	Disagree	18 (11.0%)	29 (11.2%)	47 (11.1%)
	Neutral	40 (24.5%)	59 (22.8%)	99 (23.5%)
	Agree	69 (42.3%)	113 (43.6%)	182 (43.1%)
	Strongly Agree	33 (20.2%)	54 (20.8%)	87 (20.6%)
Question 34	Strongly Disagree	43 (26.5%)	64 (24.7%)	107 (25.4%)
	Disagree	42 (25.9%)	57 (22.0%)	99 (23.5%)
	Neutral	9 (5.6%)	24 (9.3%)	33 (7.8%)
	Agree	42 (25.9%)	70 (27.0%)	112 (26.6%)
	Strongly Agree	26 (16.0%)	44 (17.0%)	70 (16.6%)

		Male	Female	Total
Question 35	Strongly Disagree	13 (8.0%)	19 (7.3%)	32 (7.6%)
	Disagree	26 (16.0%)	40 (15.4%)	66 (15.7%)
	Neutral	27 (16.7%)	67 (25.9%)	94 (22.3%)
	Agree	64 (39.5%)	80 (30.9%)	144 (34.2%)
	Strongly Agree	32 (19.8%)	53 (20.5%)	85 (20.2%)
Question 36	Strongly Disagree	19 (11.7%)	13 (5.0%)	32 (7.6%)
	Disagree	29 (17.9%)	39 (15.1%)	68 (16.2%)
	Neutral	39 (24.1%)	69 (26.6%)	108 (25.7%)
	Agree	52 (32.1%)	102 (39.4%)	154 (36.6%)
	Strongly Agree	23 (14.2%)	36 (13.9%)	59 (14.0%)
Question 37	Strongly Disagree	25 (15.5%)	32 (12.4%)	57 (13.6%)
	Disagree	35 (21.7%)	59 (22.8%)	94 (22.4%)
	Neutral	52 (32.3%)	84 (32.4%)	136 (32.4%)
	Agree	31 (19.3%)	57 (22.0%)	88 (21.0%)
	Strongly Agree	18 (11.2%)	27 (10.4%)	45 (10.7%)
Question 38*	Strongly Disagree	13 (8.0%)	11 (4.2%)	24 (5.7%)
	Disagree	29 (17.9%)	30 (11.6%)	59 (14.0%)
	Neutral	29 (17.9%)	32 (12.4%)	61 (14.5%)
	Agree	61 (37.7%)	109 (42.1%)	170 (40.4%)
	Strongly Agree	30 (18.5%)	77 (29.7%)	107 (25.4%)
Question 39*	Strongly Disagree	4 (2.5%)	12 (4.6%)	16 (3.8%)
	Disagree	3 (1.9%)	22 (8.5%)	25 (5.9%)
	Neutral	23 (14.2%)	31 (12.0%)	54 (12.8%)
	Agree	67 (41.4%)	94 (36.3%)	161 (38.2%)
	Strongly Agree	65 (40.1%)	100 (38.6%)	165 (39.2%)

		Male	Female	Total
Question 40*	Strongly Disagree	40 (24.7%)	35 (13.5%)	75 (17.8%)
	Disagree	34 (21.0%)	51 (19.7%)	85 (20.2%)
	Neutral	23 (14.2%)	40 (15.4%)	63 (15.0%)
	Agree	52 (32.1%)	90 (34.7%)	142 (33.7%)
	Strongly Agree	13 (8.0%)	43 (16.6%)	56 (13.3%)
Question 41	Strongly Disagree	31 (19.1%)	42 (16.2%)	73 (17.3%)
	Disagree	46 (28.4%)	57 (22.0%)	103 (24.5%)
	Neutral	31 (19.1%)	40 (15.4%)	71 (16.9%)
	Agree	37 (22.8%)	89 (34.4%)	126 (29.9%)
	Strongly Agree	17 (10.5%)	31 (12.0%)	48 (11.4%)
Question 42	Strongly Disagree	2 (1.2%)	3 (1.2%)	5 (1.2%)
	Disagree	6 (3.7%)	8 (3.1%)	14 (3.3%)
	Neutral	17 (10.5%)	21 (8.1%)	38 (9.0%)
	Agree	53 (32.7%)	87 (33.6%)	140 (33.3%)
	Strongly Agree	84 (51.9%)	140 (54.1%)	224 (53.2%)
Question 43	Strongly Disagree	66 (40.7%)	100 (38.6%)	166 (39.4%)
	Disagree	69 (42.6%)	99 (38.2%)	168 (39.9%)
	Neutral	20 (12.3%)	38 (14.7%)	58 (13.8%)
	Agree	6 (3.7%)	19 (7.3%)	25 (5.9%)
	Strongly Agree	1 (0.6%)	3 (1.2%)	4 (1.0%)
Question 44	Strongly Disagree	7 (4.3%)	21 (8.2%)	28 (6.7%)
	Disagree	19 (11.8%)	34 (13.2%)	53 (12.7%)
	Neutral	44 (27.3%)	88 (34.2%)	132 (31.6%)
	Agree	62 (38.5%)	76 (29.6%)	138 (33.0%)
	Strongly Agree	29 (18.0%)	38 (14.8%)	67 (16.0%)

		Male	Female	Total
Question 45*	Strongly Disagree	26 (16.1%)	21 (8.1%)	47 (11.2%)
	Disagree	47 (29.2%)	65 (25.1%)	112 (26.7%)
	Neutral	44 (27.3%)	73 (28.2%)	117 (27.9%)
	Agree	42 (26.1%)	84 (32.4%)	126 (30.0%)
	Strongly Agree	2 (1.2%)	16 (6.2%)	18 (4.3%)
Question 46	Strongly Disagree	2 (1.2%)	1 (0.4%)	3 (0.7%)
	Disagree	4 (2.5%)	9 (3.5%)	13 (3.1%)
	Neutral	20 (12.3%)	22 (8.5%)	42 (10.0%)
	Agree	67 (41.4%)	120 (46.5%)	187 (44.5%)
	Strongly Agree	69 (42.6%)	106 (41.1%)	175 (41.7%)
Question 47	Strongly Disagree	6 (3.8%)	7 (2.7%)	13 (3.1%)
	Disagree	13 (8.1%)	24 (9.3%)	37 (8.8%)
	Neutral	43 (26.9%)	71 (27.4%)	114 (27.2%)
	Agree	59 (36.9%)	105 (40.5%)	164 (39.1%)
	Strongly Agree	39 (24.4%)	52 (20.1%)	91 (21.7%)
Question 48	Strongly Disagree	2 (1.2%)	7 (2.7%)	9 (2.1%)
	Disagree	2 (1.2%)	0 (0.0%)	2 (0.5%)
	Neutral	12 (7.4%)	12 (4.6%)	24 (5.7%)
	Agree	57 (35.2%)	77 (29.7%)	134 (31.8%)
	Strongly Agree	89 (54.9%)	163 (62.9%)	252 (59.9%)
Question 49	Strongly Disagree	1 (0.6%)	3 (1.2%)	4 (1.0%)
	Disagree	2 (1.2%)	4 (1.6%)	6 (1.4%)
	Neutral	7 (4.3%)	8 (3.1%)	15 (3.6%)
	Agree	41 (25.3%)	54 (20.9%)	95 (22.6%)
	Strongly Agree	111 (68.5%)	189 (73.3%)	300 (71.4%)

		Male	Female	Total
Question 50	Strongly Disagree	2 (1.2%)	4 (1.6%)	6 (1.4%)
	Disagree	3 (1.9%)	7 (2.7%)	10 (2.4%)
	Neutral	14 (8.6%)	16 (6.2%)	30 (7.1%)
	Agree	33 (20.4%)	52 (20.2%)	85 (20.2%)
	Strongly Agree	110 (67.9%)	179 (69.4%)	289 (68.8%)

Appendix V: Chi-Square Values of Participants' Responses Stratified by Gender

Survey Statement	Chi-Square Value	Sig.
Question 1	4.826	.306
Question 2	.356	.986
Question 3	6.237	.182
Question 4	2.387	.665
Question 5	3.891	.421
Question 6	3.606	.462
Question 7	1.943	.746
Question 8	2.039	.729
Question 9	3.425	.489
Question 10	4.116	.391
Question 11	5.219	.266
Question 12	7.725	.102
Question 13	10.918	.027*
Question 14	2.843	.584
Question 15	1.116	.892
Question 16	6.844	.144
Question 17	2.163	.706
Question 18	1.477	.831
Question 19	1.837	.766
Question 20	3.177	.529
Question 21	.036	1.000
Question 22	9.905	.042*
Question 23	3.725	.445
Question 24	20.212	.000*
Question 25	2.763	.598
Question 26	1.454	.835
Question 27	12.405	.015*
Question 28	10.661	.031*
Question 29	1.629	.804
Question 30	3.957	.412
Question 31	7.498	.112
Question 32	5.720	.221
Question 33	.244	.993
Question 34	2.632	.621
Question 35	6.054	.195
Question 36	8.108	.088

Survey Statement	Chi-Square Value	Sig.
Question 37	1.197	.879
Question 38	12.863	.012*
Question 39	9.746	.045*
Question 40	12.897	.011*
Question 41	7.569	.109
Question 42	.860	.930
Question 43	3.504	.477
Question 44	6.855	.144
Question 45	13.363	.010*
Question 46	3.432	.488
Question 47	1.687	.793
Question 48	7.544	.110
Question 49	1.951	.745
Question 50	1.243	.871

Appendix W: Crosstabs of Participants' Responses Stratified by Year in School

		Freshman	Sophomore	Junior	Senior	Total
Question 1	Strongly Disagree	0 (0.0%)	3 (2.9%)	3 (3.0%)	2 (1.8%)	8 (1.9%)
	Disagree	13 (11.4%)	15 (14.7%)	13 (13.1%)	23 (20.4%)	64 (15.0%)
	Neutral	33 (28.9%)	16 (15.7%)	20 (20.2%)	22 (19.5%)	91 (21.3%)
	Agree	58 (50.9%)	60 (58.8%)	49 (49.5%)	50 (44.2%)	217 (50.7%)
	Strongly Agree	10 (8.8%)	8 (7.8%)	14 (14.1%)	16 (14.2%)	48 (11.2%)
Question 2*	Strongly Disagree	1 (0.9%)	3 (2.9%)	9 (9.2%)	2 (1.8%)	15 (3.5%)
	Disagree	15 (13.9%)	16 (15.5%)	16 (16.3%)	20 (17.9%)	68 (15.9%)
	Neutral	21 (18.3%)	28 (27.2%)	17 (17.3%)	14 (12.5%)	80 (18.7%)
	Agree	56 (48.7%)	33 (32.0%)	37 (37.8%)	52 (46.4%)	178 (41.6%)
	Strongly Agree	21 (18.3%)	23 (22.3%)	19 (19.4%)	24 (21.4%)	87 (20.3%)
Question 3	Strongly Disagree	2 (1.7%)	3 (2.9%)	9 (9.1%)	6 (5.4%)	20 (4.7%)
	Disagree	22 (19.1%)	16 (15.5%)	23 (23.2%)	21 (18.9%)	82 (19.2%)
	Neutral	34 (29.6%)	25 (24.3%)	22 (22.2%)	26 (23.4%)	107 (25.0%)
	Agree	28 (24.3%)	26 (25.2%)	27 (27.3%)	33 (29.7%)	114 (26.6%)
	Strongly Agree	29 (25.2%)	33 (32.0%)	18 (18.2%)	25 (22.5%)	105 (24.5%)
Question 4	Strongly Disagree	3 (2.6%)	2 (1.9%)	9 (9.1%)	6 (5.3%)	20 (4.7%)
	Disagree	14 (12.3%)	8 (7.8%)	15 (15.2%)	11 (9.7%)	48 (11.2%)
	Neutral	25 (21.9%)	26 (25.2%)	17 (17.2%)	22 (19.5%)	90 (21.0%)
	Agree	31 (27.2%)	33 (32.0%)	30 (30.3%)	28 (24.8%)	122 (28.4%)
	Strongly Agree	41 (36.0%)	34 (33.0%)	28 (28.3%)	46 (40.7%)	149 (34.7%)

		Freshman	Sophomore	Junior	Senior	Total
Question 5	Strongly Disagree	0 (0.0%)	2 (1.9%)	0 (0.0%)	1 (0.9%)	3 (0.7%)
	Disagree	4 (3.5%)	1 (1.0%)	3 (3.0%)	1 (0.9%)	9 (2.1%)
	Neutral	9 (8.0%)	2 (1.9%)	2 (2.0%)	6 (5.3%)	19 (4.4%)
	Agree	31 (27.4%)	27 (26.2%)	40 (40.4%)	31 (27.4%)	129 (30.1%)
	Strongly Agree	69 (61.1%)	71 (68.9%)	54 (54.5%)	74 (65.5%)	268 (62.6%)
Question 6	Strongly Disagree	1 (0.9%)	2 (1.9%)	1 (1.0%)	4 (3.6%)	8 (1.9%)
	Disagree	10 (8.7%)	8 (7.8%)	9 (9.1%)	12 (10.7%)	39 (9.1%)
	Neutral	25 (21.7%)	11 (10.7%)	14 (14.1%)	13 (11.6%)	63 (14.7%)
	Agree	53 (46.1%)	51 (49.5%)	42 (42.4%)	57 (50.9%)	203 (47.3%)
	Strongly Agree	26 (22.6%)	31 (30.1%)	33 (33.3%)	26 (23.2%)	116 (27.0%)
Question 7	Strongly Disagree	6 (5.3%)	5 (4.9%)	3 (3.0%)	5 (4.4%)	19 (4.4%)
	Disagree	15 (13.2%)	15 (14.7%)	17 (17.2%)	21 (18.6%)	68 (15.9%)
	Neutral	18 (15.8%)	16 (15.7%)	22 (22.2%)	21 (18.6%)	77 (18.0%)
	Agree	50 (43.9%)	41 (40.2%)	36 (36.4%)	40 (35.4%)	167 (39.0%)
	Strongly Agree	25 (21.9%)	25 (24.5%)	21 (21.2%)	26 (23.0%)	97 (22.7%)
Question 8	Strongly Disagree	1 (0.9%)	2 (1.9%)	2 (2.1%)	2 (1.8%)	7 (1.6%)
	Disagree	4 (3.5%)	5 (4.9%)	6 (6.2%)	10 (8.8%)	25 (5.9%)
	Neutral	19 (16.7%)	11 (10.7%)	9 (9.3%)	12 (10.6%)	51 (11.9%)
	Agree	41 (36.0%)	44 (42.7%)	33 (34.0%)	43 (38.1%)	161 (37.7%)
	Strongly Agree	49 (43.0%)	41 (39.8%)	47 (48.5%)	46 (40.7%)	183 (42.9%)
Question 9	Strongly Disagree	1 (0.9%)	2 (1.9%)	4 (4.0%)	3 (2.7%)	10 (2.3%)
	Disagree	7 (6.1%)	8 (7.8%)	8 (8.1%)	9 (8.0%)	32 (7.5%)
	Neutral	20 (17.5%)	13 (12.6%)	7 (7.1%)	14 (12.4%)	54 (12.6%)
	Agree	39 (34.2%)	35 (34.0%)	40 (40.4%)	42 (37.2%)	156 (36.4%)
	Strongly Agree	47 (41.2%)	45 (43.7%)	40 (40.4%)	45 (39.8%)	177 (41.3%)

		Freshman	Sophomore	Junior	Senior	Total
Question 10	Strongly Disagree	6 (5.3%)	5 (4.9%)	9 (9.2%)	5 (4.4%)	25 (5.9%)
	Disagree	21 (18.6%)	14 (13.6%)	22 (22.4%)	17 (15.0%)	74 (17.3%)
	Neutral	18 (15.9%)	22 (21.4%)	12 (12.2%)	18 (15.9%)	70 (16.4%)
	Agree	37 (32.7%)	30 (29.1%)	29 (29.6%)	36 (31.9%)	132 (30.9%)
	Strongly Agree	31 (27.4%)	32 (31.1%)	26 (26.5%)	37 (32.7%)	126 (29.5%)
Question 11	Strongly Disagree	13 (11.4%)	10 (9.7%)	23 (23.5%)	22 (19.5%)	68 (15.9%)
	Disagree	30 (26.3%)	28 (27.2%)	26 (26.5%)	35 (31.0%)	119 (27.8%)
	Neutral	29 (25.4%)	27 (26.2%)	17 (17.3%)	22 (19.5%)	95 (22.2%)
	Agree	22 (19.3%)	22 (21.4%)	24 (24.5%)	24 (21.2%)	92 (21.5%)
	Strongly Agree	20 (17.5%)	16 (15.5%)	8 (8.2%)	10 (8.8%)	54 (12.6%)
Question 12	Strongly Disagree	43 (37.4%)	39 (38.2%)	41 (41.4%)	46 (40.7%)	169 (39.4%)
	Disagree	37 (32.2%)	42 (41.2%)	43 (43.4%)	44 (38.9%)	166 (38.7%)
	Neutral	24 (20.9%)	10 (9.8%)	11 (11.1%)	12 (10.6%)	57 (13.3%)
	Agree	6 (5.2%)	7 (6.9%)	4 (4.0%)	7 (6.2%)	24 (5.6%)
	Strongly Agree	5 (4.3%)	4 (3.9%)	0 (0.0%)	4 (3.5%)	13 (3.0%)
Question 13*	Strongly Disagree	33 (28.7%)	15 (14.6%)	36 (36.4%)	39 (34.5%)	123 (28.6%)
	Disagree	46 (40.0%)	42 (40.8%)	29 (29.3%)	36 (31.9%)	153 (35.6%)
	Neutral	12 (10.4%)	25 (24.3%)	21 (21.2%)	24 (21.2%)	82 (19.1%)
	Agree	14 (12.2%)	13 (12.6%)	7 (7.1%)	11 (9.7%)	45 (10.5%)
	Strongly Agree	10 (8.7%)	8 (7.8%)	6 (6.1%)	3 (2.7%)	27 (6.3%)
Question 14*	Strongly Disagree	10 (8.7%)	7 (6.8%)	18 (18.4%)	18 (15.9%)	53 (12.4%)
	Disagree	21 (18.3%)	28 (27.2%)	21 (21.4%)	16 (14.2%)	86 (20.0%)
	Neutral	44 (38.3%)	31 (30.1%)	19 (19.4%)	27 (23.9%)	121 (28.2%)
	Agree	31 (27.0%)	25 (24.3%)	28 (28.6%)	37 (32.7%)	121 (28.2%)
	Strongly Agree	9 (7.8%)	12 (11.7%)	12 (12.2%)	15 (13.3%)	48 (11.2%)

		Freshman	Sophomore	Junior	Senior	Total
Question 15	Strongly Disagree	0 (0.0%)	0 (0.0%)	3 (3.0%)	1 (0.9%)	4 (0.9%)
	Disagree	6 (5.2%)	7 (6.8%)	9 (9.1%)	4 (3.5%)	26 (6.0%)
	Neutral	19 (16.5%)	16 (15.5%)	11 (11.1%)	15 (13.3%)	61 (14.2%)
	Agree	55 (47.8%)	45 (43.7%)	43 (43.4%)	63 (55.8%)	206 (47.9%)
	Strongly Agree	35 (30.4%)	35 (34.0%)	33 (33.3%)	30 (26.5%)	133 (30.9%)
Question 16	Strongly Disagree	4 (3.5%)	8 (7.8%)	7 (7.1%)	15 (13.3%)	34 (7.9%)
	Disagree	38 (33.0%)	36 (35.3%)	44 (44.4%)	35 (31.0%)	153 (35.7%)
	Neutral	41 (35.7%)	37 (36.3%)	25 (25.3%)	28 (24.8%)	131 (30.5%)
	Agree	25 (21.7%)	14 (13.7%)	19 (19.2%)	30 (26.5%)	88 (20.5%)
	Strongly Agree	7 (6.1%)	7 (6.9%)	4 (4.0%)	5 (4.4%)	23 (5.4%)
Question 17	Strongly Disagree	5 (4.4%)	8 (7.8%)	9 (9.1%)	10 (8.9%)	32 (7.5%)
	Disagree	28 (24.6%)	24 (23.5%)	32 (32.3%)	27 (24.1%)	111 (26.0%)
	Neutral	37 (32.5%)	28 (27.5%)	18 (18.2%)	27 (24.1%)	110 (25.8%)
	Agree	34 (29.8%)	30 (29.4%)	34 (34.3%)	39 (34.8%)	137 (32.1%)
	Strongly Agree	10 (8.8%)	12 (11.8%)	6 (6.1%)	9 (8.0%)	37 (8.7%)
Question 18	Strongly Disagree	2 (1.8%)	3 (2.9%)	3 (3.0%)	1 (0.9%)	9 (2.1%)
	Disagree	1 (0.9%)	3 (2.9%)	8 (8.1%)	8 (8.1%)	20 (4.7%)
	Neutral	25 (21.9%)	14 (13.6%)	17 (17.2%)	10 (8.9%)	66 (15.4%)
	Agree	51 (44.7%)	49 (47.6%)	44 (44.4%)	58 (51.8%)	202 (47.2%)
	Strongly Agree	35 (30.7%)	34 (33.0%)	27 (27.3%)	35 (31.3%)	131 (30.6%)
Question 19	Strongly Disagree	2 (1.7%)	3 (2.9%)	5 (5.1%)	2 (1.8%)	12 (2.8%)
	Disagree	2 (1.7%)	1 (1.0%)	5 (5.1%)	5 (4.4%)	13 (3.0%)
	Neutral	15 (13.0%)	8 (7.8%)	8 (8.1%)	9 (8.0%)	40 (9.3%)
	Agree	47 (40.9%)	40 (38.8%)	39 (39.4%)	50 (44.2%)	176 (40.9%)
	Strongly Agree	49 (42.6%)	51 (49.5%)	42 (42.4%)	47 (41.6%)	189 (44.0%)

		Freshman	Sophomore	Junior	Senior	Total
Question 20*	Strongly Disagree	2 (1.8%)	2 (1.9%)	3 (3.0%)	5 (4.4%)	12 (2.8%)
	Disagree	2 (1.8%)	7 (6.8%)	14 (14.1%)	2 (1.8%)	25 (5.8%)
	Neutral	17 (14.9%)	17 (16.5%)	11 (11.1%)	15 (13.3%)	60 (14.0%)
	Agree	45 (39.5%)	35 (34.0%)	34 (34.3%)	53 (46.9%)	167 (38.9%)
	Strongly Agree	48 (42.1%)	42 (40.8%)	37 (37.4%)	38 (33.6%)	165 (38.5%)
Question 21	Strongly Disagree	3 (2.6%)	2 (2.0%)	6 (6.1%)	3 (2.7%)	14 (3.3%)
	Disagree	15 (13.2%)	9 (8.8%)	11 (11.1%)	7 (6.4%)	42 (9.9%)
	Neutral	28 (24.6%)	21 (20.6%)	18 (18.2%)	21 (19.1%)	88 (20.7%)
	Agree	32 (28.1%)	36 (35.3%)	33 (33.3%)	45 (40.9%)	146 (34.4%)
	Strongly Agree	36 (31.6%)	34 (33.3%)	31 (31.3%)	34 (30.9%)	135 (31.8%)
Question 22	Strongly Disagree	6 (5.2%)	3 (2.9%)	6 (6.1%)	6 (5.3%)	21 (4.9%)
	Disagree	16 (13.9%)	9 (8.7%)	14 (14.1%)	9 (8.0%)	48 (11.2%)
	Neutral	27 (23.5%)	29 (28.2%)	26 (26.3%)	33 (29.2%)	115 (26.7%)
	Agree	37 (32.2%)	35 (34.0%)	36 (36.4%)	31 (27.4%)	139 (32.3%)
	Strongly Agree	29 (25.2%)	27 (26.2%)	17 (17.2%)	34 (30.1%)	107 (24.9%)
Question 23	Strongly Disagree	4 (3.5%)	8 (7.8%)	6 (6.1%)	9 (8.0%)	27 (6.3%)
	Disagree	17 (14.8%)	20 (19.4%)	23 (23.2%)	22 (19.5%)	82 (19.1%)
	Neutral	26 (22.6%)	29 (28.2%)	24 (24.2%)	27 (23.9%)	106 (24.7%)
	Agree	39 (33.9%)	26 (25.2%)	28 (28.3%)	32 (28.3%)	125 (29.1%)
	Strongly Agree	29 (25.2%)	20 (19.4%)	18 (18.2%)	23 (20.4%)	90 (20.9%)
Question 24	Strongly Disagree	4 (3.5%)	3 (2.9%)	7 (7.1%)	4 (3.5%)	18 (4.2%)
	Disagree	14 (12.2%)	17 (16.5%)	17 (17.3%)	25 (22.1%)	73 (17.0%)
	Neutral	33 (28.7%)	41 (39.8%)	31 (31.6%)	40 (35.4%)	145 (33.8%)
	Agree	44 (38.3%)	35 (34.0%)	37 (37.8%)	34 (30.1%)	150 (35.0%)
	Strongly Agree	20 (17.4%)	7 (6.8%)	6 (6.1%)	10 (8.8%)	43 (10.0%)

		Freshman	Sophomore	Junior	Senior	Total
Question 25*	Strongly Disagree	8 (7.0%)	3 (2.9%)	9 (9.2%)	7 (6.2%)	27 (6.3%)
	Disagree	27 (23.5%)	19 (18.6%)	30 (30.6%)	20 (17.7%)	96 (22.4%)
	Neutral	48 (41.7%)	37 (36.3%)	30 (30.6%)	25 (22.1%)	140 (32.7%)
	Agree	21 (18.3%)	32 (31.4%)	15 (15.3%)	42 (37.2%)	110 (25.7%)
	Strongly Agree	11 (9.6%)	11 (10.8%)	14 (14.3%)	19 (16.8%)	55 (12.9%)
Question 26	Strongly Disagree	1 (0.9%)	4 (3.9%)	3 (3.0%)	1 (0.9%)	9 (2.1%)
	Disagree	9 (7.8%)	6 (5.8%)	8 (8.1%)	9 (8.0%)	32 (7.4%)
	Neutral	26 (22.6%)	14 (13.6%)	13 (13.1%)	21 (18.6%)	74 (17.2%)
	Agree	57 (49.6%)	46 (44.7%)	48 (48.5%)	59 (52.2%)	210 (48.8%)
	Strongly Agree	22 (19.1%)	33 (32.0%)	27 (27.3%)	23 (20.4%)	105 (24.4%)
Question 27	Strongly Disagree	1 (0.9%)	2 (1.9%)	1 (1.0%)	2 (1.8%)	6 (1.4%)
	Disagree	8 (7.0%)	3 (2.9%)	2 (2.0%)	3 (2.7%)	16 (3.7%)
	Neutral	9 (7.8%)	4 (3.9%)	6 (6.1%)	8 (7.1%)	27 (6.3%)
	Agree	35 (30.4%)	20 (19.4%)	26 (26.3%)	31 (27.4%)	112 (26.0%)
	Strongly Agree	62 (53.9%)	74 (71.8%)	64 (64.6%)	69 (61.1%)	269 (62.6%)
Question 28	Strongly Disagree	3 (2.6%)	2 (1.9%)	6 (6.1%)	3 (2.7%)	14 (3.3%)
	Disagree	6 (5.2%)	4 (3.9%)	4 (4.1%)	5 (4.4%)	19 (4.4%)
	Neutral	23 (20.0%)	16 (15.5%)	12 (12.2%)	13 (11.5%)	64 (14.9%)
	Agree	45 (39.1%)	35 (34.0%)	33 (33.7%)	38 (33.6%)	151 (35.2%)
	Strongly Agree	38 (33.0%)	46 (44.7%)	43 (43.9%)	54 (47.8%)	181 (42.2%)
Question 29	Strongly Disagree	3 (2.6%)	5 (4.9%)	5 (5.1%)	5 (4.4%)	18 (4.2%)
	Disagree	20 (17.4%)	9 (8.7%)	10 (10.2%)	14 (12.4%)	53 (12.4%)
	Neutral	25 (21.7%)	19 (18.4%)	21 (21.4%)	20 (17.7%)	85 (19.8%)
	Agree	33 (28.7%)	20 (19.4%)	17 (17.3%)	31 (27.4%)	101 (23.5%)
	Strongly Agree	34 (29.6%)	50 (48.5%)	45 (45.9%)	43 (38.1%)	172 (40.1%)

		Freshman	Sophomore	Junior	Senior	Total
Question 30	Strongly Disagree	1 (0.9%)	4 (3.9%)	4 (4.1%)	4 (3.5%)	13 (3.0%)
	Disagree	11 (9.6%)	6 (5.8%)	7 (7.1%)	12 (10.6%)	36 (8.4%)
	Neutral	28 (24.3%)	21 (20.4%)	19 (19.4%)	26 (23.0%)	94 (21.9%)
	Agree	46 (40.0%)	40 (38.8%)	33 (33.7%)	42 (37.2%)	161 (37.5%)
	Strongly Agree	29 (25.2%)	32 (31.1%)	35 (35.7%)	29 (25.7%)	125 (29.1%)
Question 31	Strongly Disagree	6 (5.2%)	3 (2.9%)	6 (6.1%)	5 (4.5%)	20 (4.7%)
	Disagree	14 (12.2%)	7 (6.8%)	13 (13.3%)	10 (8.9%)	44 (10.3%)
	Neutral	14 (12.2%)	9 (8.7%)	9 (9.2%)	13 (11.6%)	45 (10.5%)
	Agree	35 (30.4%)	28 (27.2%)	16 (16.3%)	34 (30.4%)	113 (26.4%)
	Strongly Agree	46 (40.0%)	56 (54.4%)	54 (55.1%)	50 (44.6%)	206 (48.1%)
Question 32	Strongly Disagree	10 (8.7%)	13 (12.6%)	13 (13.3%)	20 (17.7%)	56 (13.1%)
	Disagree	35 (30.4%)	21 (20.4%)	23 (23.5%)	26 (23.0%)	105 (24.5%)
	Neutral	29 (25.2%)	26 (25.2%)	21 (21.4%)	26 (23.0%)	102 (23.8%)
	Agree	21 (18.3%)	23 (22.3%)	17 (17.3%)	25 (22.1%)	86 (20.0%)
	Strongly Agree	20 (17.4%)	20 (19.4%)	24 (24.5%)	16 (14.2%)	80 (18.6%)
Question 33	Strongly Disagree	2 (1.7%)	2 (1.9%)	0 (0.0%)	3 (2.7%)	7 (1.6%)
	Disagree	18 (15.7%)	14 (13.6%)	10 (10.1%)	6 (5.3%)	48 (11.2%)
	Neutral	33 (28.7%)	20 (19.4%)	24 (24.2%)	23 (20.4%)	100 (23.3%)
	Agree	43 (37.4%)	51 (49.5%)	42 (42.4%)	49 (43.4%)	185 (43.0%)
	Strongly Agree	19 (16.5%)	16 (15.5%)	23 (23.2%)	32 (28.3%)	90 (20.9%)
Question 34	Strongly Disagree	26 (22.6%)	26 (25.2%)	35 (35.7%)	21 (18.6%)	108 (25.2%)
	Disagree	32 (27.8%)	23 (22.3%)	17 (17.3%)	28 (24.8%)	100 (23.3%)
	Neutral	10 (8.7%)	13 (12.6%)	1 (1.0%)	10 (8.8%)	34 (7.9%)
	Agree	29 (25.2%)	24 (23.3%)	27 (27.6%)	33 (29.2%)	113 (26.3%)
	Strongly Agree	18 (15.7%)	17 (16.5%)	18 (18.4%)	21 (18.6%)	74 (17.2%)

		Freshman	Sophomore	Junior	Senior	Total
Question 35*	Strongly Disagree	16 (13.9%)	8 (7.8%)	4 (4.1%)	5 (4.4%)	33 (7.7%)
	Disagree	24 (20.9%)	18 (17.5%)	13 (13.3%)	12 (10.6%)	67 (15.6%)
	Neutral	28 (24.3%)	23 (22.3%)	27 (27.6%)	18 (15.9%)	96 (22.4%)
	Agree	32 (27.8%)	37 (35.9%)	33 (33.7%)	42 (37.2%)	144 (33.6%)
	Strongly Agree	15 (13.0%)	17 (16.5%)	21 (21.4%)	36 (31.9%)	89 (20.7%)
Question 36	Strongly Disagree	5 (4.3%)	11 (10.7%)	6 (6.1%)	11 (9.7%)	33 (7.7%)
	Disagree	16 (13.9%)	18 (17.5%)	16 (16.3%)	20 (17.7%)	70 (16.3%)
	Neutral	33 (28.7%)	16 (15.5%)	23 (23.5%)	39 (34.5%)	111 (25.9%)
	Agree	40 (34.8%)	41 (39.8%)	39 (39.8%)	34 (30.1%)	154 (35.9%)
	Strongly Agree	21 (18.3%)	17 (16.5%)	14 (14.3%)	9 (8.0%)	61 (14.2%)
Question 37	Strongly Disagree	18 (15.7%)	15 (14.7%)	13 (13.3%)	14 (12.4%)	60 (14.0%)
	Disagree	31 (27.0%)	20 (19.6%)	19 (19.4%)	27 (23.9%)	97 (22.7%)
	Neutral	30 (26.1%)	32 (31.4%)	37 (37.8%)	37 (32.7%)	136 (31.8%)
	Agree	25 (21.7%)	26 (25.5%)	15 (15.3%)	24 (21.2%)	90 (21.0%)
	Strongly Agree	11 (9.6%)	9 (8.8%)	14 (14.3%)	11 (9.7%)	45 (10.5%)
Question 38	Strongly Disagree	7 (6.1%)	5 (4.9%)	4 (4.1%)	8 (7.1%)	24 (5.6%)
	Disagree	12 (10.4%)	18 (17.5%)	10 (10.2%)	21 (18.6%)	61 (14.2%)
	Neutral	22 (19.1%)	16 (15.5%)	9 (9.2%)	16 (14.2%)	63 (14.7%)
	Agree	48 (41.7%)	31 (30.1%)	44 (44.9%)	47 (41.6%)	170 (39.6%)
	Strongly Agree	26 (22.6%)	33 (32.0%)	31 (31.6%)	21 (18.6%)	111 (25.9%)
Question 39	Strongly Disagree	3 (2.6%)	5 (4.9%)	2 (2.0%)	6 (5.3%)	16 (3.7%)
	Disagree	4 (3.5%)	2 (1.9%)	8 (8.2%)	11 (9.7%)	25 (5.8%)
	Neutral	18 (15.7%)	14 (13.6%)	13 (13.3%)	10 (8.8%)	55 (12.8%)
	Agree	42 (36.5%)	33 (32.0%)	38 (38.8%)	52 (46.0%)	165 (38.5%)
	Strongly Agree	48 (41.7%)	49 (47.6%)	37 (37.8%)	34 (30.1%)	168 (39.2%)

		Freshman	Sophomore	Junior	Senior	Total
Question 40	Strongly Disagree	30 (26.1%)	12 (11.7%)	16 (16.3%)	19 (16.8%)	77 (17.9%)
	Disagree	23 (20.0%)	26 (25.2%)	17 (17.3%)	23 (20.4%)	89 (20.7%)
	Neutral	17 (14.8%)	14 (13.6%)	17 (17.3%)	15 (13.3%)	63 (14.7%)
	Agree	36 (31.3%)	37 (35.9%)	31 (31.6%)	38 (33.6%)	142 (33.1%)
	Strongly Agree	9 (7.8%)	14 (13.6%)	17 (17.3%)	18 (15.9%)	58 (13.5%)
Question 41	Strongly Disagree	24 (20.9%)	15 (14.6%)	18 (18.4%)	17 (15.0%)	74 (17.2%)
	Disagree	29 (25.2%)	22 (21.4%)	23 (23.5%)	30 (26.5%)	104 (24.2%)
	Neutral	25 (21.7%)	17 (16.5%)	10 (10.2%)	20 (17.7%)	72 (16.8%)
	Agree	27 (23.5%)	33 (32.0%)	34 (34.7%)	35 (31.0%)	129 (30.1%)
	Strongly Agree	10 (8.7%)	16 (15.5%)	13 (13.3%)	11 (9.7%)	50 (11.7%)
Question 42*	Strongly Disagree	2 (1.7%)	1 (1.0%)	1 (1.0%)	1 (0.9%)	5 (1.2%)
	Disagree	4 (3.5%)	3 (2.9%)	4 (4.1%)	2 (1.8%)	13 (3.0%)
	Neutral	13 (11.3%)	11 (10.7%)	7 (7.1%)	10 (8.8%)	41 (9.6%)
	Agree	39 (33.9%)	31 (30.1%)	34 (34.7%)	38 (33.6%)	142 (33.1%)
	Strongly Agree	57 (49.6%)	57 (55.3%)	52 (53.1%)	62 (54.9%)	228 (53.1%)
Question 43	Strongly Disagree	43 (37.7%)	39 (37.9%)	38 (38.4%)	51 (45.1%)	171 (39.9%)
	Disagree	48 (42.1%)	42 (40.8%)	38 (38.4%)	44 (38.9%)	172 (40.1%)
	Neutral	15 (13.2%)	15 (14.6%)	14 (14.1%)	13 (11.5%)	57 (13.3%)
	Agree	7 (6.1%)	6 (5.8%)	7 (7.1%)	5 (4.4%)	25 (5.8%)
	Strongly Agree	1 (0.9%)	1 (1.0%)	2 (2.0%)	0 (0.0%)	4 (0.9%)
Question 44	Strongly Disagree	5 (4.4%)	5 (4.9%)	10 (10.3%)	8 (7.1%)	28 (6.6%)
	Disagree	12 (10.5%)	14 (13.7%)	13 (13.4%)	15 (13.3%)	54 (12.7%)
	Neutral	50 (43.9%)	30 (29.4%)	28 (28.9%)	28 (24.8%)	136 (31.9%)
	Agree	35 (30.7%)	32 (31.4%)	30 (30.9%)	42 (37.2%)	139 (32.6%)
	Strongly Agree	12 (10.5%)	21 (20.6%)	16 (16.5%)	20 (17.7%)	69 (16.2%)

		Freshman	Sophomore	Junior	Senior	Total
Question 45	Strongly Disagree	15 (13.3%)	12 (11.8%)	9 (9.1%)	14 (12.4%)	50 (11.7%)
	Disagree	24 (21.2%)	31 (30.4%)	30 (30.3%)	28 (24.8%)	113 (26.5%)
	Neutral	40 (35.4%)	23 (22.5%)	24 (24.2%)	31 (27.4%)	118 (27.6%)
	Agree	28 (24.8%)	27 (26.5%)	34 (34.3%)	38 (33.6%)	127 (29.7%)
	Strongly Agree	6 (5.3%)	9 (8.8%)	2 (2.0%)	2 (1.8%)	19 (4.4%)
Question 46	Strongly Disagree	1 (0.9%)	1 (1.0%)	2 (2.1%)	1 (0.9%)	5 (1.2%)
	Disagree	4 (3.5%)	2 (1.9%)	3 (3.1%)	4 (3.5%)	13 (3.0%)
	Neutral	15 (13.0%)	9 (8.7%)	7 (7.2%)	12 (10.6%)	43 (10.0%)
	Agree	57 (49.6%)	46 (44.7%)	37 (38.1%)	49 (43.4%)	189 (44.2%)
	Strongly Agree	38 (33.0%)	45 (43.7%)	48 (49.5%)	47 (41.6%)	178 (41.6%)
Question 47	Strongly Disagree	3 (2.6%)	6 (5.8%)	4 (4.1%)	3 (2.7%)	16 (3.7%)
	Disagree	8 (7.0%)	5 (4.9%)	11 (11.2%)	13 (11.6%)	37 (8.7%)
	Neutral	27 (23.7%)	34 (33.0%)	23 (23.5%)	32 (28.6%)	116 (27.2%)
	Agree	46 (40.4%)	34 (33.0%)	41 (41.8%)	44 (39.3%)	165 (38.6%)
	Strongly Agree	30 (26.3%)	24 (23.3%)	19 (19.4%)	20 (17.9%)	93 (21.8%)
Question 48	Strongly Disagree	1 (0.9%)	3 (2.9%)	3 (3.1%)	3 (2.7%)	10 (2.3%)
	Disagree	0 (0.0%)	1 (1.0%)	1 (1.0%)	0 (0.0%)	2 (0.5%)
	Neutral	11 (9.6%)	4 (3.9%)	5 (5.1%)	3 (2.7%)	23 (5.4%)
	Agree	44 (38.3%)	39 (37.9%)	25 (25.5%)	30 (26.5%)	138 (32.2%)
	Strongly Agree	59 (51.3%)	56 (54.4%)	64 (65.3%)	77 (68.1%)	256 (59.7%)
Question 49	Strongly Disagree	0 (0.0%)	2 (1.9%)	2 (2.1%)	1 (0.9%)	5 (1.2%)
	Disagree	1 (0.9%)	3 (2.9%)	2 (2.1%)	2 (1.8%)	8 (1.9%)
	Neutral	6 (5.2%)	1 (1.0%)	4 (4.1%)	4 (3.5%)	15 (3.5%)
	Agree	36 (31.3%)	17 (16.5%)	13 (13.4%)	30 (26.5%)	96 (22.4%)
	Strongly Agree	72 (62.6%)	80 (77.7%)	76 (78.4%)	76 (67.3%)	304 (71.0%)

		Freshman	Sophomore	Junior	Senior	Total
Question 50	Strongly Disagree	1 (0.9%)	2 (1.9%)	3 (3.1%)	1 (0.9%)	7 (1.6%)
	Disagree	3 (2.6%)	2 (1.9%)	4 (4.1%)	3 (2.7%)	12 (2.8%)
	Neutral	8 (7.0%)	7 (6.8%)	5 (5.2%)	11 (9.7%)	31 (7.2%)
	Agree	31 (27.0%)	17 (16.5%)	12 (12.4%)	25 (22.1%)	85 (19.9%)
	Strongly Agree	72 (62.6%)	75 (72.8%)	73 (75.3%)	73 (64.6%)	293 (68.5%)

Appendix X: Chi-Square Values of Participants' Responses Stratified by Year in School

Survey Statement	Chi-Square Value	Sig.
Question 1	17.303	.139
Question 2	24.484	.017*
Question 3	14.941	.245
Question 4	15.131	.234
Question 5	19.266	.082
Question 6	13.251	.351
Question 7	5.084	.955
Question 8	8.771	.722
Question 9	8.376	.755
Question 10	9.108	.694
Question 11	18.021	.115
Question 12	14.018	.300
Question 13	25.721	.012*
Question 14	23.583	.023*
Question 15	14.396	.276
Question 16	19.836	.070
Question 17	11.347	.499
Question 18	17.683	.126
Question 19	10.644	.560
Question 20	25.602	.012*
Question 21	10.109	.606
Question 22	10.211	.597
Question 23	8.071	.780
Question 24	18.551	.100
Question 25	31.727	.002*
Question 26	13.404	.340
Question 27	12.277	.424
Question 28	10.939	.534
Question 29	15.845	.198
Question 30	8.376	.755
Question 31	13.624	.325
Question 32	10.714	.554
Question 33	18.737	.095
Question 34	19.406	.079
Question 35	29.566	.003*
Question 36	19.271	.082

Survey Statement	Chi-Square Value	Sig.
Question 37	9.003	.703
Question 38	18.039	.115
Question 39	19.428	.079
Question 40	13.782	.315
Question 41	11.928	.452
Question 42	3.465	.991
Question 43	4.744	.966
Question 44	15.943	.194
Question 45	17.419	.135
Question 46	8.613	.736
Question 47	11.695	.471
Question 48	18.056	.114
Question 49	19.583	.075
Question 50	12.906	.376

Appendix Y: Crosstabs of Participants' Responses Stratified by Ethnicity

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 1	Strongly Disagree	6 (2.9%)	1 (0.5%)	7 (1.7%)
	Disagree	30 (14.4%)	30 (15.1%)	60 (14.7%)
	Neutral	41 (19.6%)	47 (23.6%)	88 (21.6%)
	Agree	110 (52.6%)	96 (48.2%)	206 (50.5%)
	Strongly Agree	22 (10.5%)	25 (12.6%)	47 (11.5%)
Question 2	Strongly Disagree	9 (4.3%)	6 (3.0%)	15 (3.7%)
	Disagree	34 (16.3%)	28 (14.1%)	62 (15.2%)
	Neutral	39 (18.7%)	38 (19.1%)	77 (18.9%)
	Agree	86 (41.1%)	86 (43.2%)	172 (42.2%)
	Strongly Agree	41 (19.6%)	41 (20.6%)	82 (20.1%)
Question 3	Strongly Disagree	15 (7.2%)	5 (2.5%)	20 (4.9%)
	Disagree	40 (19.2%)	38 (19.0%)	78 (19.1%)
	Neutral	42 (20.2%)	58 (29.0%)	100 (24.5%)
	Agree	60 (28.8%)	51 (25.5%)	111 (27.2%)
	Strongly Agree	51 (24.5%)	48 (24.0%)	99 (24.3%)
Question 4	Strongly Disagree	13 (6.2%)	7 (3.5%)	20 (4.9%)
	Disagree	26 (12.4%)	19 (9.5%)	45 (11.0%)
	Neutral	40 (19.0%)	44 (22.0%)	84 (20.5%)
	Agree	58 (27.6%)	59 (29.5%)	117 (28.5%)
	Strongly Agree	73 (34.8%)	71 (35.5%)	144 (35.1%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 5	Strongly Disagree	1 (0.5%)	2 (1.0%)	3 (0.7%)
	Disagree	3 (1.4%)	6 (3.0%)	9 (2.2%)
	Neutral	9 (4.3%)	8 (4.0%)	17 (4.2%)
	Agree	71 (34.1%)	51 (25.5%)	122 (29.9%)
	Strongly Agree	124 (59.6%)	133 (66.5%)	257 (63.0%)
Question 6*	Strongly Disagree	7 (3.3%)	1 (0.5%)	8 (2.0%)
	Disagree	13 (6.2%)	25 (12.6%)	38 (9.3%)
	Neutral	35 (16.7%)	25 (12.6%)	60 (14.7%)
	Agree	102 (48.6%)	93 (46.7%)	195 (47.7%)
	Strongly Agree	53 (25.2%)	55 (27.6%)	108 (26.4%)
Question 7	Strongly Disagree	10 (4.8%)	8 (4.0%)	18 (4.4%)
	Disagree	31 (14.8%)	35 (17.7%)	66 (16.2%)
	Neutral	43 (20.5%)	33 (16.7%)	76 (18.6%)
	Agree	80 (38.1%)	76 (38.4%)	156 (38.2%)
	Strongly Agree	46 (21.9%)	46 (23.2%)	92 (22.5%)
Question 8	Strongly Disagree	4 (1.9%)	2 (1.0%)	6 (1.5%)
	Disagree	11 (5.3%)	14 (7.0%)	25 (6.1%)
	Neutral	21 (10.0%)	29 (14.6%)	50 (12.3%)
	Agree	77 (36.8%)	79 (39.7%)	156 (38.2%)
	Strongly Agree	96 (45.9%)	75 (37.7%)	171 (41.9%)
Question 9	Strongly Disagree	6 (2.9%)	3 (1.5%)	9 (2.2%)
	Disagree	15 (7.1%)	13 (6.5%)	28 (6.8%)
	Neutral	24 (11.4%)	28 (14.1%)	52 (12.7%)
	Agree	78 (37.1%)	72 (36.2%)	150 (36.7%)
	Strongly Agree	87 (41.4%)	83 (41.7%)	170 (41.6%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 10	Strongly Disagree	14 (6.7%)	11 (5.6%)	25 (6.1%)
	Disagree	40 (19.0%)	33 (16.7%)	73 (17.9%)
	Neutral	36 (17.1%)	29 (14.6%)	65 (15.9%)
	Agree	62 (29.5%)	66 (33.3%)	128 (31.4%)
	Strongly Agree	58 (27.6%)	59 (29.8%)	117 (28.7%)
Question 11*	Strongly Disagree	39 (18.6%)	22 (11.1%)	61 (14.9%)
	Disagree	68 (32.4%)	45 (22.6%)	113 (27.6%)
	Neutral	40 (19.0%)	52 (26.1%)	92 (22.5%)
	Agree	43 (20.5%)	47 (23.6%)	90 (22.0%)
	Strongly Agree	20 (9.5%)	33 (16.6%)	53 (13.0%)
Question 12	Strongly Disagree	81 (38.6%)	78 (39.2%)	159 (38.9%)
	Disagree	83 (39.5%)	76 (38.2%)	159 (38.9%)
	Neutral	28 (13.3%)	28 (14.1%)	56 (13.7%)
	Agree	13 (6.2%)	10 (5.0%)	23 (5.6%)
	Strongly Agree	5 (2.4%)	7 (3.5%)	12 (2.9%)
Question 13	Strongly Disagree	65 (31.0%)	51 (25.5%)	116 (28.3%)
	Disagree	79 (37.6%)	68 (34.0%)	147 (35.9%)
	Neutral	41 (19.5%)	37 (18.5%)	78 (19.0%)
	Agree	17 (8.1%)	27 (13.5%)	44 (10.7%)
	Strongly Agree	8 (3.8%)	17 (8.5%)	25 (6.1%)
Question 14	Strongly Disagree	24 (11.4%)	25 (12.5%)	49 (12.0%)
	Disagree	51 (24.3%)	30 (15.0%)	81 (19.8%)
	Neutral	55 (26.2%)	65 (32.5%)	120 (29.3%)
	Agree	59 (28.1%)	57 (28.5%)	116 (28.3%)
	Strongly Agree	21 (10.0%)	23 (11.5%)	44 (10.7%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 15	Strongly Disagree	4 (1.9%)	0 (0.0%)	4 (1.0%)
	Disagree	14 (6.7%)	11 (5.5%)	25 (6.1%)
	Neutral	28 (13.3%)	27 (13.5%)	55 (13.4%)
	Agree	105 (50.0%)	95 (47.5%)	200 (48.8%)
	Strongly Agree	59 (28.1%)	67 (33.5%)	126 (30.7%)
Question 16	Strongly Disagree	13 (6.2%)	18 (9.0%)	31 (7.6%)
	Disagree	79 (37.6%)	68 (34.2%)	147 (35.9%)
	Neutral	61 (29.0%)	64 (32.2%)	125 (30.6%)
	Agree	48 (22.9%)	35 (17.6%)	83 (20.3%)
	Strongly Agree	9 (4.3%)	14 (7.0%)	23 (5.6%)
Question 17*	Strongly Disagree	16 (7.7%)	12 (6.1%)	28 (6.9%)
	Disagree	45 (21.5%)	59 (29.8%)	104 (25.6%)
	Neutral	48 (23.0%)	59 (29.8%)	107 (26.3%)
	Agree	78 (37.3%)	54 (27.3%)	132 (32.4%)
	Strongly Agree	22 (10.5%)	14 (7.1%)	36 (8.8%)
Question 18	Strongly Disagree	6 (2.9%)	1 (0.5%)	7 (1.7%)
	Disagree	9 (4.3%)	9 (4.5%)	18 (4.4%)
	Neutral	31 (14.8%)	36 (18.1%)	67 (16.4%)
	Agree	99 (47.4%)	92 (46.2%)	191 (46.8%)
	Strongly Agree	64 (30.6%)	61 (30.7%)	125 (30.6%)
Question 19	Strongly Disagree	8 (3.8%)	3 (1.5%)	11 (2.7%)
	Disagree	8 (3.8%)	5 (2.5%)	13 (3.2%)
	Neutral	18 (8.6%)	22 (11.0%)	40 (9.8%)
	Agree	89 (42.4%)	81 (40.5%)	170 (41.5%)
	Strongly Agree	87 (41.4%)	89 (44.5%)	176 (42.9%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 20	Strongly Disagree	8 (3.8%)	3 (1.5%)	11 (2.7%)
	Disagree	15 (7.2%)	10 (5.0%)	25 (6.1%)
	Neutral	29 (13.9%)	26 (13.0%)	55 (13.4%)
	Agree	77 (36.8%)	86 (43.0%)	163 (39.9%)
	Strongly Agree	80 (38.3%)	75 (37.5%)	155 (37.9%)
Question 21	Strongly Disagree	8 (3.8%)	5 (2.6%)	13 (3.2%)
	Disagree	22 (10.5%)	19 (9.7%)	41 (10.1%)
	Neutral	42 (20.1%)	42 (21.4%)	84 (20.7%)
	Agree	68 (32.5%)	71 (36.2%)	139 (34.3%)
	Strongly Agree	69 (33.0%)	59 (30.1%)	128 (31.6%)
Question 22	Strongly Disagree	7 (3.3%)	14 (7.0%)	21 (5.1%)
	Disagree	25 (11.9%)	23 (11.5%)	48 (11.7%)
	Neutral	52 (24.8%)	56 (28.0%)	108 (26.3%)
	Agree	74 (35.2%)	58 (29.0%)	132 (32.2%)
	Strongly Agree	52 (24.8%)	49 (24.5%)	101 (24.6%)
Question 23*	Strongly Disagree	11 (5.2%)	14 (7.0%)	25 (6.1%)
	Disagree	54 (25.7%)	25 (12.5%)	79 (19.3%)
	Neutral	51 (24.3%)	51 (25.5%)	102 (24.9%)
	Agree	57 (27.1%)	62 (31.0%)	119 (29.0%)
	Strongly Agree	37 (17.6%)	48 (24.0%)	85 (20.7%)
Question 24	Strongly Disagree	8 (3.8%)	8 (4.0%)	16 (3.9%)
	Disagree	40 (19.0%)	29 (14.5%)	69 (16.8%)
	Neutral	68 (32.4%)	71 (35.5%)	139 (33.9%)
	Agree	70 (33.3%)	74 (37.0%)	144 (35.1%)
	Strongly Agree	24 (11.4%)	18 (9.0%)	42 (10.2%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 25	Strongly Disagree	13 (6.2%)	10 (5.0%)	23 (5.6%)
	Disagree	43 (20.5%)	51 (25.6%)	94 (23.0%)
	Neutral	73 (34.8%)	62 (31.2%)	135 (33.0%)
	Agree	56 (26.7%)	49 (24.6%)	105 (25.7%)
	Strongly Agree	25 (11.9%)	27 (13.6%)	52 (12.7%)
Question 26*	Strongly Disagree	4 (1.9%)	3 (1.5%)	7 (1.7%)
	Disagree	14 (6.7%)	16 (8.0%)	30 (7.3%)
	Neutral	26 (12.4%)	46 (23.0%)	72 (17.6%)
	Agree	113 (53.8%)	89 (44.5%)	202 (49.3%)
	Strongly Agree	53 (25.2%)	46 (23.0%)	99 (24.1%)
Question 27	Strongly Disagree	5 (2.4%)	1 (0.5%)	6 (1.5%)
	Disagree	6 (2.9%)	7 (3.5%)	13 (3.2%)
	Neutral	11 (5.2%)	13 (6.5%)	24 (5.9%)
	Agree	63 (30.0%)	48 (24.0%)	111 (27.1%)
	Strongly Agree	125 (59.5%)	131 (65.5%)	256 (62.4%)
Question 28*	Strongly Disagree	10 (4.8%)	3 (1.5%)	13 (3.2%)
	Disagree	8 (3.8%)	10 (5.0%)	18 (4.4%)
	Neutral	24 (11.4%)	35 (17.5%)	59 (14.4%)
	Agree	67 (31.9%)	78 (39.0%)	145 (35.4%)
	Strongly Agree	101 (48.1%)	74 (37.0%)	175 (42.7%)
Question 29	Strongly Disagree	9 (4.3%)	8 (4.0%)	17 (4.1%)
	Disagree	25 (11.9%)	27 (13.5%)	52 (12.7%)
	Neutral	43 (20.5%)	37 (18.5%)	80 (19.5%)
	Agree	45 (21.4%)	56 (28.0%)	101 (24.6%)
	Strongly Agree	88 (41.9%)	72 (36.0%)	160 (39.0%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 30	Strongly Disagree	9 (4.3%)	2 (1.0%)	11 (2.7%)
	Disagree	21 (10.0%)	13 (6.5%)	34 (8.3%)
	Neutral	44 (21.0%)	45 (22.5%)	89 (21.7%)
	Agree	72 (34.3%)	82 (41.0%)	154 (37.6%)
	Strongly Agree	64 (30.5%)	58 (29.0%)	122 (29.8%)
Question 31	Strongly Disagree	10 (4.8%)	8 (4.0%)	18 (4.4%)
	Disagree	17 (8.1%)	25 (12.6%)	42 (10.3%)
	Neutral	20 (9.5%)	24 (12.1%)	44 (10.8%)
	Agree	56 (26.7%)	54 (27.1%)	110 (26.9%)
	Strongly Agree	107 (51.0%)	88 (44.2%)	195 (47.7%)
Question 32	Strongly Disagree	31 (14.8%)	21 (10.5%)	52 (12.7%)
	Disagree	46 (21.9%)	54 (27.0%)	100 (24.4%)
	Neutral	47 (22.4%)	51 (25.5%)	98 (23.9%)
	Agree	45 (21.4%)	39 (19.5%)	84 (20.5%)
	Strongly Agree	41 (19.5%)	35 (17.5%)	76 (18.5%)
Question 33	Strongly Disagree	5 (2.4%)	2 (1.0%)	7 (1.7%)
	Disagree	19 (9.0%)	28 (14.0%)	47 (11.5%)
	Neutral	45 (21.4%)	51 (25.5%)	96 (23.4%)
	Agree	94 (44.8%)	82 (41.0%)	176 (42.9%)
	Strongly Agree	47 (22.4%)	37 (18.5%)	84 (20.5%)
Question 34	Strongly Disagree	57 (27.1%)	48 (24.0%)	105 (25.6%)
	Disagree	48 (22.9%)	50 (25.0%)	98 (23.9%)
	Neutral	14 (6.7%)	18 (9.0%)	32 (7.8%)
	Agree	57 (27.1%)	48 (24.0%)	105 (25.6%)
	Strongly Agree	34 (16.2%)	36 (18.0%)	70 (17.1%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 35	Strongly Disagree	14 (6.7%)	17 (8.5%)	31 (7.6%)
	Disagree	33 (15.7%)	32 (16.0%)	65 (15.9%)
	Neutral	44 (21.0%)	47 (23.5%)	91 (22.2%)
	Agree	69 (32.9%)	71 (35.5%)	140 (34.1%)
	Strongly Agree	50 (23.8%)	33 (16.5%)	83 (20.2%)
Question 36	Strongly Disagree	16 (7.6%)	17 (8.5%)	33 (8.0%)
	Disagree	38 (18.1%)	30 (15.0%)	68 (16.6%)
	Neutral	55 (26.2%)	46 (23.0%)	101 (24.6%)
	Agree	72 (34.3%)	80 (40.0%)	152 (37.1%)
	Strongly Agree	29 (13.8%)	27 (13.5%)	56 (13.7%)
Question 37	Strongly Disagree	25 (11.9%)	33 (16.6%)	58 (14.2%)
	Disagree	43 (20.5%)	47 (23.6%)	90 (22.0%)
	Neutral	70 (33.3%)	60 (30.2%)	130 (31.8%)
	Agree	44 (21.0%)	43 (21.6%)	87 (21.3%)
	Strongly Agree	28 (13.3%)	16 (8.0%)	44 (10.8%)
Question 38	Strongly Disagree	9 (4.3%)	15 (7.5%)	24 (5.9%)
	Disagree	33 (15.7%)	27 (13.5%)	60 (14.6%)
	Neutral	29 (13.8%)	31 (15.5%)	60 (14.6%)
	Agree	88 (41.9%)	76 (38.0%)	164 (40.0%)
	Strongly Agree	51 (24.3%)	51 (25.5%)	102 (24.9%)
Question 39	Strongly Disagree	8 (3.8%)	7 (3.5%)	15 (3.7%)
	Disagree	13 (6.2%)	12 (6.0%)	25 (6.1%)
	Neutral	29 (13.8%)	24 (12.0%)	53 (12.9%)
	Agree	78 (37.1%)	81 (40.5%)	159 (38.8%)
	Strongly Agree	82 (39.0%)	76 (38.0%)	158 (38.5%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 40*	Strongly Disagree	26 (12.4%)	46 (23.0%)	72 (17.6%)
	Disagree	45 (21.4%)	39 (19.5%)	84 (20.5%)
	Neutral	30 (14.3%)	33 (16.5%)	63 (15.4%)
	Agree	79 (37.6%)	58 (29.0%)	137 (33.4%)
	Strongly Agree	30 (14.3%)	24 (12.0%)	54 (13.2%)
Question 41	Strongly Disagree	30 (14.3%)	40 (20.0%)	70 (17.1%)
	Disagree	48 (22.9%)	52 (26.0%)	100 (24.4%)
	Neutral	33 (15.7%)	36 (18.0%)	69 (16.8%)
	Agree	71 (33.8%)	52 (26.0%)	123 (30.0%)
	Strongly Agree	28 (13.3%)	20 (10.0%)	48 (11.7%)
Question 42	Strongly Disagree	3 (1.4%)	2 (1.0%)	5 (1.2%)
	Disagree	5 (2.4%)	8 (4.0%)	13 (3.2%)
	Neutral	15 (7.1%)	22 (11.0%)	37 (9.0%)
	Agree	76 (36.2%)	62 (31.0%)	138 (33.7%)
	Strongly Agree	111 (52.9%)	106 (53.0%)	217 (52.9%)
Question 43	Strongly Disagree	83 (39.5%)	79 (39.7%)	162 (39.6%)
	Disagree	87 (41.4%)	77 (38.7%)	164 (40.1%)
	Neutral	31 (14.8%)	25 (12.6%)	56 (13.7%)
	Agree	8 (3.8%)	15 (7.5%)	23 (5.6%)
	Strongly Agree	1 (0.5%)	3 (1.5%)	4 (1.0%)
Question 44	Strongly Disagree	18 (8.6%)	9 (4.5%)	27 (6.6%)
	Disagree	27 (12.9%)	24 (12.1%)	51 (12.5%)
	Neutral	58 (27.8%)	72 (36.4%)	130 (31.9%)
	Agree	78 (37.3%)	56 (28.3%)	134 (32.9%)
	Strongly Agree	28 (13.4%)	37 (18.7%)	65 (16.0%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 45	Strongly Disagree	20 (9.6%)	26 (13.1%)	46 (11.3%)
	Disagree	51 (24.4%)	58 (29.1%)	109 (26.7%)
	Neutral	56 (26.8%)	55 (27.6%)	111 (27.2%)
	Agree	71 (34.0%)	52 (26.1%)	123 (30.1%)
	Strongly Agree	11 (5.3%)	8 (4.0%)	19 (4.7%)
Question 46*	Strongly Disagree	2 (1.0%)	2 (1.0%)	4 (1.0%)
	Disagree	10 (4.8%)	2 (1.0%)	12 (2.9%)
	Neutral	16 (7.7%)	25 (12.5%)	41 (10.0%)
	Agree	87 (41.6%)	94 (47.0%)	181 (44.3%)
	Strongly Agree	94 (45.0%)	77 (38.5%)	171 (41.8%)
Question 47	Strongly Disagree	10 (4.8%)	2 (1.0%)	12 (2.9%)
	Disagree	23 (11.0%)	12 (6.1%)	35 (8.6%)
	Neutral	48 (22.9%)	65 (32.8%)	113 (27.7%)
	Agree	81 (38.6%)	79 (39.9%)	160 (39.2%)
	Strongly Agree	48 (22.9%)	40 (20.2%)	88 (21.6%)
Question 48	Strongly Disagree	5 (2.4%)	3 (1.5%)	8 (2.0%)
	Disagree	1 (0.5%)	1 (0.5%)	2 (0.5%)
	Neutral	8 (3.8%)	14 (7.0%)	22 (5.4%)
	Agree	64 (30.5%)	70 (35.0%)	134 (32.7%)
	Strongly Agree	132 (62.9%)	112 (56.0%)	244 (59.5%)
Question 49	Strongly Disagree	3 (1.4%)	1 (0.5%)	4 (1.0%)
	Disagree	3 (1.4%)	2 (1.0%)	5 (1.2%)
	Neutral	7 (3.3%)	8 (4.0%)	15 (3.7%)
	Agree	43 (20.5%)	51 (25.6%)	94 (23.0%)
	Strongly Agree	154 (73.3%)	137 (68.8%)	291 (71.1%)

		Caucasian	Students of Color (African-American, Asian, Hispanic, or Other)	Total
Question 50*	Strongly Disagree	5 (2.4%)	1 (0.5%)	6 (1.5%)
	Disagree	4 (1.9%)	7 (3.5%)	11 (2.7%)
	Neutral	17 (8.1%)	11 (5.5%)	28 (6.8%)
	Agree	30 (14.3%)	53 (26.6%)	83 (20.3%)
	Strongly Agree	154 (73.3%)	127 (63.8%)	281 (68.7%)

Appendix Z: Chi-Square Values of Participants' Responses Stratified by Ethnicity

Survey Statement	Chi-Square Value	Sig.
Question 1	4.881	.300
Question 2	.949	.917
Question 3	8.278	.082
Question 4	2.873	.579
Question 5	4.831	.305
Question 6	10.120	.038*
Question 7	1.531	.821
Question 8	4.669	.323
Question 9	1.490	.828
Question 10	1.567	.815
Question 11	14.065	.007*
Question 12	.794	.939
Question 13	7.991	.092
Question 14	6.183	.186
Question 15	5.145	.273
Question 16	4.532	.339
Question 17	9.438	.051
Question 18	4.030	.402
Question 19	3.522	.474
Question 20	3.898	.420
Question 21	1.342	.854
Question 22	4.352	.360
Question 23	12.403	.015*
Question 24	2.544	.637
Question 25	2.218	.696
Question 26	8.940	.063
Question 27	4.837	.304
Question 28	10.805	.029*
Question 29	3.142	.534
Question 30	7.053	.133
Question 31	3.704	.448
Question 32	3.387	.495
Question 33	5.152	.272
Question 34	1.898	.755
Question 35	3.673	.452
Question 36	2.023	.731

Survey Statement	Chi-Square Value	Sig.
Question 37	5.042	.283
Question 38	2.802	.591
Question 39	.619	.961
Question 40	9.775	.044*
Question 41	5.747	.219
Question 42	3.510	.476
Question 43	4.189	.381
Question 44	9.252	.055
Question 45	4.407	.354
Question 46	9.076	.059
Question 47	11.758	.019*
Question 48	3.803	.433
Question 49	2.647	.619
Question 50	13.452	.009*

Appendix AA: Crosstabs of Participants' Responses Stratified by Section

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q1	Strongly Disagree	3 (1.9%)	1 (2.3%)	3 (5.2%)	1 (1.6%)	1 (3.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	9 (2.1%)
	Disagree	27 (16.9%)	4 (9.1%)	10 (17.2%)	10 (15.6%)	3 (10.7%)	5 (15.2%)	3 (23.1%)	1 (4.8%)	63 (15.0%)
	Neutral	37 (23.1%)	10 (22.7%)	13 (22.4%)	13 (20.3%)	7 (25.0%)	3 (9.1%)	2 (15.4%)	6 (28.6%)	91 (21.6%)
	Agree	82 (51.3%)	20 (45.5%)	27 (46.6%)	30 (46.9%)	14 (50.0%)	22 (66.7%)	6 (46.2%)	10 (47.6%)	211 (50.1%)
	Strongly Agree	11 (6.9%)	9 (20.5%)	5 (8.6%)	10 (15.6%)	3 (10.7%)	3 (9.1%)	2 (15.4%)	4 (19.0%)	47 (11.2%)
Q2	Strongly Disagree	5 (3.1%)	3 (6.8%)	0 (0.0%)	3 (4.7%)	1 (3.6%)	1 (3.1%)	1 (7.7%)	1 (4.8%)	15 (3.6%)
	Disagree	28 (17.4%)	3 (6.8%)	13 (22.4%)	9 (14.1%)	6 (21.4%)	4 (12.5%)	1 (7.7%)	4 (19.0%)	68 (16.2%)
	Neutral	37 (23.0%)	9 (20.5%)	4 (6.9%)	10 (15.6%)	7 (25.0%)	5 (15.6%)	2 (15.4%)	5 (23.8%)	79 (18.8%)
	Agree	66 (41.0%)	22 (50.0%)	26 (44.8%)	28 (43.8%)	8 (28.6%)	10 (31.3%)	6 (46.2%)	8 (38.1%)	174 (41.3%)
	Strongly Agree	25 (15.5%)	7 (15.9%)	15 (25.9%)	14 (21.9%)	6 (21.4%)	12 (37.5%)	3 (23.1%)	3 (14.3%)	85 (20.2%)
Q3	Strongly Disagree	8 (5.0%)	2 (4.5%)	3 (5.2%)	3 (4.7%)	1 (3.6%)	1 (3.0%)	1 (7.7%)	1 (4.8%)	20 (4.8%)
	Disagree	36 (22.5%)	7 (15.9%)	11 (19.0%)	12 (18.8%)	7 (25.0%)	5 (15.2%)	1 (7.7%)	2 (9.5%)	81 (19.2%)
	Neutral	34 (21.3%)	10 (22.7%)	13 (22.4%)	22 (34.4%)	7 (25.0%)	6 (18.2%)	5 (38.5%)	6 (28.6%)	103 (24.5%)
	Agree	44 (27.5%)	12 (27.3%)	20 (34.5%)	9 (14.1%)	7 (25.0%)	9 (27.3%)	4 (30.8%)	8 (38.1%)	113 (26.8%)
	Strongly Agree	38 (23.8%)	13 (29.5%)	11 (19.0%)	18 (28.1%)	6 (21.4%)	12 (36.4%)	2 (15.4%)	4 (19.0%)	104 (24.7%)
Q4	Strongly Disagree	8 (5.0%)	1 (2.3%)	4 (6.9%)	4 (6.3%)	2 (7.1%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	20 (4.7%)
	Disagree	24 (14.9%)	5 (11.4%)	3 (5.2%)	8 (12.5%)	2 (7.1%)	1 (3.0%)	2 (15.4%)	3 (14.3%)	48 (11.4%)
	Neutral	33 (20.5%)	8 (18.2%)	10 (17.2%)	11 (17.2%)	8 (28.6%)	11 (33.3%)	4 (30.8%)	4 (19.0%)	89 (21.1%)
	Agree	53 (32.9%)	9 (20.5%)	19 (32.8%)	14 (21.9%)	6 (21.4%)	9 (27.3%)	3 (23.1%)	5 (23.8%)	118 (28.0%)
	Strongly Agree	43 (26.7%)	21 (47.7%)	22 (37.9%)	27 (42.2%)	10 (35.7%)	11 (33.3%)	4 (30.8%)	9 (42.9%)	147 (34.8%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q5	Strongly Disagree	2 (1.2%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (4.8%)	3 (0.7%)
	Disagree	2 (1.2%)	2 (4.5%)	1 (1.7%)	3 (4.8%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (4.8%)	9 (2.1%)
	Neutral	6 (3.7%)	2 (4.5%)	3 (5.2%)	5 (7.9%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	2 (9.5%)	18 (4.3%)
	Agree	50 (30.9%)	9 (20.5%)	24 (41.4%)	15 (23.8%)	12 (42.9%)	9 (28.1%)	2 (15.4%)	6 (28.6%)	127 (30.2%)
	Strongly Agree	102 (63.0%)	31 (70.5%)	30 (51.7%)	40 (63.5%)	16 (57.1%)	23 (71.9%)	11 (84.6%)	11 (52.4%)	264 (62.7%)
Q6	Strongly Disagree	5 (3.1%)	1 (2.3%)	0 (0.0%)	1 (1.6%)	1 (3.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	8 (1.9%)
	Disagree	21 (13.0%)	4 (9.1%)	5 (8.6%)	6 (9.5%)	0 (0.0%)	5 (15.2%)	0 (0.0%)	0 (0.0%)	41 (9.7%)
	Neutral	25 (15.4%)	6 (13.6%)	13 (22.4%)	3 (4.8%)	6 (21.4%)	5 (15.2%)	0 (0.0%)	4 (19.0%)	62 (14.7%)
	Agree	72 (44.4%)	16 (36.4%)	30 (51.7%)	39 (61.9%)	12 (42.9%)	15 (45.5%)	6 (46.2%)	9 (42.9%)	199 (47.2%)
	Strongly Agree	39 (24.1%)	17 (38.6%)	10 (17.2%)	14 (22.2%)	9 (32.1%)	8 (24.2%)	7 (53.8%)	8 (38.1%)	112 (26.5%)
Q7	Strongly Disagree	9 (5.6%)	1 (2.3%)	1 (1.7%)	4 (6.3%)	1 (3.6%)	2 (6.1%)	0 (0.0%)	1 (4.8%)	19 (4.5%)
	Disagree	32 (19.8%)	3 (7.0%)	12 (20.7%)	11 (17.5%)	4 (14.3%)	1 (3.0%)	1 (7.7%)	4 (19.0%)	68 (16.2%)
	Neutral	32 (19.8%)	11 (25.6%)	12 (20.7%)	7 (11.1%)	2 (7.1%)	6 (18.2%)	2 (15.4%)	5 (23.8%)	77 (18.3%)
	Agree	63 (38.9%)	15 (34.9%)	21 (36.2%)	24 (38.1%)	15 (53.6%)	14 (42.4%)	7 (53.8%)	5 (23.8%)	164 (39.0%)
	Strongly Agree	26 (16.0%)	13 (30.2%)	12 (20.7%)	17 (27.0%)	6 (21.4%)	10 (30.3%)	3 (23.1%)	6 (28.6%)	93 (22.1%)
Q8	Strongly Disagree	2 (1.2%)	1 (2.3%)	2 (3.5%)	0 (0.0%)	0 (0.0%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	6 (1.4%)
	Disagree	8 (5.0%)	1 (2.3%)	2 (3.5%)	7 (10.9%)	3 (10.7%)	1 (3.0%)	2 (15.4%)	2 (9.5%)	26 (6.2%)
	Neutral	25 (15.5%)	2 (4.7%)	6 (10.5%)	8 (12.5%)	5 (17.9%)	3 (9.1%)	0 (0.0%)	2 (9.5%)	51 (12.1%)
	Agree	63 (39.1%)	12 (27.9%)	24 (42.1%)	23 (35.9%)	9 (32.1%)	13 (39.4%)	5 (38.5%)	6 (28.6%)	155 (36.9%)
	Strongly Agree	63 (39.1%)	27 (62.8%)	23 (40.4%)	26 (40.6%)	11 (39.3%)	15 (45.5%)	6 (46.2%)	11 (52.4%)	182 (43.3%)
Q9	Strongly Disagree	4 (2.5%)	2 (4.5%)	1 (1.7%)	1 (1.6%)	1 (3.7%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	10 (2.4%)
	Disagree	17 (10.5%)	0 (0.0%)	4 (6.9%)	7 (10.9%)	2 (7.4%)	2 (6.1%)	0 (0.0%)	0 (0.0%)	32 (7.6%)
	Neutral	18 (11.1%)	8 (18.2%)	9 (15.5%)	9 (14.1%)	5 (18.5%)	1 (3.0%)	0 (0.0%)	5 (23.8%)	55 (13.0%)
	Agree	62 (38.3%)	11 (25.0%)	21 (36.2%)	23 (35.9%)	9 (33.3%)	11 (33.3%)	5 (38.5%)	9 (42.9%)	151 (35.8%)
	Strongly Agree	61 (37.7%)	23 (52.3%)	23 (39.7%)	24 (37.5%)	10 (37.0%)	18 (54.5%)	8 (61.5%)	7 (33.3%)	174 (41.2%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q10	Strongly Disagree	6 (3.7%)	3 (6.8%)	3 (5.2%)	8 (12.5%)	2 (7.4%)	2 (6.3%)	0 (0.0%)	0 (0.0%)	24 (5.7%)
	Disagree	26 (16.1%)	5 (11.4%)	8 (13.8%)	17 (26.6%)	5 (18.5%)	4 (12.5%)	4 (30.8%)	3 (14.3%)	72 (17.1%)
	Neutral	28 (17.4%)	9 (20.5%)	13 (22.4%)	10 (15.6%)	3 (11.1%)	2 (6.3%)	1 (7.7%)	3 (14.3%)	69 (16.4%)
	Agree	55 (34.2%)	13 (29.5%)	14 (24.1%)	18 (28.1%)	8 (29.6%)	11 (34.4%)	5 (38.5%)	9 (42.9%)	133 (31.7%)
	Strongly Agree	46 (28.6%)	14 (31.8%)	20 (34.5%)	11 (17.2%)	9 (33.3%)	13 (40.6%)	3 (23.1%)	6 (28.6%)	122 (29.0%)
Q11*	Strongly Disagree	19 (11.7%)	7 (16.3%)	13 (22.8%)	11 (17.2%)	6 (21.4%)	4 (12.1%)	5 (38.5%)	2 (9.5%)	67 (15.9%)
	Disagree	47 (29.0%)	11 (25.6%)	19 (33.3%)	19 (29.7%)	5 (17.9%)	6 (18.2%)	3 (23.1%)	7 (33.3%)	117 (27.8%)
	Neutral	44 (27.2%)	2 (4.7%)	10 (17.5%)	14 (21.9%)	6 (21.4%)	11 (33.3%)	3 (23.1%)	6 (28.6%)	96 (22.8%)
	Agree	31 (19.1%)	12 (27.9%)	14 (24.6%)	13 (20.3%)	6 (21.4%)	10 (30.3%)	1 (7.7%)	2 (9.5%)	89 (21.1%)
	Strongly Agree	21 (13.0%)	11 (25.6%)	1 (1.8%)	7 (10.9%)	5 (17.9%)	2 (6.1%)	1 (7.7%)	4 (19.0%)	52 (12.4%)
Q12	Strongly Disagree	56 (34.6%)	17 (38.6%)	19 (32.8%)	30 (47.6%)	13 (46.4%)	16 (48.5%)	9 (69.2%)	8 (38.1%)	168 (39.8%)
	Disagree	68 (42.0%)	17 (38.6%)	28 (48.3%)	23 (36.5%)	6 (21.4%)	10 (30.3%)	3 (23.1%)	8 (38.1%)	163 (38.6%)
	Neutral	24 (14.8%)	4 (9.1%)	7 (12.1%)	8 (12.7%)	5 (17.9%)	6 (18.2%)	1 (7.7%)	2 (9.5%)	57 (13.5%)
	Agree	7 (4.3%)	4 (9.1%)	4 (6.9%)	2 (3.2%)	2 (7.1%)	1 (3.0%)	0 (0.0%)	3 (14.3%)	23 (5.5%)
	Strongly Agree	7 (4.3%)	2 (4.5%)	0 (0.0%)	0 (0.0%)	2 (7.1%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	11 (2.6%)
Q13	Strongly Disagree	44 (27.2%)	12 (27.3%)	21 (36.2%)	19 (29.7%)	8 (28.6%)	6 (18.2%)	7 (53.8%)	6 (28.6%)	123 (29.1%)
	Disagree	56 (34.6%)	13 (29.5%)	20 (34.5%)	24 (37.5%)	10 (35.7%)	16 (48.5%)	5 (38.5%)	6 (28.6%)	150 (35.5%)
	Neutral	36 (22.2%)	8 (18.2%)	10 (17.2%)	8 (12.5%)	5 (17.9%)	6 (18.2%)	1 (7.7%)	6 (28.6%)	80 (18.9%)
	Agree	15 (9.3%)	7 (15.9%)	4 (6.9%)	8 (12.5%)	5 (17.9%)	4 (12.1%)	0 (0.0%)	2 (9.5%)	45 (10.6%)
	Strongly Agree	11 (6.8%)	4 (9.1%)	3 (5.2%)	5 (7.8%)	0 (0.0%)	1 (3.0%)	0 (0.0%)	1 (4.8%)	25 (5.9%)
Q14	Strongly Disagree	16 (9.9%)	5 (11.4%)	11 (19.3%)	9 (14.1%)	3 (10.7%)	4 (12.1%)	4 (30.8%)	1 (4.8%)	53 (12.6%)
	Disagree	32 (19.8%)	5 (11.4%)	10 (17.5%)	12 (18.8%)	7 (25.0%)	9 (27.3%)	5 (38.5%)	5 (23.8%)	85 (20.1%)
	Neutral	50 (30.9%)	13 (29.5%)	13 (22.8%)	23 (35.9%)	9 (32.1%)	7 (21.2%)	0 (0.0%)	5 (23.8%)	120 (28.4%)
	Agree	44 (27.2%)	16 (36.4%)	17 (29.8%)	15 (23.4%)	7 (25.0%)	11 (33.3%)	3 (23.1%)	5 (23.8%)	118 (28.0%)
	Strongly Agree	20 (12.3%)	5 (11.4%)	6 (10.5%)	5 (7.8%)	2 (7.1%)	2 (6.1%)	1 (7.7%)	5 (23.8%)	46 (10.9%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q15	Strongly Disagree	2 (1.2%)	1 (2.3%)	0 (0.0%)	1 (1.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	4 (0.9%)
	Disagree	12 (7.4%)	3 (6.8%)	3 (5.2%)	6 (9.4%)	2 (7.1%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	27 (6.4%)
	Neutral	27 (16.7%)	3 (6.8%)	8 (13.8%)	8 (12.5%)	6 (21.4%)	3 (9.1%)	2 (15.4%)	4 (19.0%)	61 (14.4%)
	Agree	73 (45.1%)	20 (45.5%)	28 (48.3%)	33 (51.6%)	12 (42.9%)	18 (54.5%)	6 (46.2%)	10 (47.6%)	200 (47.3%)
	Strongly Agree	48 (29.6%)	17 (38.6%)	19 (32.8%)	16 (25.0%)	8 (28.6%)	11 (33.3%)	5 (38.5%)	7 (33.3%)	131 (31.0%)
Q16	Strongly Disagree	13 (8.0%)	3 (6.8%)	4 (6.9%)	6 (9.5%)	5 (17.9%)	1 (3.0%)	1 (7.7%)	1 (4.8%)	34 (8.1%)
	Disagree	62 (38.3%)	12 (27.3%)	21 (36.2%)	19 (30.2%)	5 (17.9%)	13 (39.4%)	5 (38.5%)	12 (57.1%)	149 (35.3%)
	Neutral	53 (32.7%)	15 (34.1%)	18 (31.0%)	19 (30.2%)	8 (28.6%)	9 (27.3%)	4 (30.8%)	5 (23.8%)	131 (31.0%)
	Agree	31 (19.1%)	8 (18.2%)	12 (20.7%)	17 (27.0%)	7 (25.0%)	4 (12.1%)	3 (23.1%)	3 (14.3%)	85 (20.1%)
	Strongly Agree	3 (1.9%)	6 (13.6%)	3 (5.2%)	2 (3.2%)	3 (10.7%)	6 (18.2%)	0 (0.0%)	0 (0.0%)	23 (5.5%)
Q17	Strongly Disagree	12 (7.5%)	5 (11.4%)	3 (5.2%)	6 (9.5%)	3 (10.7%)	1 (3.0%)	1 (7.7%)	0 (0.0%)	31 (7.4%)
	Disagree	48 (29.8%)	6 (13.6%)	17 (29.3%)	16 (25.4%)	7 (25.0%)	4 (12.1%)	3 (23.1%)	9 (42.9%)	110 (26.1%)
	Neutral	41 (25.5%)	15 (34.1%)	12 (20.7%)	16 (25.4%)	9 (32.1%)	8 (24.2%)	3 (23.1%)	7 (33.3%)	111 (26.4%)
	Agree	53 (32.9%)	16 (36.4%)	18 (31.0%)	19 (30.2%)	6 (21.4%)	11 (33.3%)	4 (30.8%)	5 (23.8%)	132 (31.4%)
	Strongly Agree	7 (4.3%)	2 (4.5%)	8 (13.8%)	6 (9.5%)	3 (10.7%)	9 (27.3%)	2 (15.4%)	0 (0.0%)	37 (8.8%)
Q18*	Strongly Disagree	5 (3.1%)	1 (2.3%)	1 (1.7%)	1 (1.6%)	1 (3.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	9 (2.1%)
	Disagree	10 (6.2%)	2 (4.5%)	2 (3.4%)	2 (3.1%)	1 (3.6%)	0 (0.0%)	3 (23.1%)	1 (4.8%)	21 (5.0%)
	Neutral	26 (16.1%)	8 (18.2%)	10 (17.2%)	9 (14.1%)	2 (7.1%)	3 (9.4%)	0 (0.0%)	8 (38.1%)	66 (15.7%)
	Agree	79 (49.1%)	19 (43.2%)	32 (55.2%)	27 (42.2%)	9 (32.1%)	15 (46.9%)	6 (46.2%)	10 (47.6%)	197 (46.8%)
	Strongly Agree	41 (25.5%)	14 (31.8%)	13 (22.4%)	25 (39.1%)	15 (53.6%)	14 (43.8%)	4 (30.8%)	2 (9.5%)	128 (30.4%)
Q19	Strongly Disagree	4 (2.5%)	1 (2.3%)	2 (3.4%)	3 (4.7%)	1 (3.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	11 (2.6%)
	Disagree	5 (3.1%)	3 (6.8%)	2 (3.4%)	2 (3.1%)	0 (0.0%)	0 (0.0%)	1 (7.7%)	0 (0.0%)	13 (3.1%)
	Neutral	15 (9.3%)	1 (2.3%)	4 (6.9%)	7 (10.9%)	2 (7.1%)	3 (9.1%)	3 (23.1%)	6 (28.6%)	41 (9.7%)
	Agree	72 (44.4%)	21 (47.7%)	21 (36.2%)	24 (37.5%)	10 (35.7%)	10 (30.3%)	3 (23.1%)	11 (52.4%)	172 (40.7%)
	Strongly Agree	66 (40.7%)	18 (40.9%)	29 (50.0%)	28 (43.8%)	15 (53.6%)	20 (60.6%)	6 (46.2%)	4 (19.0%)	186 (44.0%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q20	Strongly Disagree	5 (3.1%)	1 (2.3%)	1 (1.7%)	2 (3.2%)	2 (7.1%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	12 (2.8%)
	Disagree	10 (6.2%)	5 (11.4%)	2 (3.4%)	3 (4.8%)	2 (7.1%)	0 (0.0%)	2 (15.4%)	1 (4.8%)	25 (5.9%)
	Neutral	22 (13.6%)	7 (15.9%)	4 (6.9%)	6 (9.5%)	6 (21.4%)	6 (18.2%)	3 (23.1%)	4 (19.0%)	58 (13.7%)
	Agree	67 (41.4%)	15 (34.1%)	30 (51.7%)	24 (38.1%)	6 (21.4%)	9 (27.3%)	4 (30.8%)	9 (42.9%)	164 (38.9%)
	Strongly Agree	58 (35.8%)	16 (36.4%)	21 (36.2%)	28 (44.4%)	12 (42.9%)	17 (51.5%)	4 (30.8%)	7 (33.3%)	163 (38.6%)
Q21*	Strongly Disagree	8 (5.0%)	1 (2.3%)	2 (3.5%)	0 (0.0%)	2 (7.4%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	14 (3.3%)
	Disagree	17 (10.6%)	6 (13.6%)	3 (5.3%)	9 (14.5%)	0 (0.0%)	2 (6.1%)	2 (15.4%)	1 (4.8%)	40 (9.6%)
	Neutral	32 (19.9%)	5 (11.4%)	10 (17.5%)	12 (19.4%)	5 (18.5%)	17 (51.5%)	2 (15.4%)	6 (28.6%)	89 (21.3%)
	Agree	47 (29.2%)	20 (45.5%)	23 (40.4%)	20 (32.3%)	11 (40.7%)	7 (21.2%)	5 (38.5%)	10 (47.6%)	143 (34.2%)
	Strongly Agree	57 (35.4%)	12 (27.3%)	19 (33.3%)	21 (33.9%)	9 (33.3%)	6 (18.2%)	4 (30.8%)	4 (19.0%)	132 (31.6%)
Q22	Strongly Disagree	6 (3.7%)	3 (6.8%)	4 (6.9%)	4 (6.3%)	1 (3.6%)	2 (6.1%)	0 (0.0%)	1 (4.8%)	21 (5.0%)
	Disagree	24 (14.8%)	1 (2.3%)	4 (6.9%)	11 (17.2%)	2 (7.1%)	2 (6.1%)	2 (15.4%)	1 (4.8%)	47 (11.1%)
	Neutral	47 (29.0%)	8 (18.2%)	16 (27.6%)	11 (17.2%)	11 (39.3%)	11 (33.3%)	3 (23.1%)	9 (42.9%)	116 (27.4%)
	Agree	51 (31.5%)	19 (43.2%)	20 (34.5%)	20 (31.3%)	7 (25.0%)	9 (27.3%)	5 (38.5%)	4 (19.0%)	135 (31.9%)
	Strongly Agree	34 (21.0%)	13 (29.5%)	14 (24.1%)	18 (28.1%)	7 (25.0%)	9 (27.3%)	3 (23.1%)	6 (28.6%)	104 (24.6%)
Q23	Strongly Disagree	8 (4.9%)	1 (2.3%)	3 (5.2%)	9 (14.1%)	2 (7.1%)	2 (6.1%)	2 (15.4%)	0 (0.0%)	27 (6.4%)
	Disagree	34 (21.0%)	6 (13.6%)	15 (25.9%)	7 (10.9%)	6 (21.4%)	7 (21.2%)	1 (7.7%)	4 (19.0%)	80 (18.9%)
	Neutral	40 (24.7%)	12 (27.3%)	14 (24.1%)	12 (18.8%)	9 (32.1%)	9 (27.3%)	4 (30.8%)	5 (23.8%)	105 (24.8%)
	Agree	43 (26.5%)	13 (29.5%)	14 (24.1%)	24 (37.5%)	7 (25.0%)	13 (39.4%)	3 (23.1%)	7 (33.3%)	124 (29.3%)
	Strongly Agree	37 (22.8%)	12 (27.3%)	12 (20.7%)	12 (18.8%)	4 (14.3%)	2 (6.1%)	3 (23.1%)	5 (23.8%)	87 (20.6%)
Q24	Strongly Disagree	6 (3.7%)	1 (2.3%)	2 (3.5%)	3 (4.7%)	2 (7.1%)	1 (3.0%)	1 (7.7%)	0 (0.0%)	16 (3.8%)
	Disagree	23 (14.2%)	9 (20.5%)	11 (19.3%)	9 (14.1%)	3 (10.7%)	11 (33.3%)	3 (23.1%)	4 (19.0%)	73 (17.3%)
	Neutral	49 (30.2%)	12 (27.3%)	24 (42.1%)	17 (26.6%)	12 (42.9%)	16 (48.5%)	3 (23.1%)	10 (47.6%)	143 (33.9%)
	Agree	69 (42.6%)	19 (43.2%)	14 (24.6%)	22 (34.4%)	8 (28.6%)	5 (15.2%)	4 (30.8%)	6 (28.6%)	147 (34.8%)
	Strongly Agree	15 (9.3%)	3 (6.8%)	6 (10.5%)	13 (20.3%)	3 (10.7%)	0 (0.0%)	2 (15.4%)	1 (4.8%)	43 (10.2%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q25	Strongly Disagree	14 (8.6%)	1 (2.3%)	5 (8.8%)	4 (6.3%)	0 (0.0%)	1 (3.1%)	1 (7.7%)	1 (4.8%)	27 (6.4%)
	Disagree	41 (25.3%)	12 (27.3%)	9 (15.8%)	17 (26.6%)	6 (21.4%)	5 (15.6%)	3 (23.1%)	1 (4.8%)	94 (22.3%)
	Neutral	58 (35.8%)	18 (40.9%)	18 (31.6%)	18 (28.1%)	10 (35.7%)	8 (25.0%)	2 (15.4%)	8 (38.1%)	140 (33.3%)
	Agree	28 (17.3%)	8 (18.2%)	16 (28.1%)	19 (29.7%)	11 (39.3%)	12 (37.5%)	7 (53.8%)	8 (38.1%)	109 (25.9%)
	Strongly Agree	21 (13.0%)	5 (11.4%)	9 (15.8%)	6 (9.4%)	1 (3.6%)	6 (18.8%)	0 (0.0%)	3 (14.3%)	51 (12.1%)
Q26	Strongly Disagree	3 (1.9%)	1 (2.3%)	1 (1.7%)	1 (1.6%)	1 (3.6%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	8 (1.9%)
	Disagree	13 (8.0%)	5 (11.4%)	7 (12.1%)	4 (6.3%)	2 (7.1%)	0 (0.0%)	1 (7.7%)	0 (0.0%)	32 (7.6%)
	Neutral	31 (19.1%)	8 (18.2%)	8 (13.8%)	8 (12.5%)	5 (17.9%)	9 (27.3%)	4 (30.8%)	2 (9.5%)	75 (17.7%)
	Agree	78 (48.1%)	16 (36.4%)	27 (46.6%)	40 (62.5%)	11 (39.3%)	18 (54.5%)	5 (38.5%)	10 (47.6%)	205 (48.5%)
	Strongly Agree	37 (22.8%)	14 (31.8%)	15 (25.9%)	11 (17.2%)	9 (32.1%)	5 (15.2%)	3 (23.1%)	9 (42.9%)	103 (24.3%)
Q27	Strongly Disagree	2 (1.2%)	1 (2.3%)	0 (0.0%)	1 (1.6%)	2 (7.1%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	6 (1.4%)
	Disagree	8 (4.9%)	0 (0.0%)	2 (3.4%)	4 (6.3%)	0 (0.0%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	15 (3.5%)
	Neutral	8 (4.9%)	3 (6.8%)	3 (5.2%)	7 (10.9%)	2 (7.1%)	3 (9.1%)	0 (0.0%)	1 (4.8%)	27 (6.4%)
	Agree	46 (28.4%)	7 (15.9%)	20 (34.5%)	16 (25.0%)	8 (28.6%)	9 (27.3%)	3 (23.1%)	3 (14.3%)	112 (26.5%)
	Strongly Agree	98 (60.5%)	33 (75.0%)	33 (56.9%)	36 (56.3%)	16 (57.1%)	20 (60.6%)	10 (76.9%)	17 (81.0%)	263 (62.2%)
Q28	Strongly Disagree	5 (3.1%)	1 (2.3%)	2 (3.5)	2 (3.1%)	2 (7.1%)	2 (6.1%)	0 (0.0%)	0 (0.0%)	14 (3.3%)
	Disagree	9 (5.6%)	2 (4.5%)	4 (7.0%)	4 (6.3%)	0 (0.0%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	20 (4.7%)
	Neutral	21 (13.0%)	8 (18.2%)	9 (15.8%)	9 (14.1%)	6 (21.4%)	4 (12.1%)	2 (15.4%)	4 (19.0%)	63 (14.9%)
	Agree	64 (39.5%)	18 (40.9%)	16 (28.1%)	19 (29.7%)	9 (32.1%)	9 (27.3%)	6 (46.2%)	8 (38.1%)	149 (35.3%)
	Strongly Agree	63 (38.9%)	15 (34.1%)	26 (45.6%)	30 (46.9%)	11 (39.3%)	17 (51.5%)	5 (38.5%)	9 (42.9%)	176 (41.7%)
Q29	Strongly Disagree	9 (5.6%)	1 (2.3%)	3 (5.3%)	2 (3.1%)	1 (3.6%)	2 (6.1%)	0 (0.0%)	0 (0.0%)	18 (4.3%)
	Disagree	26 (16.0%)	2 (4.5%)	8 (14.0%)	10 (15.6%)	4 (14.3%)	2 (6.1%)	0 (0.0%)	1 (4.8%)	53 (12.6%)
	Neutral	34 (21.0%)	9 (20.5%)	9 (15.8%)	14 (21.9%)	4 (14.3%)	8 (24.2%)	3 (23.1%)	3 (14.3%)	84 (19.9%)
	Agree	34 (21.0%)	13 (29.5%)	12 (21.1%)	12 (18.8%)	8 (28.6%)	10 (30.3%)	2 (15.4%)	7 (33.3%)	98 (23.2%)
	Strongly Agree	59 (36.4%)	19 (43.2%)	25 (43.9%)	26 (40.6%)	11 (39.3%)	11 (33.3%)	8 (61.5%)	10 (47.6%)	169 (40.0%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q30	Strongly Disagree	6 (3.7%)	1 (2.3%)	3 (5.3%)	1 (1.6%)	1 (3.6%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	13 (3.1%)
	Disagree	14 (8.6%)	2 (4.5%)	3 (5.3%)	9 (14.1%)	1 (3.6%)	1 (3.0%)	3 (23.1%)	2 (9.5%)	35 (8.3%)
	Neutral	46 (28.4%)	6 (13.6%)	9 (15.8%)	11 (17.2%)	7 (25.0%)	9 (27.3%)	0 (0.0%)	5 (23.8%)	93 (22.0%)
	Agree	55 (34.0%)	18 (40.9%)	25 (43.9%)	21 (32.8%)	10 (35.7%)	15 (45.5%)	5 (38.5%)	9 (42.9%)	158 (37.4%)
	Strongly Agree	41 (25.3%)	17 (38.6%)	17 (29.8%)	22 (34.4%)	9 (32.1%)	7 (21.2%)	5 (38.5%)	5 (23.8%)	123 (29.1%)
Q31	Strongly Disagree	12 (7.5%)	1 (2.3%)	3 (5.3%)	1 (1.6%)	1 (3.6%)	1 (3.0%)	1 (7.7%)	0 (0.0%)	20 (4.8%)
	Disagree	24 (14.9%)	2 (4.5%)	4 (7.0%)	5 (7.8%)	2 (7.1%)	4 (12.1%)	2 (15.4%)	0 (0.0%)	43 (10.2%)
	Neutral	13 (8.1%)	5 (11.4%)	7 (12.3%)	10 (15.6%)	5 (17.9%)	2 (6.1%)	0 (0.0%)	3 (14.3%)	45 (10.7%)
	Agree	46 (28.6%)	10 (22.7%)	17 (29.8%)	15 (23.4%)	7 (25.0%)	9 (27.3%)	2 (15.4%)	6 (28.6%)	112 (26.6%)
	Strongly Agree	66 (41.0%)	26 (59.1%)	26 (45.6%)	33 (51.6%)	13 (46.4%)	17 (51.5%)	8 (61.5%)	12 (57.1%)	201 (47.7%)
Q32*	Strongly Disagree	17 (10.5%)	4 (9.1%)	13 (22.8%)	9 (14.1%)	6 (21.4%)	4 (12.1%)	3 (23.1%)	0 (0.0%)	56 (13.3%)
	Disagree	55 (34.0%)	10 (22.7%)	11 (19.3%)	11 (17.2%)	4 (14.3%)	4 (12.1%)	3 (23.1%)	5 (23.8%)	103 (24.4%)
	Neutral	38 (23.5%)	11 (25.0%)	10 (17.5%)	16 (25.0%)	8 (28.6%)	11 (33.3%)	1 (7.7%)	5 (23.8%)	100 (23.7%)
	Agree	33 (20.4%)	5 (11.4%)	11 (19.3%)	16 (25.0%)	6 (21.4%)	9 (27.3%)	2 (15.4%)	4 (19.0%)	86 (20.4%)
	Strongly Agree	19 (11.7%)	14 (31.8%)	12 (21.1%)	12 (18.8%)	4 (14.3%)	5 (15.2%)	4 (30.8%)	7 (33.3%)	77 (18.2%)
Q33	Strongly Disagree	4 (2.5%)	0 (0.0%)	3 (5.2%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	7 (1.7%)
	Disagree	22 (13.6%)	8 (18.2%)	2 (3.4%)	9 (14.1%)	0 (0.0%)	5 (15.2%)	1 (7.7%)	2 (9.5%)	49 (11.6%)
	Neutral	34 (21.0%)	13 (29.5%)	11 (19.0%)	19 (29.7%)	7 (25.0%)	7 (21.2%)	4 (30.8%)	4 (19.0%)	99 (23.4%)
	Agree	74 (45.7%)	15 (34.1%)	31 (53.4%)	23 (35.9%)	13 (46.4%)	13 (39.4%)	3 (23.1%)	9 (42.9%)	181 (42.8%)
	Strongly Agree	28 (17.3%)	8 (18.2%)	11 (19.0%)	13 (20.3%)	8 (28.6%)	8 (24.2%)	5 (38.5%)	6 (28.6%)	87 (20.6%)
Q34	Strongly Disagree	34 (21.0%)	16 (36.4%)	15 (26.3%)	17 (26.6%)	8 (28.6%)	6 (18.2%)	5 (38.5%)	7 (33.3%)	108 (25.6%)
	Disagree	34 (21.0%)	9 (20.5%)	13 (22.8%)	17 (26.6%)	5 (17.9%)	13 (39.4%)	5 (38.5%)	3 (14.3%)	99 (23.5%)
	Neutral	16 (9.9%)	0 (0.0%)	6 (10.5%)	6 (9.4%)	3 (10.7%)	1 (3.0%)	0 (0.0%)	1 (4.8%)	33 (7.8%)
	Agree	47 (29.0%)	11 (25.0%)	15 (26.3%)	17 (26.6%)	5 (17.9%)	6 (18.2%)	3 (23.1%)	7 (33.3%)	111 (26.3%)
	Strongly Agree	31 (19.1%)	8 (18.2%)	8 (14.0%)	7 (10.9%)	7 (25.0%)	7 (21.2%)	0 (0.0%)	3 (14.3%)	71 (16.8%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q35	Strongly Disagree	12 (7.4%)	3 (6.8%)	3 (5.3%)	5 (7.8%)	3 (10.7%)	4 (12.1%)	1 (7.7%)	2 (9.5%)	33 (7.8%)
	Disagree	30 (18.5%)	8 (18.2%)	10 (17.5%)	11 (17.2%)	2 (7.1%)	3 (9.1%)	1 (7.7%)	1 (4.8%)	66 (15.6%)
	Neutral	32 (19.8%)	14 (31.8%)	11 (19.3%)	12 (18.8%)	4 (14.3%)	10 (30.3%)	3 (23.1%)	8 (38.1%)	94 (22.3%)
	Agree	54 (33.3%)	9 (20.5%)	21 (36.8%)	28 (43.8%)	12 (42.9%)	8 (24.2%)	4 (30.8%)	7 (33.3%)	143 (33.9%)
	Strongly Agree	34 (21.0%)	10 (22.7%)	12 (21.1%)	8 (12.5%)	7 (25.0%)	8 (24.2%)	4 (30.8%)	3 (14.3%)	86 (20.4%)
Q36	Strongly Disagree	13 (8.0%)	6 (13.6%)	4 (7.0%)	8 (12.5%)	2 (7.1%)	2 (6.1%)	0 (0.0%)	0 (0.0%)	35 (8.3%)
	Disagree	22 (13.6%)	5 (11.4%)	8 (14.0%)	14 (21.9%)	6 (21.4%)	8 (24.2%)	2 (15.4%)	4 (19.0%)	69 (16.4%)
	Neutral	37 (22.8%)	13 (29.5%)	15 (26.3%)	16 (25.0%)	7 (25.0%)	6 (18.2%)	6 (46.2%)	6 (28.6%)	106 (25.1%)
	Agree	73 (45.1%)	12 (27.3%)	20 (35.1%)	18 (28.1%)	8 (28.6%)	10 (30.3%)	4 (30.8%)	8 (38.1%)	153 (36.3%)
	Strongly Agree	17 (10.5%)	8 (18.2%)	10 (17.5%)	8 (12.5%)	5 (17.9%)	7 (21.2%)	1 (7.7%)	3 (14.3%)	59 (14.0%)
Q37	Strongly Disagree	26 (16.0%)	8 (18.2%)	7 (12.3%)	7 (11.1%)	3 (10.7%)	7 (21.2%)	0 (0.0%)	0 (0.0%)	58 (13.8%)
	Disagree	39 (24.1%)	11 (25.0%)	10 (17.5%)	13 (20.6%)	8 (28.6%)	7 (21.2%)	2 (15.4%)	4 (19.0%)	94 (22.3%)
	Neutral	46 (28.4%)	9 (20.5%)	18 (31.6%)	24 (38.1%)	10 (35.7%)	11 (33.3%)	9 (69.2%)	8 (38.1%)	135 (32.1%)
	Agree	34 (21.0%)	12 (27.3%)	13 (22.8%)	10 (15.9%)	6 (21.4%)	7 (21.2%)	2 (15.4%)	6 (28.6%)	90 (21.4%)
	Strongly Agree	17 (10.5%)	4 (9.1%)	9 (15.8%)	9 (14.3%)	1 (3.6%)	1 (3.0%)	0 (0.0%)	3 (14.3%)	44 (10.5%)
Q38	Strongly Disagree	13 (8.0%)	2 (4.5%)	2 (3.5%)	4 (6.3%)	0 (0.0%)	3 (9.1%)	0 (0.0%)	0 (0.0%)	24 (5.7%)
	Disagree	16 (9.9%)	5 (11.4%)	8 (14.0%)	13 (20.3%)	6 (21.4%)	4 (12.1%)	5 (38.5%)	2 (9.5%)	59 (14.0%)
	Neutral	28 (17.3%)	10 (22.7%)	6 (10.5%)	7 (10.9%)	6 (21.4%)	2 (6.1%)	0 (0.0%)	3 (14.3%)	62 (14.7%)
	Agree	67 (41.4%)	16 (36.4%)	22 (38.6%)	30 (46.9%)	9 (32.1%)	16 (48.5%)	5 (38.5%)	6 (28.6%)	171 (40.5%)
	Strongly Agree	38 (23.5%)	11 (25.0%)	19 (33.3%)	10 (15.6%)	7 (25.0%)	8 (24.2%)	3 (23.1%)	10 (47.6%)	106 (25.1%)
Q39	Strongly Disagree	10 (6.2%)	1 (2.3%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	4 (12.1%)	1 (7.7%)	0 (0.0%)	16 (3.8%)
	Disagree	13 (8.0%)	2 (4.5%)	4 (7.0%)	2 (3.1%)	2 (7.1%)	2 (6.1%)	0 (0.0%)	0 (0.0%)	25 (5.9%)
	Neutral	22 (13.6%)	7 (15.9%)	8 (14.0%)	6 (9.4%)	6 (21.4%)	2 (6.1%)	1 (7.7%)	4 (19.0%)	56 (13.3%)
	Agree	67 (41.4%)	14 (31.8%)	28 (49.1%)	25 (39.1%)	8 (28.6%)	6 (18.2%)	5 (38.5%)	10 (47.6%)	163 (38.6%)
	Strongly Agree	50 (30.9%)	20 (45.5%)	17 (29.8%)	31 (48.4%)	12 (42.9%)	19 (57.6%)	6 (46.2%)	7 (33.3%)	162 (38.4%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q40	Strongly Disagree	26 (16.0%)	10 (22.7%)	9 (15.8%)	14 (21.9%)	5 (17.9%)	10 (30.3%)	0 (0.0%)	3 (14.3%)	77 (18.2%)
	Disagree	31 (19.1%)	7 (15.9%)	13 (22.8%)	13 (20.3%)	6 (21.4%)	6 (18.2%)	7 (53.8%)	3 (14.3%)	86 (20.4%)
	Neutral	20 (12.3%)	7 (15.9%)	10 (17.5%)	11 (17.2%)	5 (17.9%)	7 (21.2%)	1 (7.7%)	2 (9.5%)	63 (14.9%)
	Agree	62 (38.3%)	11 (25.0%)	17 (29.8%)	19 (29.7%)	9 (32.1%)	8 (24.2%)	4 (30.8%)	9 (42.9%)	139 (32.9%)
	Strongly Agree	23 (14.2%)	9 (20.5%)	8 (14.0%)	7 (10.9%)	3 (10.7%)	2 (6.1%)	1 (7.7%)	4 (19.0%)	57 (13.5%)
Q41	Strongly Disagree	30 (18.5%)	5 (11.4%)	9 (15.8%)	10 (15.6%)	5 (17.9%)	10 (30.3%)	2 (15.4%)	4 (19.0%)	75 (17.8%)
	Disagree	42 (25.9%)	10 (22.7%)	14 (24.6%)	23 (35.9%)	0 (0.0%)	6 (18.2%)	1 (7.7%)	5 (23.8%)	101 (23.9%)
	Neutral	21 (13.0%)	10 (22.7%)	9 (15.8%)	9 (14.1%)	11 (39.3%)	7 (21.2%)	2 (15.4%)	2 (9.5%)	71 (16.8%)
	Agree	48 (29.6%)	15 (34.1%)	21 (36.8%)	17 (26.6%)	5 (17.9%)	7 (21.2%)	5 (38.5%)	7 (33.3%)	125 (29.6%)
	Strongly Agree	21 (13.0%)	4 (9.1%)	4 (7.0%)	5 (7.8%)	7 (25.0%)	3 (9.1%)	3 (23.1%)	3 (14.3%)	50 (11.8%)
Q42	Strongly Disagree	3 (1.9%)	0 (0.0%)	1 (1.8%)	1 (1.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	5 (1.2%)
	Disagree	10 (6.2%)	2 (4.5%)	0 (0.0%)	2 (3.1%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	14 (3.3%)
	Neutral	12 (7.4%)	5 (11.4%)	4 (7.0%)	6 (9.4%)	6 (21.4%)	4 (12.1%)	0 (0.0%)	2 (9.5%)	39 (9.2%)
	Agree	56 (34.6%)	12 (11.4%)	18 (31.6%)	20 (31.3%)	11 (39.3%)	9 (27.3%)	6 (46.2%)	7 (33.3%)	139 (32.9%)
	Strongly Agree	81 (50.0%)	25 (56.8%)	34 (59.6%)	35 (54.7%)	11 (39.3%)	20 (60.6%)	7 (53.8%)	12 (57.1%)	225 (53.3%)
Q43	Strongly Disagree	63 (38.9%)	24 (54.5%)	20 (34.5%)	29 (46.0%)	9 (32.1%)	15 (45.5%)	5 (38.5%)	5 (23.8%)	170 (40.3%)
	Disagree	62 (38.3%)	12 (27.3%)	26 (44.8%)	25 (39.7%)	9 (32.1%)	11 (33.3%)	6 (46.2%)	13 (61.9%)	164 (38.9%)
	Neutral	23 (14.2%)	6 (13.6%)	7 (12.1%)	6 (9.5%)	8 (28.6%)	4 (12.1%)	1 (7.7%)	3 (14.3%)	58 (13.7%)
	Agree	13 (8.0%)	0 (0.0%)	5 (8.6%)	3 (4.8%)	1 (3.6%)	3 (9.1%)	1 (7.7%)	0 (0.0%)	26 (6.2%)
	Strongly Agree	1 (0.6%)	2 (4.5%)	0 (0.0%)	0 (0.0%)	1 (3.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	4 (0.9%)
Q44	Strongly Disagree	16 (10.0%)	1 (2.3%)	4 (7.0%)	3 (4.7%)	2 (7.1%)	2 (6.1%)	1 (8.3%)	0 (0.0%)	29 (6.9%)
	Disagree	23 (14.4%)	2 (4.5%)	8 (14.0%)	6 (9.4%)	5 (17.9%)	2 (6.1%)	1 (8.3%)	4 (19.0%)	51 (12.2%)
	Neutral	60 (37.5%)	17 (38.6%)	10 (17.5%)	19 (29.7%)	8 (28.6%)	12 (36.4%)	3 (25.0%)	5 (23.8%)	134 (32.0%)
	Agree	42 (26.3%)	16 (36.4%)	24 (42.1%)	27 (42.2%)	7 (25.0%)	8 (24.2%)	4 (33.3%)	8 (38.1%)	136 (32.5%)
	Strongly Agree	19 (11.9%)	8 (18.2%)	11 (19.3%)	9 (14.1%)	6 (21.4%)	9 (27.3%)	3 (25.0%)	4 (19.0%)	69 (16.5%)

		High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Q45	Strongly Disagree	17 (10.5%)	5 (11.6%)	10 (17.5%)	9 (14.1%)	3 (11.1%)	4 (12.1%)	1 (7.7%)	1 (4.8%)	50 (11.9%)
	Disagree	44 (27.2%)	15 (34.9%)	11 (19.3%)	20 (31.3%)	5 (18.5%)	8 (24.2%)	4 (30.8%)	3 (14.3%)	110 (26.2%)
	Neutral	45 (27.8%)	10 (23.3%)	13 (22.8%)	15 (23.4%)	8 (29.6%)	14 (42.4%)	5 (38.5%)	6 (28.6%)	116 (27.6%)
	Agree	45 (27.8%)	12 (27.9%)	20 (35.1%)	20 (31.3%)	8 (29.6%)	7 (21.2%)	3 (23.1%)	10 (47.6%)	125 (29.8%)
	Strongly Agree	11 (6.8%)	1 (2.3%)	3 (5.3%)	0 (0.0%)	3 (11.1%)	0 (0.0%)	0 (0.0%)	1 (4.8%)	19 (4.5%)
Q46	Strongly Disagree	2 (1.2%)	1 (2.3%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	4 (1.0%)
	Disagree	5 (3.1%)	0 (0.0%)	3 (5.3%)	2 (3.1%)	0 (0.0%)	2 (6.1%)	0 (0.0%)	1 (4.8%)	13 (3.1%)
	Neutral	24 (14.8%)	0 (0.0%)	4 (7.0%)	4 (6.3%)	5 (17.9%)	4 (12.1%)	0 (0.0%)	3 (14.3%)	44 (10.5%)
	Agree	76 (46.9%)	18 (41.9%)	24 (42.1%)	30 (46.9%)	14 (50.0%)	11 (33.3%)	5 (38.5%)	7 (33.3%)	185 (43.9%)
	Strongly Agree	55 (34.0%)	24 (55.8%)	26 (45.6%)	28 (43.8%)	9 (32.1%)	15 (45.5%)	8 (61.5%)	10 (47.6%)	175 (41.6%)
Q47	Strongly Disagree	7 (4.3%)	1 (2.3%)	2 (3.5%)	0 (0.0%)	4 (14.3%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	15 (3.6%)
	Disagree	16 (9.9%)	2 (4.5%)	3 (5.3%)	6 (9.4%)	5 (17.9%)	1 (3.0%)	1 (7.7%)	3 (15.0%)	37 (8.8%)
	Neutral	49 (30.4%)	6 (13.6%)	19 (33.3%)	14 (21.9%)	8 (28.6%)	12 (36.4%)	2 (15.4%)	6 (30.0%)	116 (27.6%)
	Agree	54 (33.5%)	20 (45.5%)	23 (40.4%)	31 (48.4%)	7 (25.0%)	11 (33.3%)	6 (46.2%)	9 (45.0%)	161 (38.3%)
	Strongly Agree	35 (21.7%)	15 (34.1%)	10 (17.5%)	13 (20.3%)	4 (14.3%)	8 (24.2%)	4 (30.8%)	2 (10.0%)	91 (21.7%)
Q48	Strongly Disagree	4 (2.5%)	1 (2.3%)	0 (0.0%)	0 (0.0%)	2 (7.1%)	2 (6.1%)	1 (7.7%)	0 (0.0%)	10 (2.4%)
	Disagree	1 (0.6%)	0 (0.0%)	1 (1.8%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	2 (0.5%)
	Neutral	10 (6.2%)	6 (13.6%)	3 (5.3%)	2 (3.1%)	0 (0.0%)	2 (6.1%)	0 (0.0%)	1 (4.8%)	24 (5.7%)
	Agree	59 (36.4%)	13 (29.5%)	16 (28.1%)	21 (32.8%)	8 (28.6%)	7 (21.2%)	0 (0.0%)	8 (38.1%)	132 (31.3%)
	Strongly Agree	88 (54.3%)	24 (54.5%)	37 (64.9%)	41 (64.1%)	18 (64.3%)	22 (66.7%)	12 (92.3%)	12 (57.1%)	254 (60.2%)
Q49	Strongly Disagree	2 (1.2%)	1 (2.3%)	0 (0.0%)	0 (0.0%)	1 (3.6%)	1 (3.0%)	0 (0.0%)	0 (0.0%)	5 (1.2%)
	Disagree	2 (1.2%)	0 (0.0%)	2 (3.5%)	0 (0.0%)	1 (3.6%)	1 (3.0%)	1 (7.7%)	0 (0.0%)	7 (1.7%)
	Neutral	7 (4.3%)	1 (2.3%)	0 (0.0%)	4 (6.3%)	1 (3.6%)	2 (6.1%)	0 (0.0%)	1 (4.8%)	16 (3.8%)
	Agree	44 (27.3%)	13 (29.5%)	11 (19.3%)	10 (15.6%)	6 (21.4%)	3 (9.1%)	1 (7.7%)	3 (14.3%)	91 (21.6%)
	Strongly Agree	106 (65.8%)	29 (65.9%)	44 (77.2%)	50 (78.1%)	19 (67.9%)	26 (78.8%)	11 (84.6%)	17 (81.0%)	302 (71.7%)

	High WW	Low WW	High Brass	Low Brass	Drum Line	Pit Perc.	Drum Major	Color Guard	Total
Strongly Disagree	3 (1.9%)	1 (2.3%)	1 (1.8%)	1 (1.6%)	1 (3.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	7 (1.7%)
Disagree	4 (2.5%)	2 (4.5%)	1 (1.8%)	1 (1.6%)	1 (3.6%)	2 (6.1%)	0 (0.0%)	0 (0.0%)	11 (2.6%)
Q50 Neutral	16 (9.9%)	3 (6.8%)	1 (1.8%)	4 (6.3%)	3 (10.7%)	2 (6.1%)	0 (0.0%)	2 (9.5%)	31 (7.4%)
Agree	36 (22.4%)	13 (29.5%)	8 (14.0%)	11 (17.2%)	7 (25.0%)	3 (9.1%)	1 (7.7%)	4 (19.0%)	83 (19.7%)
Strongly Agree	102 (63.4%)	25 (56.8%)	46 (80.7%)	47 (73.4%)	16 (57.1%)	26 (78.8%)	12 (92.3%)	15 (71.4%)	289 (68.6%)

Appendix BB: Chi-Square Values of Participants' Responses Stratified by Section

Survey Statement	Chi-Square Value	Sig.
Question 1	23.265	.720
Question 2	28.771	.424
Question 3	20.048	.863
Question 4	26.080	.569
Question 5	30.587	.336
Question 6	37.616	.106
Question 7	27.498	.491
Question 8	26.191	.563
Question 9	26.789	.530
Question 10	28.457	.440
Question 11	42.097	.042*
Question 12	30.608	.335
Question 13	21.781	.791
Question 14	27.600	.486
Question 15	14.246	.985
Question 16	39.388	.075
Question 17	39.123	.079
Question 18	41.968	.044*
Question 19	32.879	.240
Question 20	25.601	.595
Question 21	41.984	.044*
Question 22	25.987	.574
Question 23	27.972	.466
Question 24	38.978	.081
Question 25	35.926	.145
Question 26	25.823	.583
Question 27	27.042	.516
Question 28	15.759	.969
Question 29	20.319	.853
Question 30	28.101	.459
Question 31	26.522	.544
Question 32	41.935	.044*
Question 33	30.818	.325
Question 34	28.323	.447
Question 35	23.943	.685
Question 36	25.438	.604

Survey Statement	Chi-Square Value	Sig.
Question 37	28.561	.435
Question 38	36.776	.124
Question 39	41.223	.051
Question 40	26.516	.545
Question 41	41.495	.048*
Question 42	23.138	.726
Question 43	33.479	.219
Question 44	31.444	.298
Question 45	26.456	.548
Question 46	30.271	.350
Question 47	37.835	.102
Question 48	31.864	.280
Question 49	27.868	.471
Question 50	23.238	.721

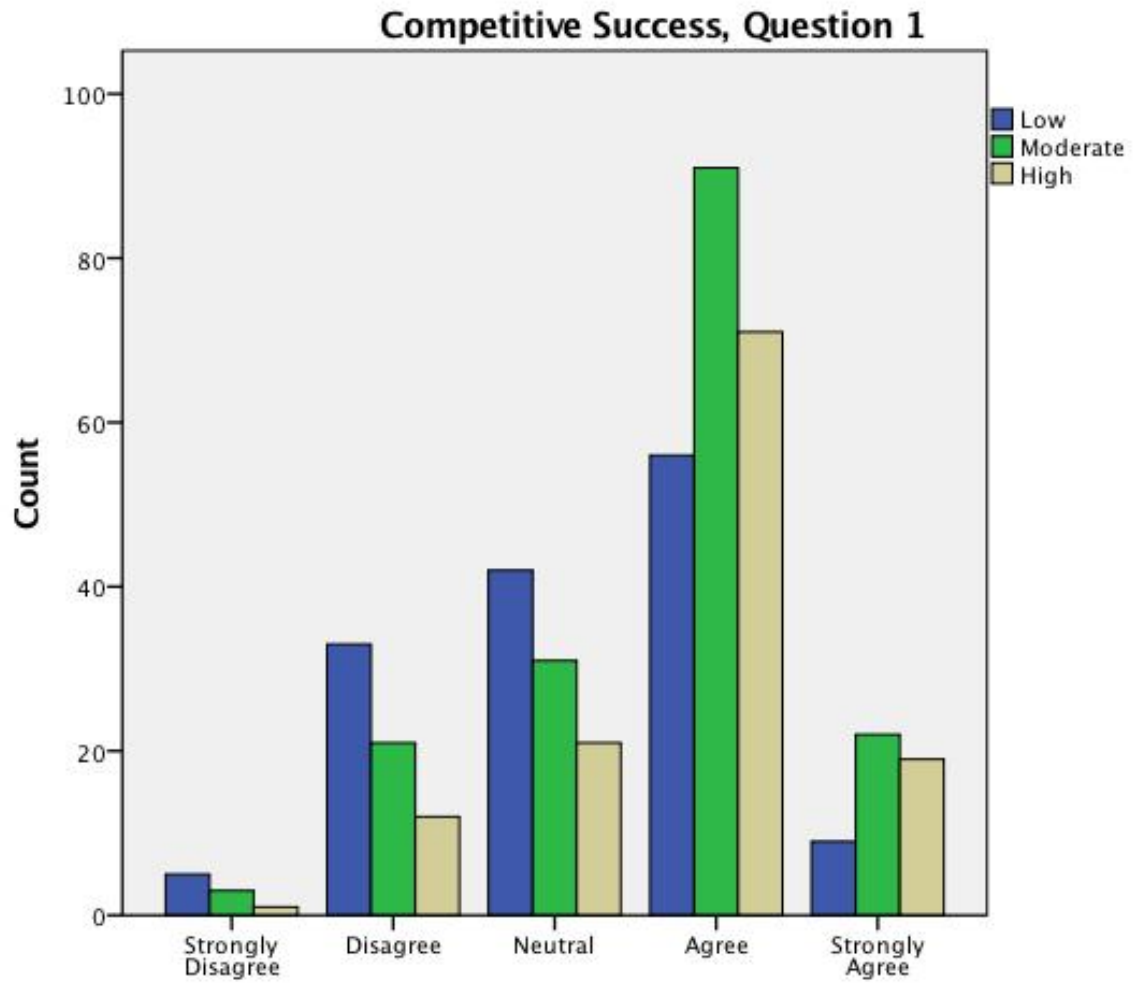
Appendix CC: Most Favorable Responses on Statements with Significant Chi-Square Values Stratified by Competitive Success

Survey Statement	Minimal Success	Moderate Success	High Success
1. I believe the learning process is enhanced when a teacher stresses competition.	65 (44.8%)	113 (67.3%)	90 (72.6%)
2. My band class stays more on task in rehearsal during marching band season than any other time throughout the year.	73 (50.4%)	108 (64.7%)	88 (71.0%)
3. I concentrate more in band class during marching band season than any other time throughout the year.	64 (43.8%)	101 (60.1%)	61 (49.6%)
4. I am most excited about going to band class during marching band season.	82 (56.6%)	116 (68.6%)	79 (63.7%)
5. My director shares the judges' comments with my group after a marching band competition takes place.	130 (89.0%)	159 (94.6%)	115 (93.5%)
6. I learn what to do, or what not to do, when I watch marching bands from other schools.	89 (61.0%)	129 (76.8%)	103 (83.1%)
7. I learn by watching and listening to students from other marching bands who play the same instrument as me.	77 (53.4%)	103 (61.0%)	85 (68.6%)
8. Marching band competitions are good places to learn how to be a respectful audience member.	106 (73.1%)	132 (79.0%)	111 (89.6%)
9. Music competition motivates me to practice.	103 (70.5%)	126 (74.5%)	108 (87.8%)
10. I spend more time practicing during marching band season than any other time throughout the year.	73 (50.3%)	101 (59.8%)	90 (73.7%)
16. I learn about music history as a result of performing in a competitive marching band.	28 (19.4%)	49 (29.0%)	35 (28.3%)
18. I perform with greater technique as a result of performing in a competitive marching band.	97 (66.5%)	129 (77.2%)	113 (91.2%)
19. Competitive marching band helps me develop my musicality (i.e., dynamics, phrasing, balance, blend).	114 (78.1%)	136 (80.5%)	121 (97.6%)
20. Competitive marching band helps me become a better performer in other musical ensembles (e.g., concert band, jazz ensemble)	112 (76.7%)	114 (67.8%)	110 (88.7%)

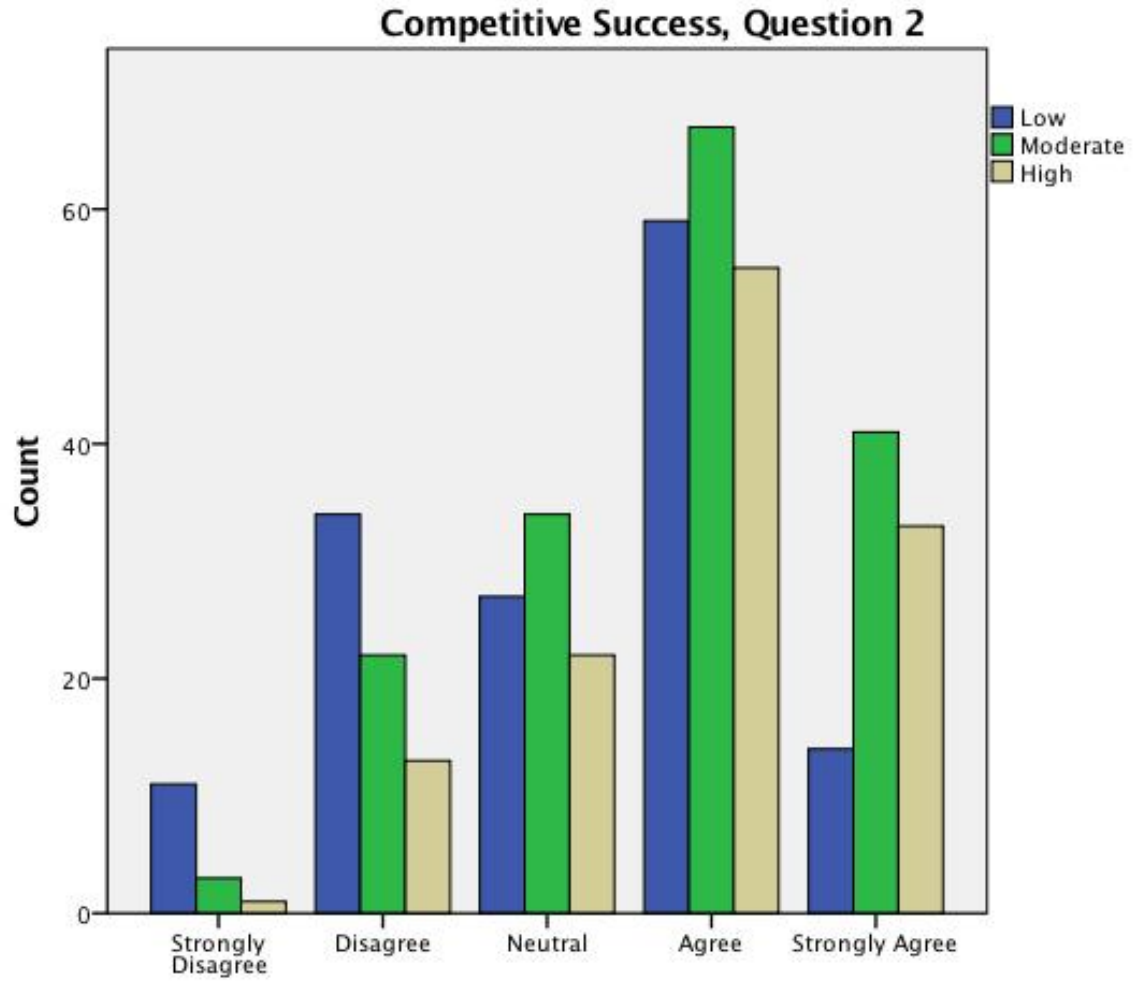
Survey Statement	Minimal Success	Moderate Success	High Success
21. I believe learning how to march has made me a better musician.	90 (62.5%)	104 (61.6%)	90 (74.4%)
22. Marching bands should be ranked in order (i.e., 1st, 2nd, 3rd...) and the rankings should be published for all to see.	72 (49.3%)	94 (55.6%)	82 (66.2%)
23. Marching bands should be given division ratings (i.e., Division I, Division II...) so more than one ensemble could win a top rating.	95 (65.0%)	75 (44.4%)	47 (37.9%)
24. I believe the judges at marching band competitions are fair.	81 (55.7%)	73 (43.4%)	42 (33.9%)
25. I believe the judges at marching band competitions play favorites (e.g., score certain bands higher than others for reasons not related to performance).	37 (25.3%)	68 (40.5%)	61 (49.6%)
26. I take comments from marching band judges seriously.	94 (64.4%)	131 (77.5%)	94 (75.8%)
28. Competitive marching band is an important part of my music education.	90 (61.6%)	140 (83.4%)	107 (86.3%)
29. I enjoy competitive marching band performances more than non-competitive marching band performances (e.g., community parades, halftime shows).	60 (41.1%)	113 (67.3%)	106 (85.5%)
30. Music competition brings out the best in me.	78 (53.4%)	103 (61.3%)	107 (86.3%)
31. I believe marching band would not be as much fun if my school did not compete.	80 (54.8%)	136 (81.0%)	111 (90.2%)
32. I joined band in high school because I wanted to participate in competitive marching band.	34 (23.3%)	83 (49.4%)	52 (42.0%)
35. Being part of a competitive marching band causes unnecessary drama between band members.	80 (54.7%)	83 (49.4%)	73 (58.9%)
36. Performing at marching band competitions makes me feel nervous.	85 (58.2%)	68 (40.4%)	65 (52.4%)
37. I perform better when I am nervous.	31 (21.4%)	55 (32.7%)	50 (40.3%)
39. The more I perform at marching band competitions, the less nervous I feel performing in front of others.	106 (72.6%)	122 (72.6%)	109 (87.9%)
40. After watching marching bands from other schools perform at contests, I have wished I was part of another school's band instead of my own on at least one occasion.	67 (45.9%)	84 (50.0%)	51 (41.1%)
41. I have felt embarrassed as a result of how my band performed at a marching band competition on at least one occasion.	65 (44.5%)	77 (45.8%)	40 (32.2%)

Survey Statement	Minimal Success	Moderate Success	High Success
44. I believe my marching band is one of the better competitive marching bands in the area.	30 (20.7%)	74 (44.3%)	109 (88.6%)
48. Marching band competitions contribute to the social experience of a music program.	122 (83.6%)	158 (94.1%)	120 (96.7%)
49. Being part of a competitive marching band gives me an opportunity to bond with other band members.	128 (88.3%)	157 (93.5%)	121 (97.5%)
50. The competitive marching band experience helps create a sense of family.	115 (79.4%)	150 (89.2%)	119 (95.9%)

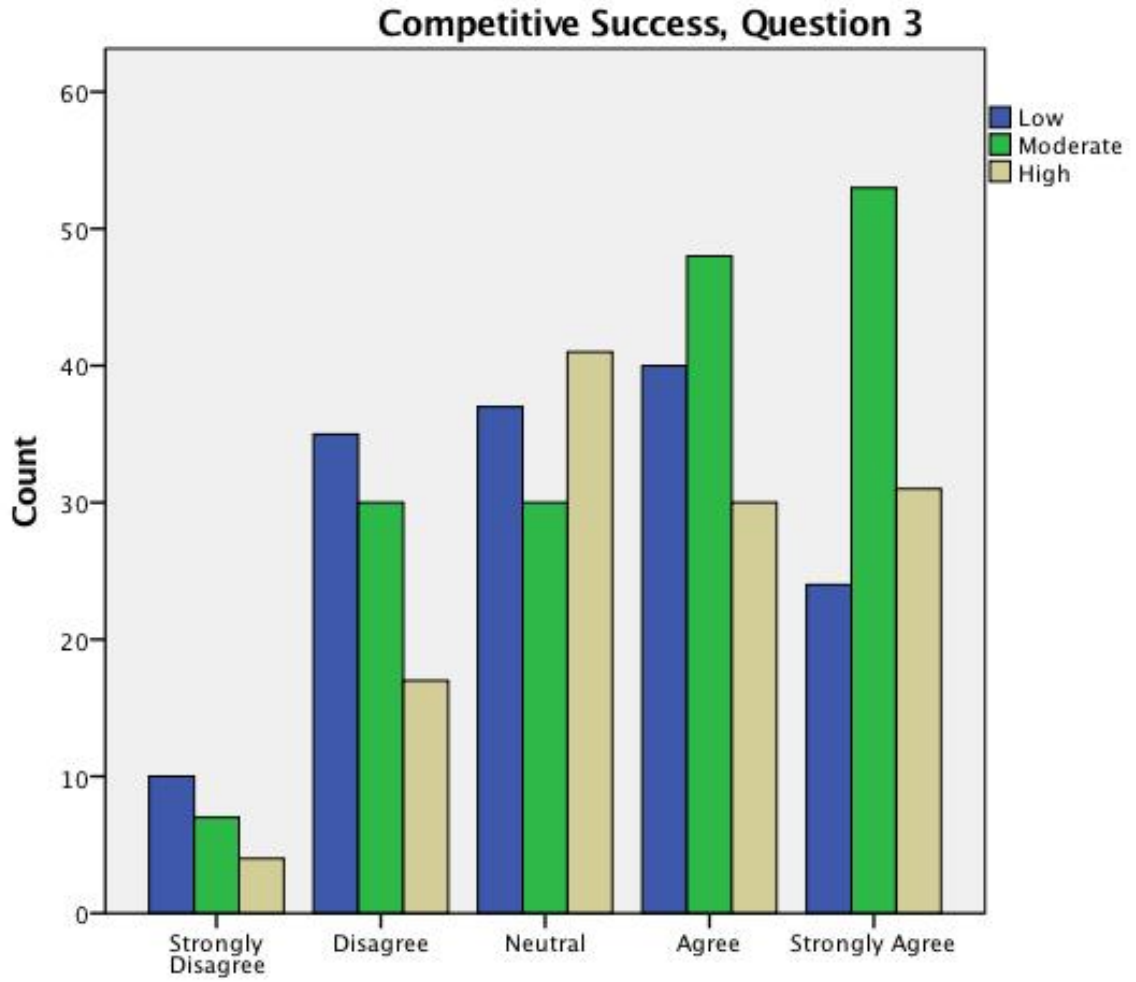
Appendix DD: SPSS Bar Charts of Participant Responses Stratified by Competitive Success



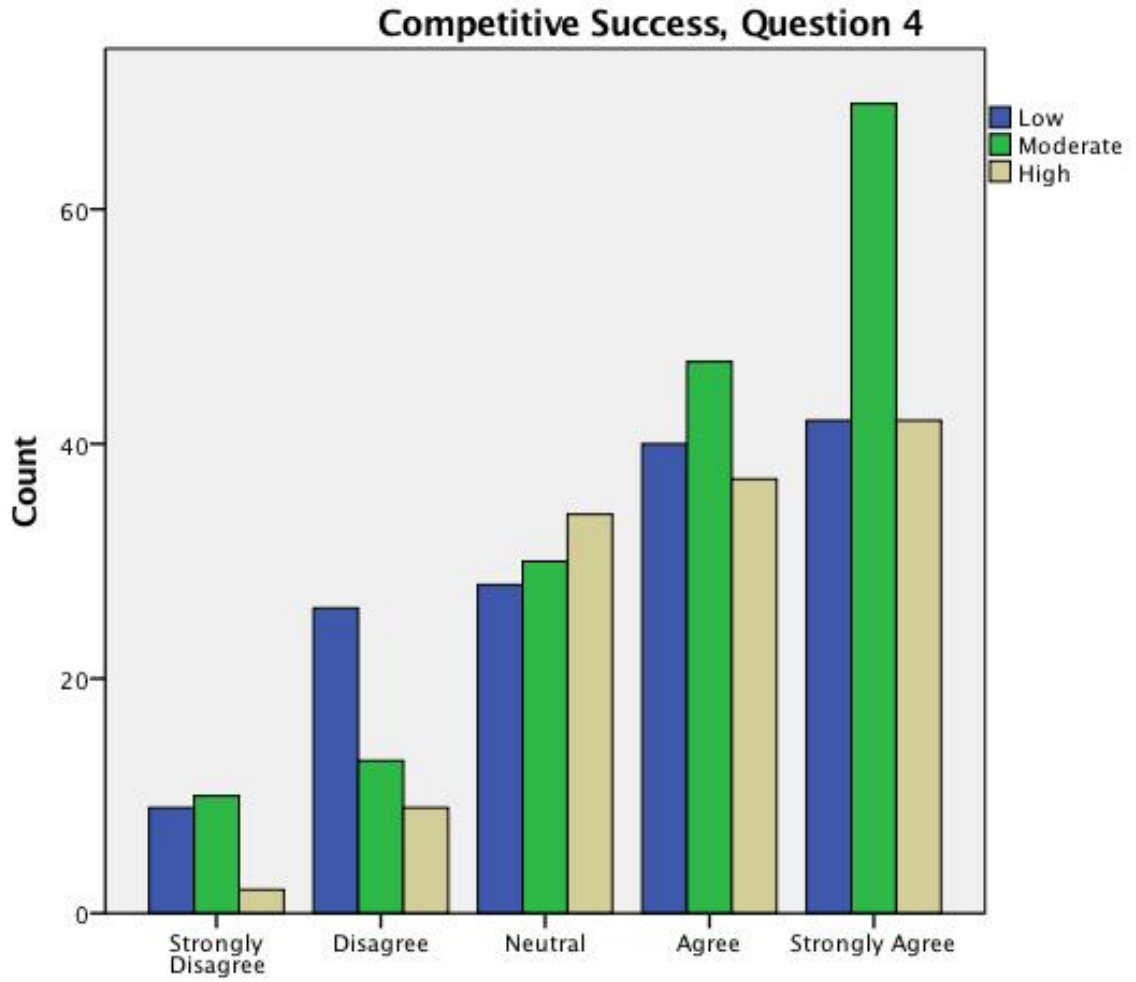
Question 1: $\chi^2 (8, N = 437) = 28.009, p < .001$



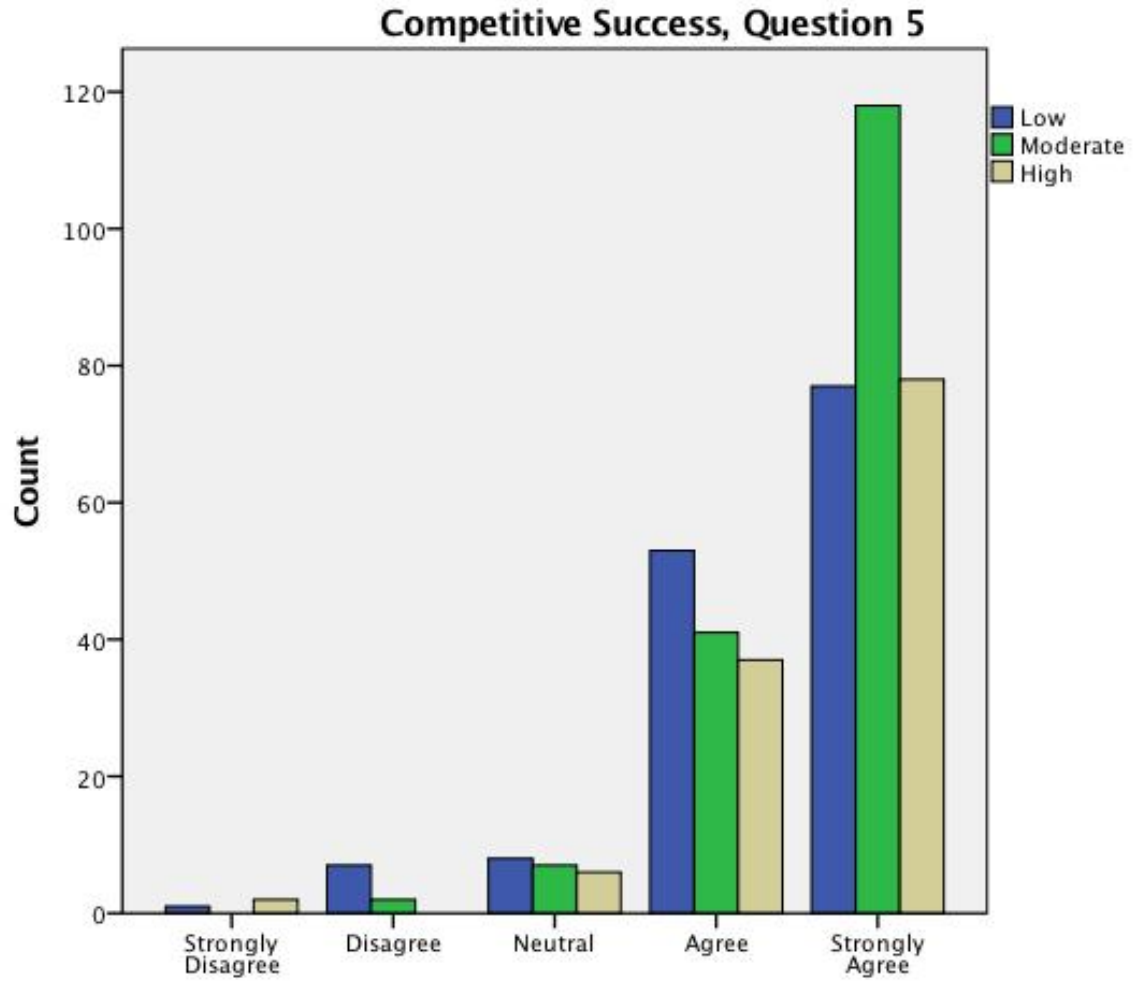
Question 2: $\chi^2 (8, N = 436) = 32.058, p < .001$



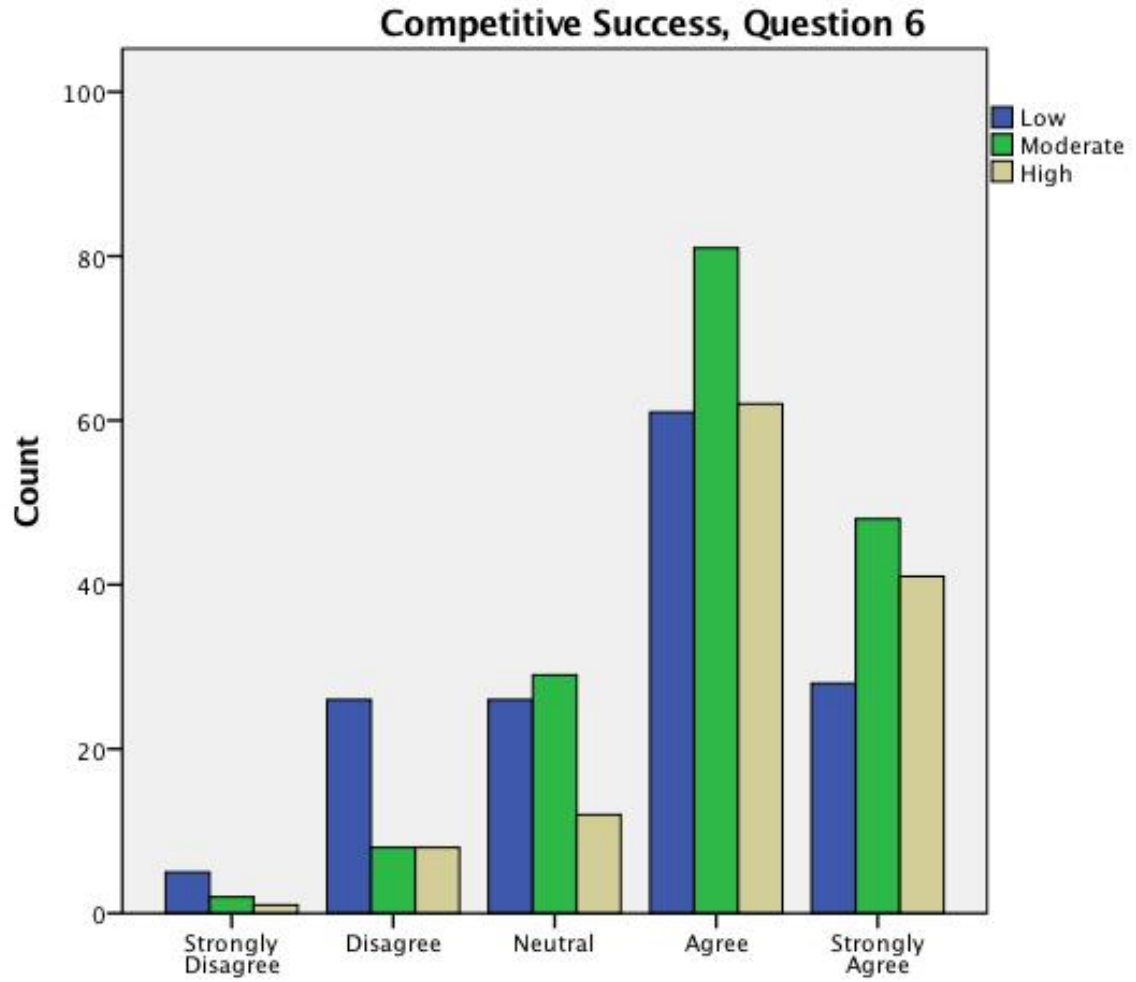
Question 3: $\chi^2 (8, N = 437) = 20.437, p = .009$



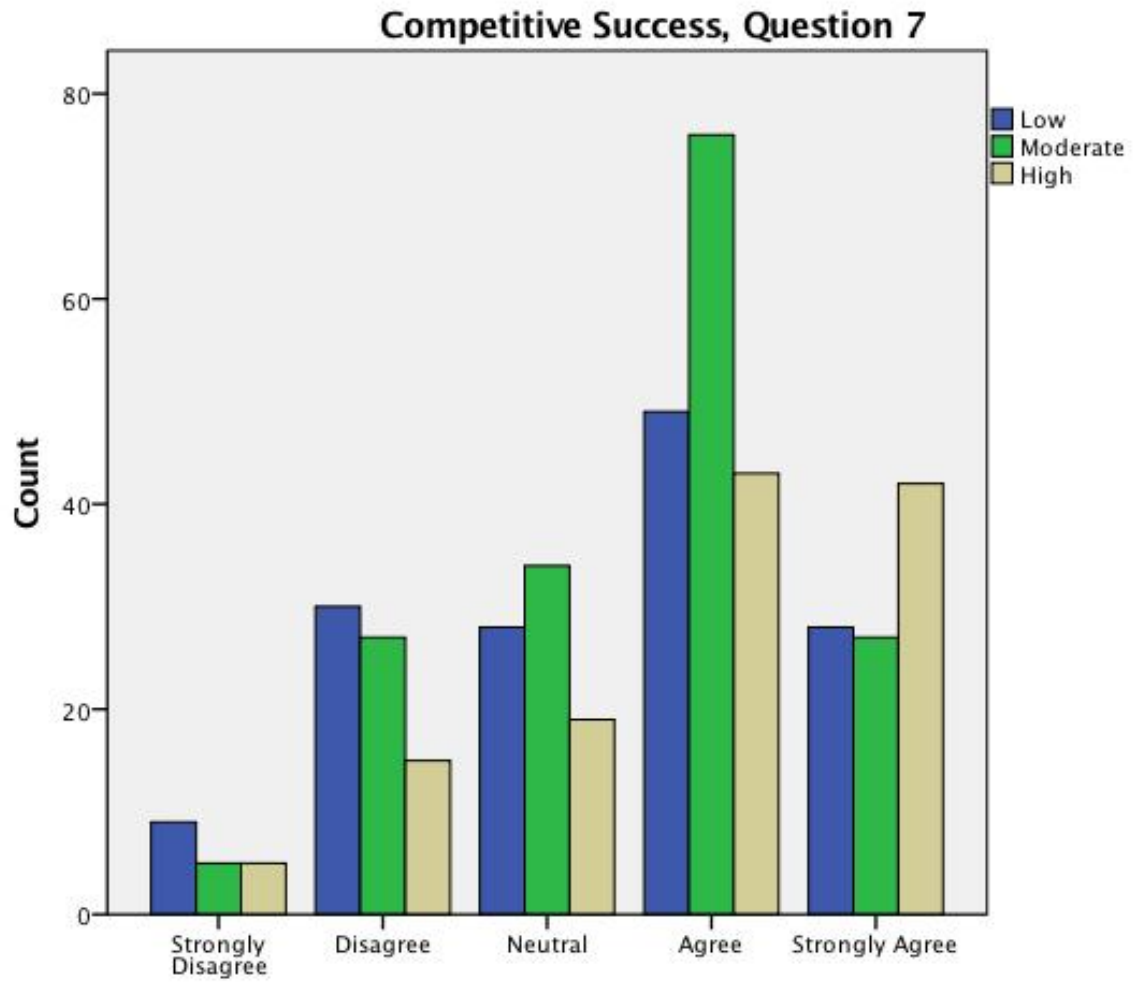
Question 4: $\chi^2 (8, N = 438) = 20.115, p = .010$



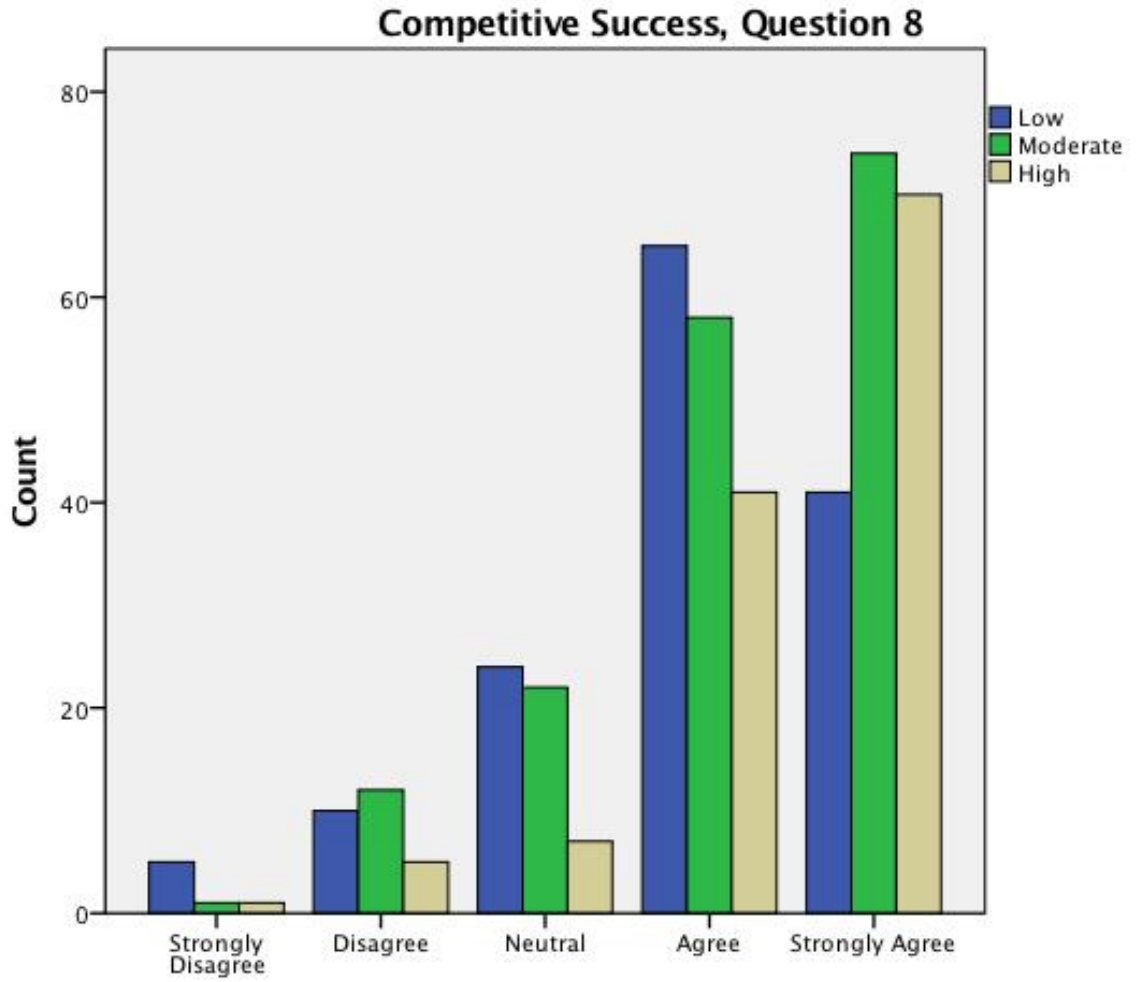
Question 5: $\chi^2 (8, N = 437) = 19.011, p = .015$



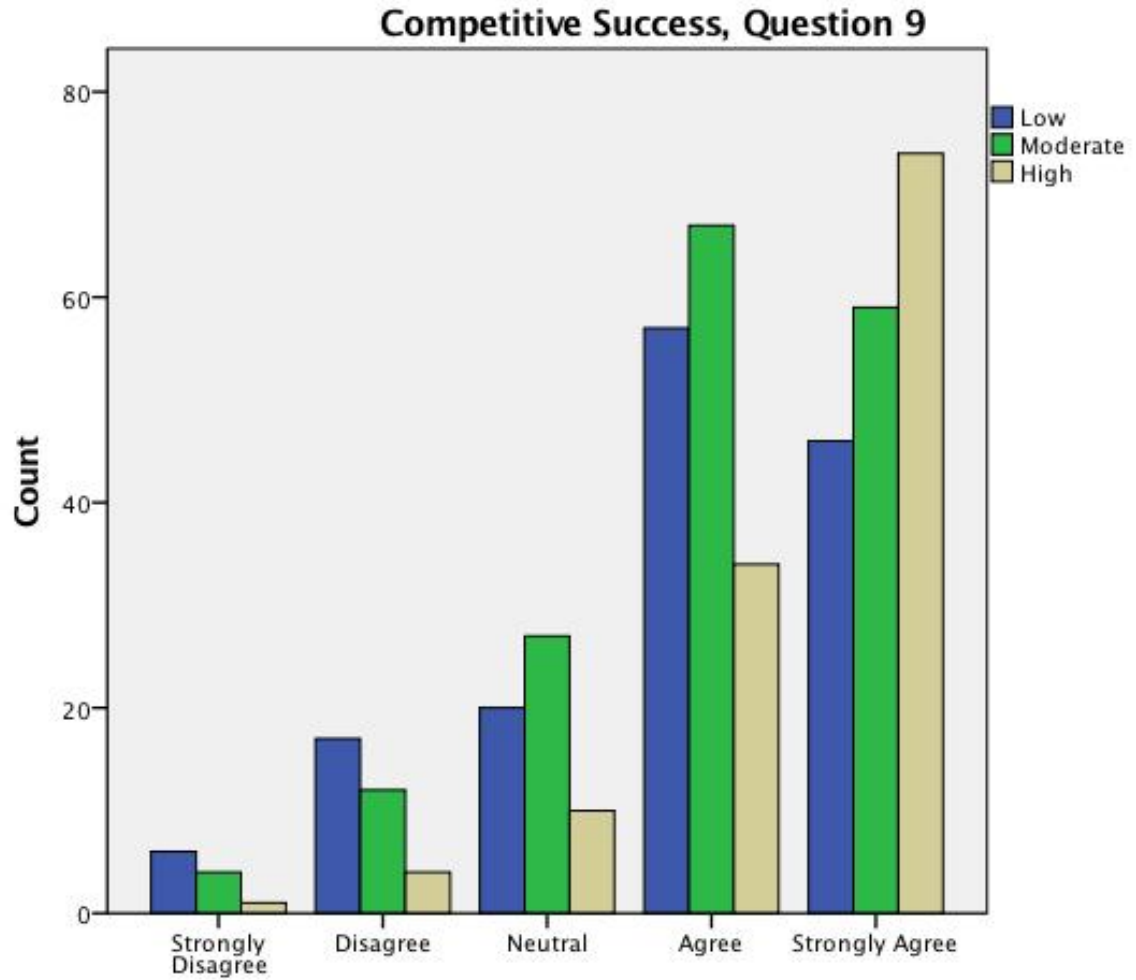
Question 6: $\chi^2 (8, N = 438) = 28.670, p < .001$



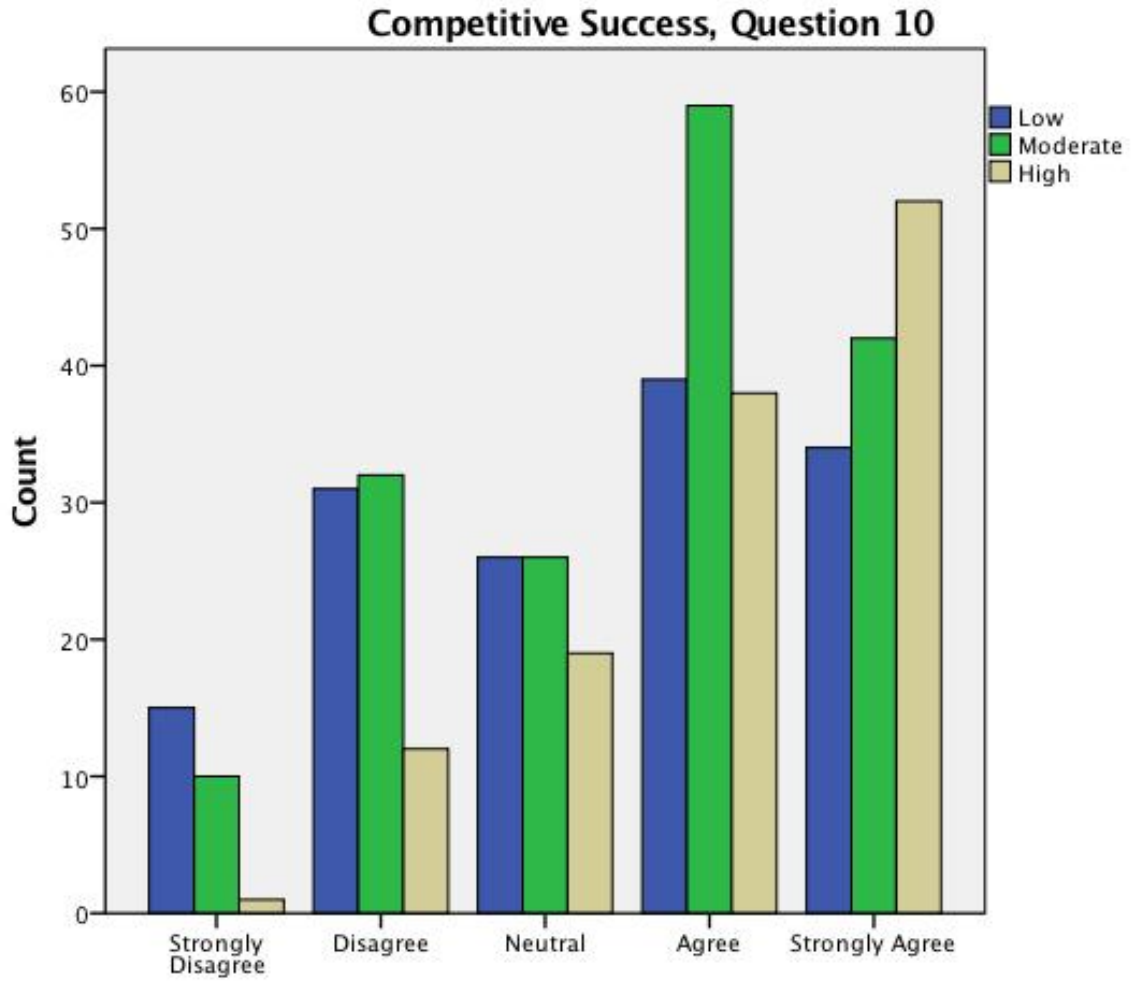
Question 7: $\chi^2 (8, N = 437) = 20.200, p = .010$



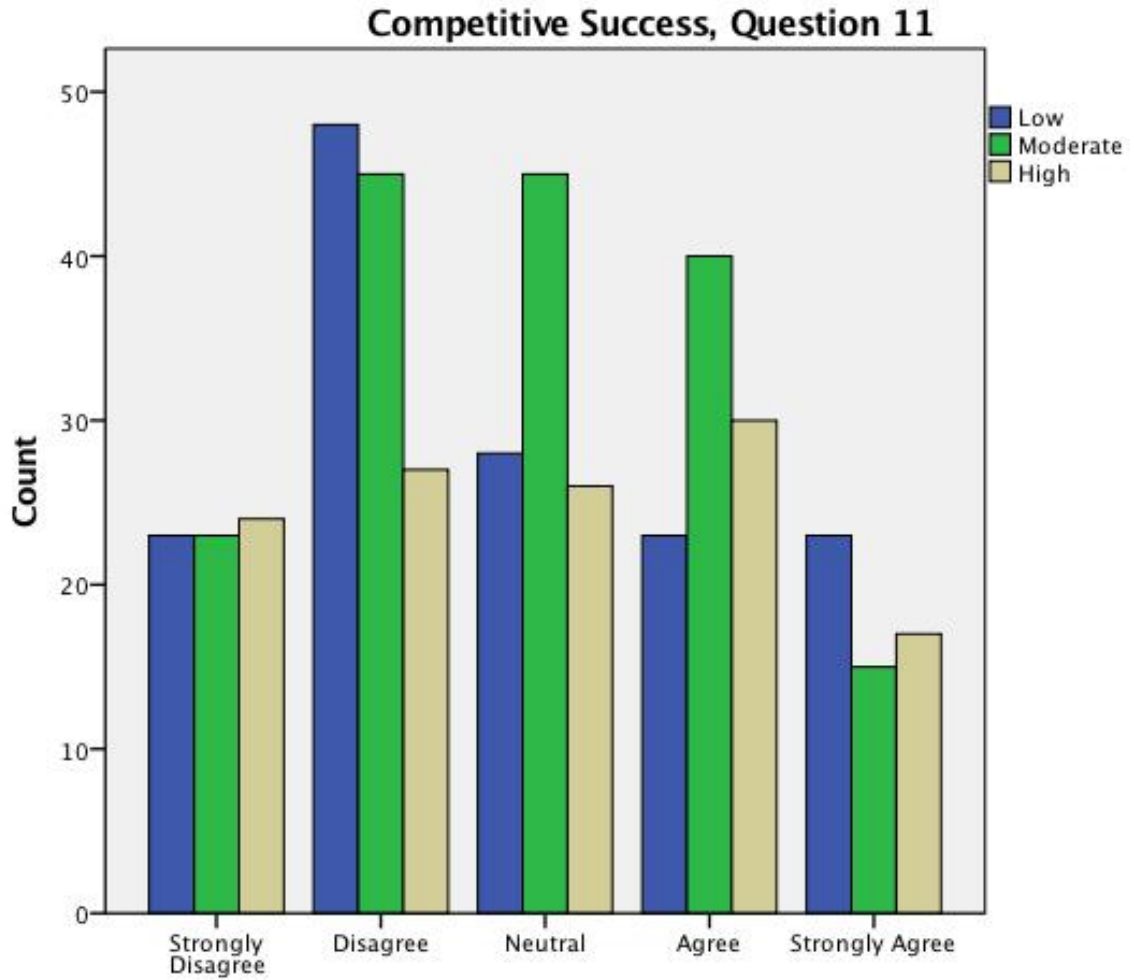
Question 8: $\chi^2 (8, N = 436) = 28.490, p < .001$



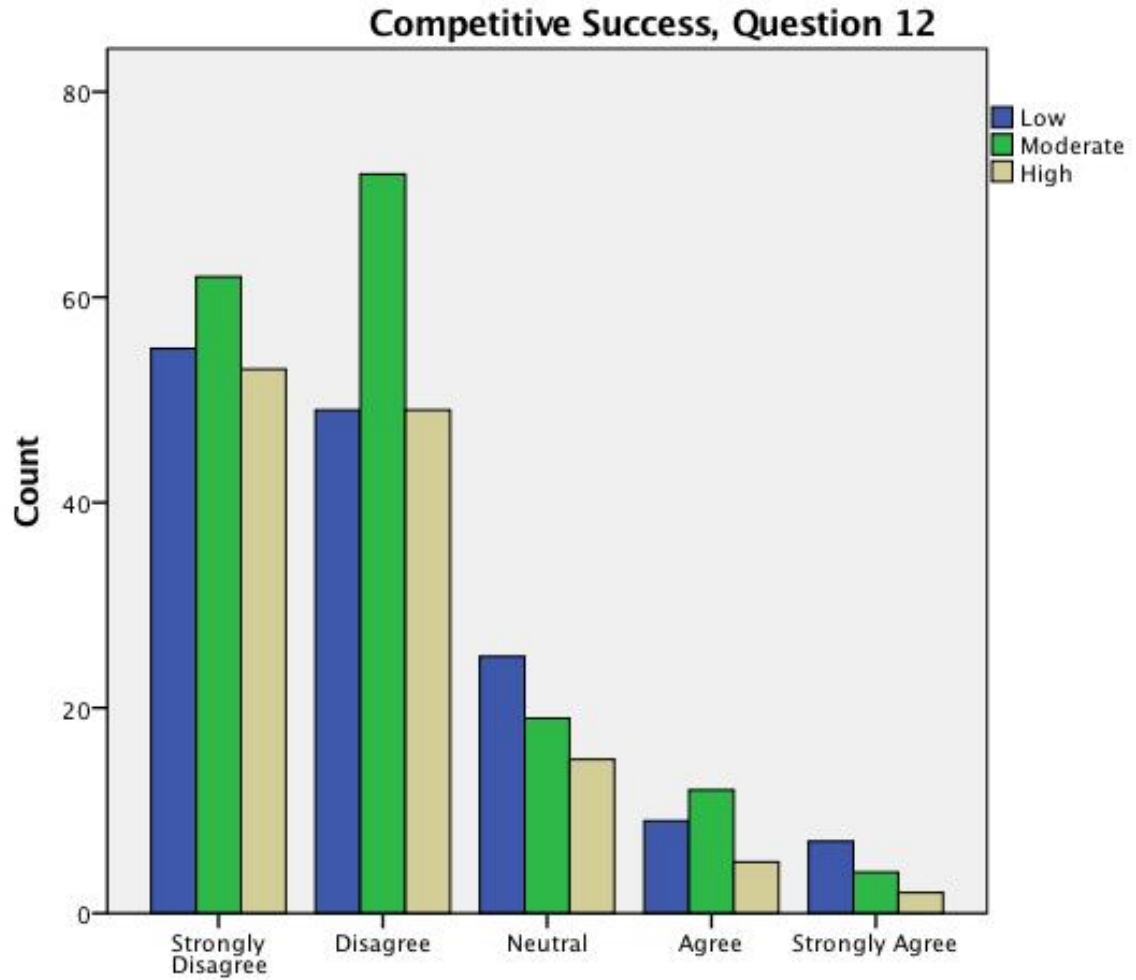
Question 9: $\chi^2 (8, N = 438) = 31.847, p < .001$



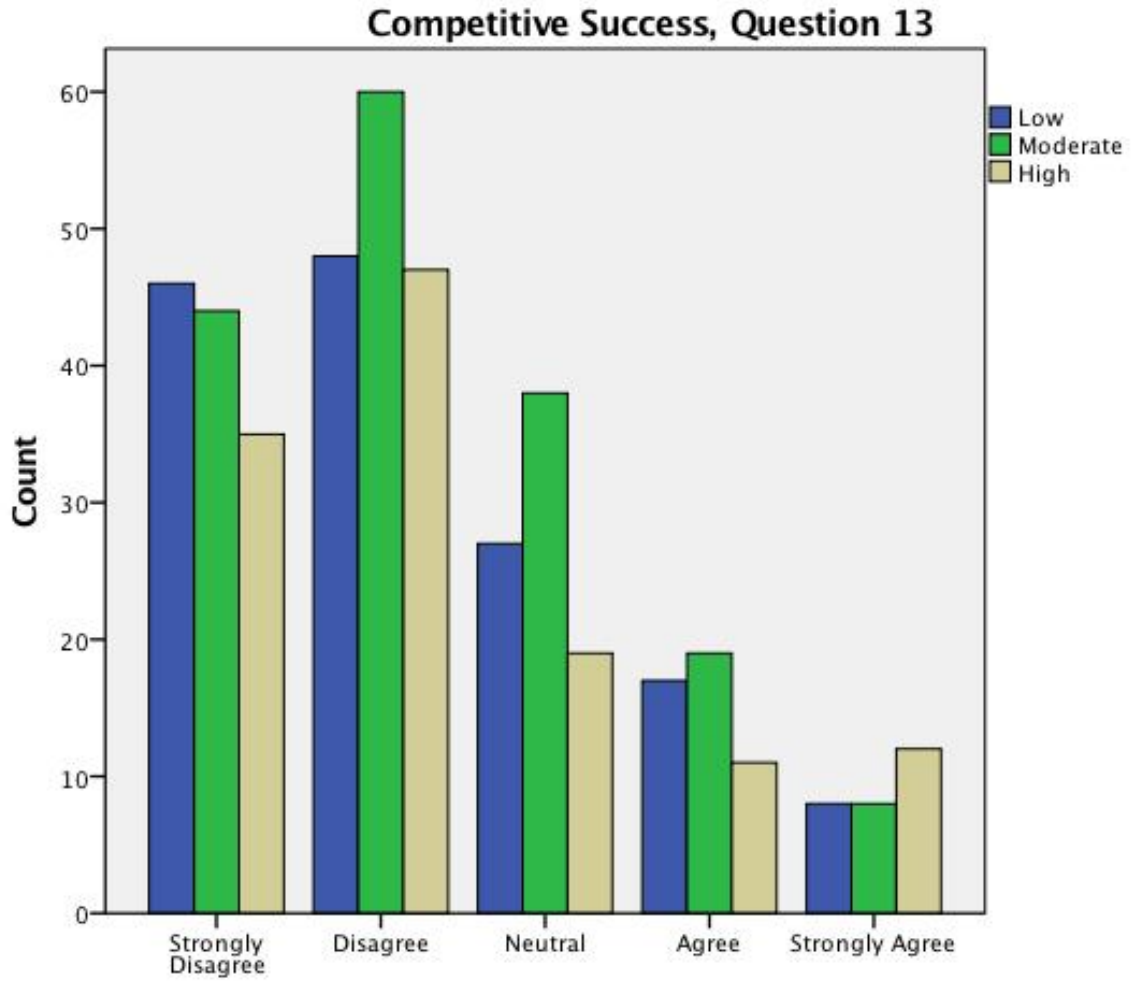
Question 10: $\chi^2 (8, N = 436) = 27.872, p < .001$



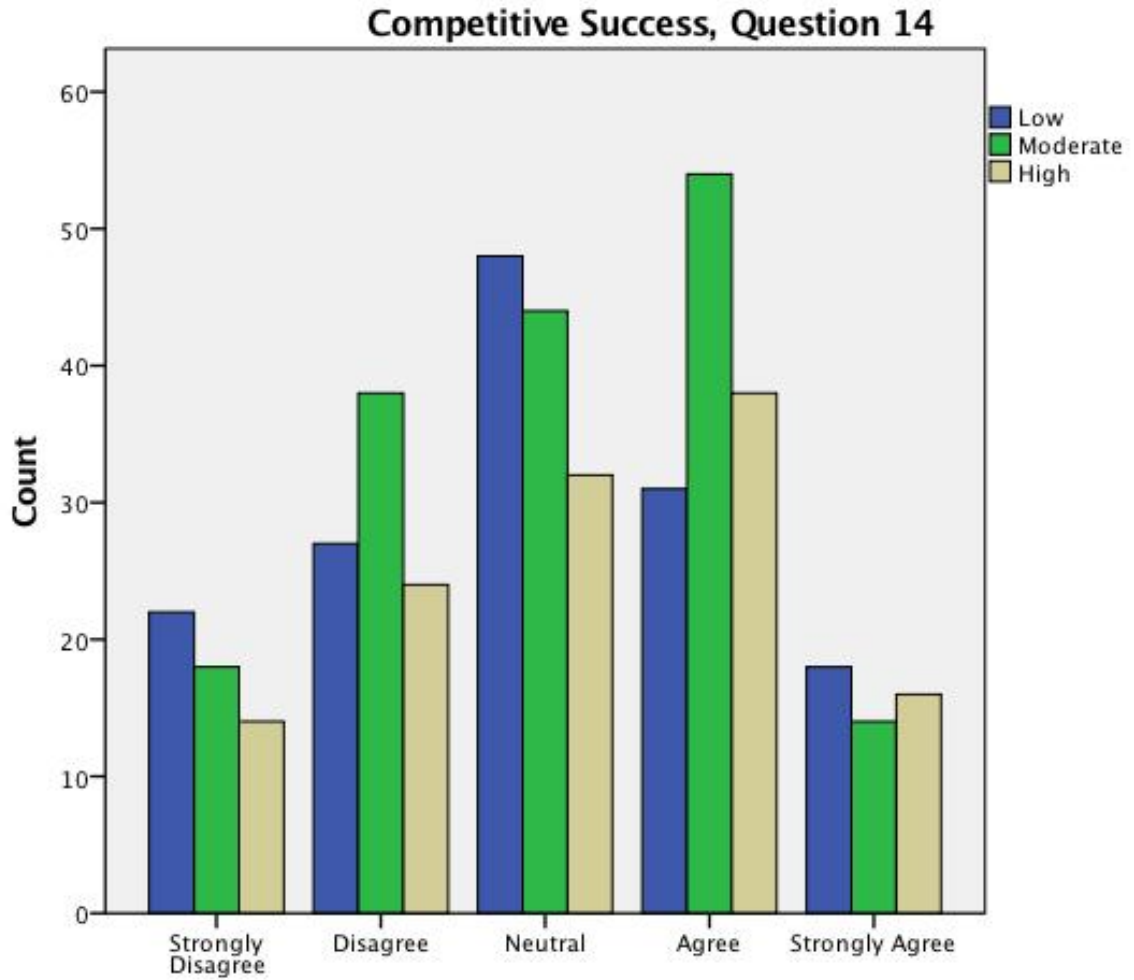
Question 11: $\chi^2 (8, N = 437) = 12.885, p = .116$



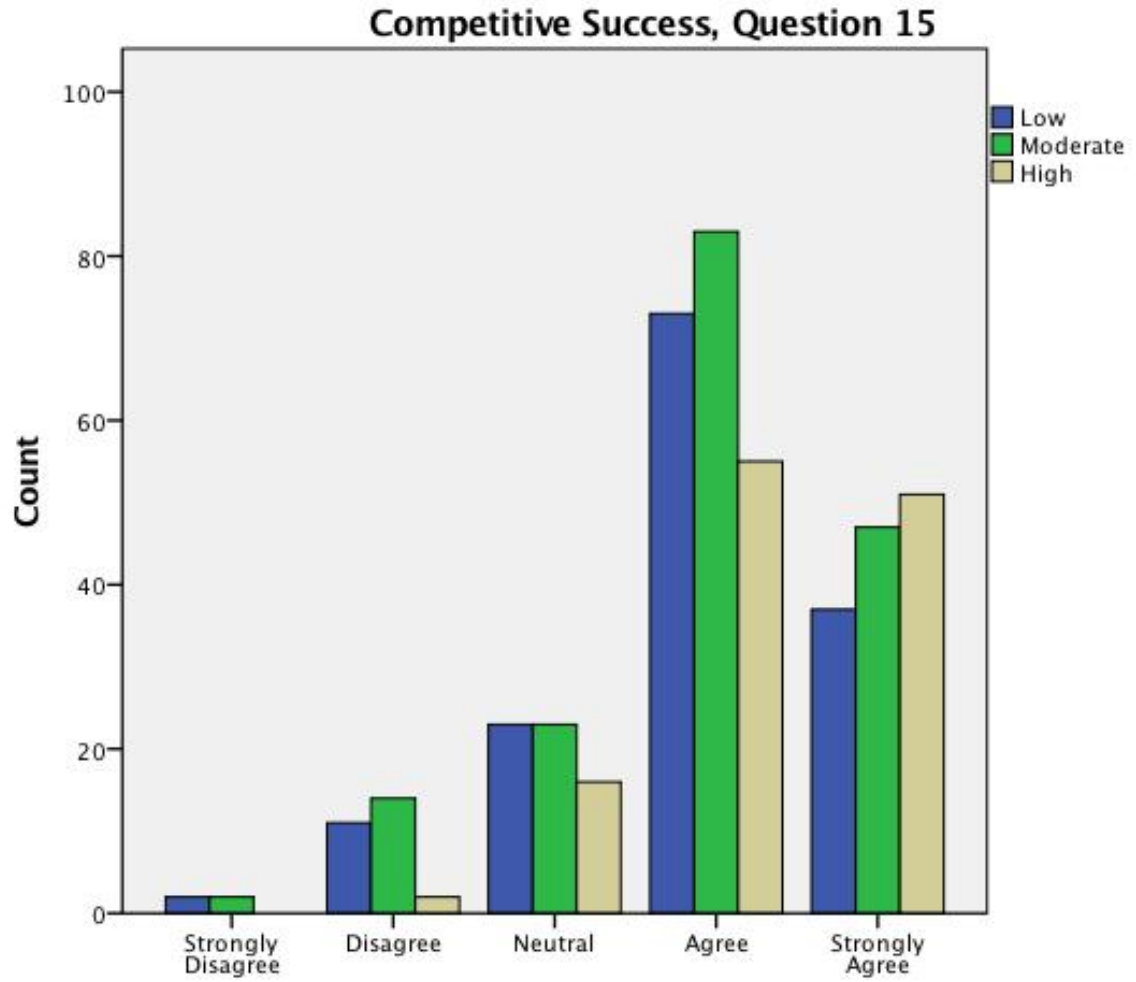
Question 12: $\chi^2(8, N = 438) = 8.453, p = .391$



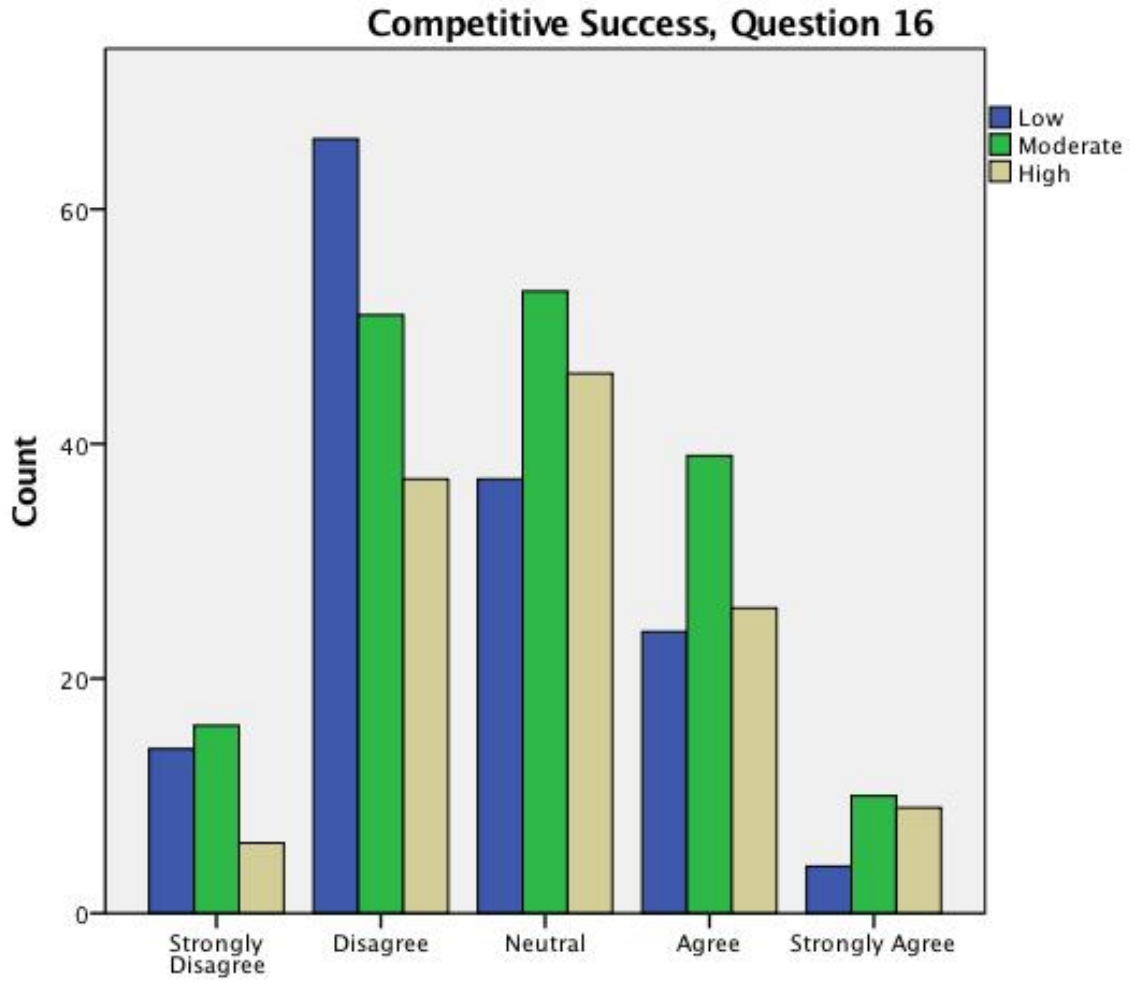
Question 13: $\chi^2 (8, N = 439) = 6.848, p = .553$



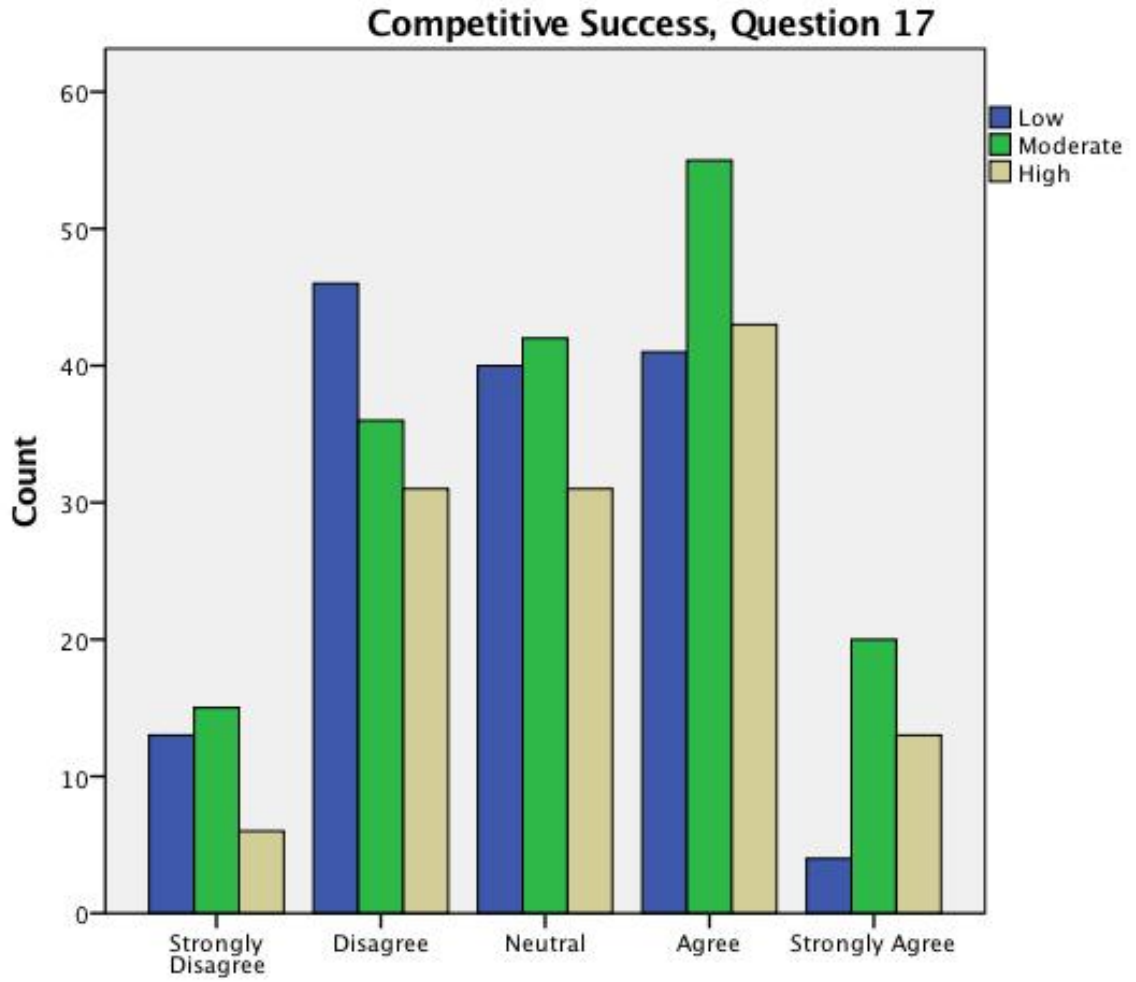
Question 14: $\chi^2(8, N = 438) = 9.153, p = .330$



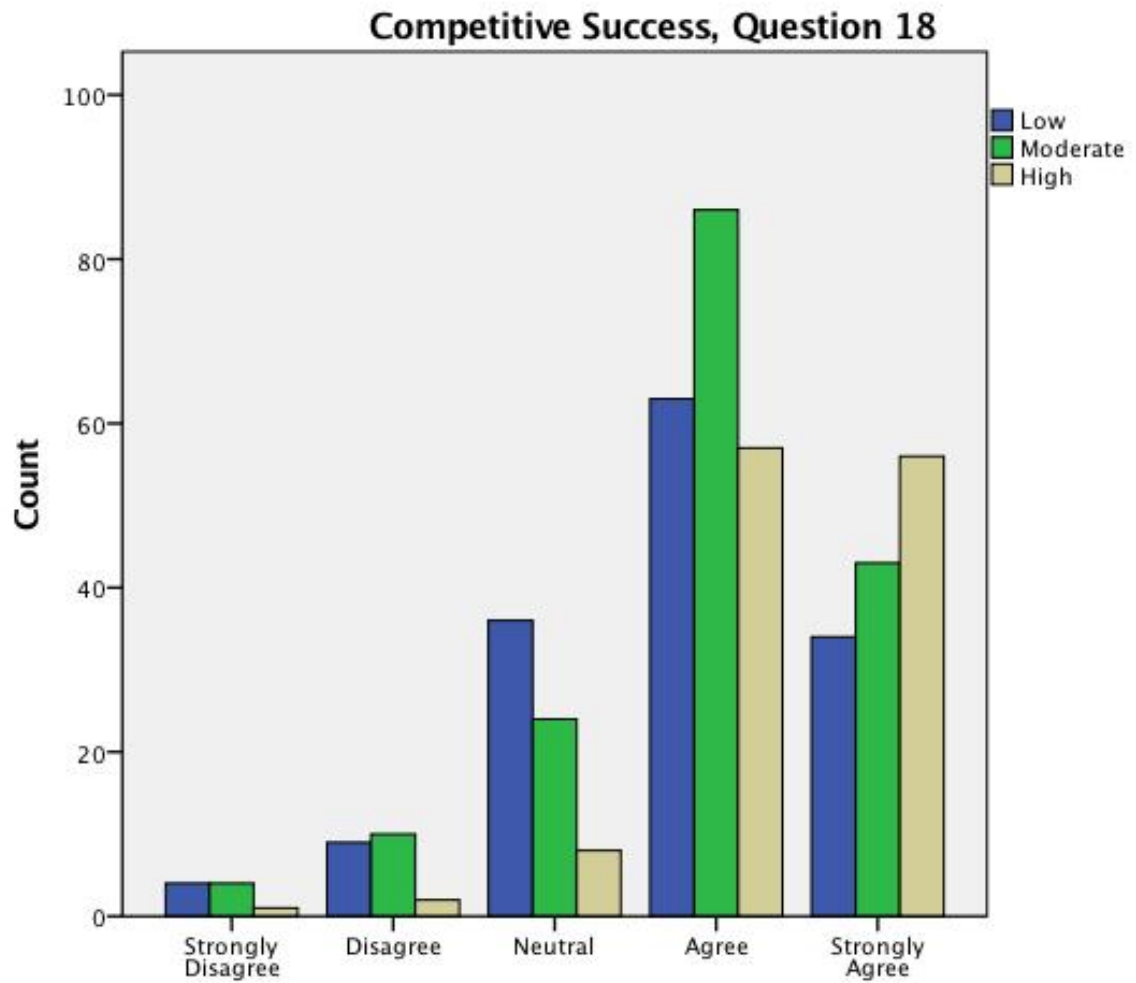
Question 15: $\chi^2(8, N = 439) = 14.612, p = .067$



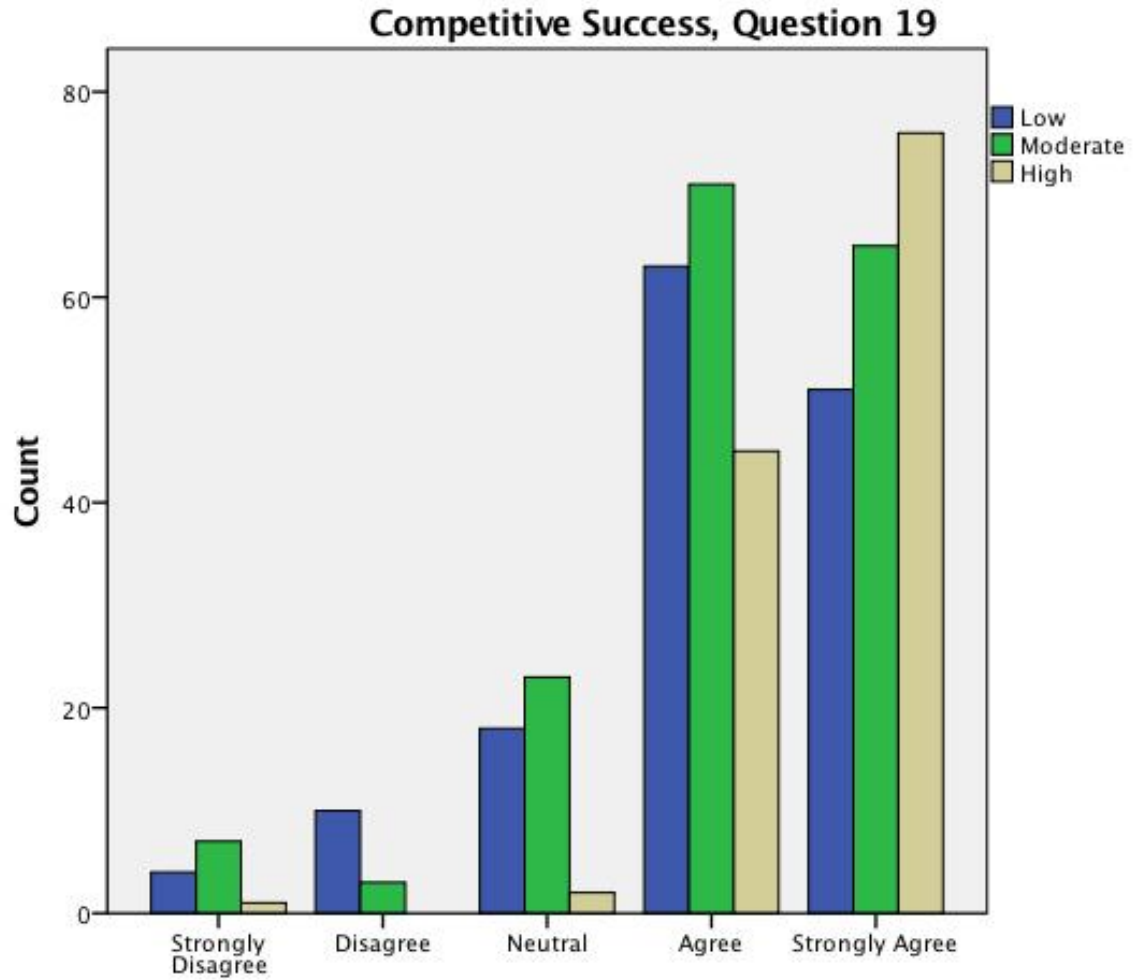
Question 16: $\chi^2 (8, N = 438) = 16.399, p = .037$



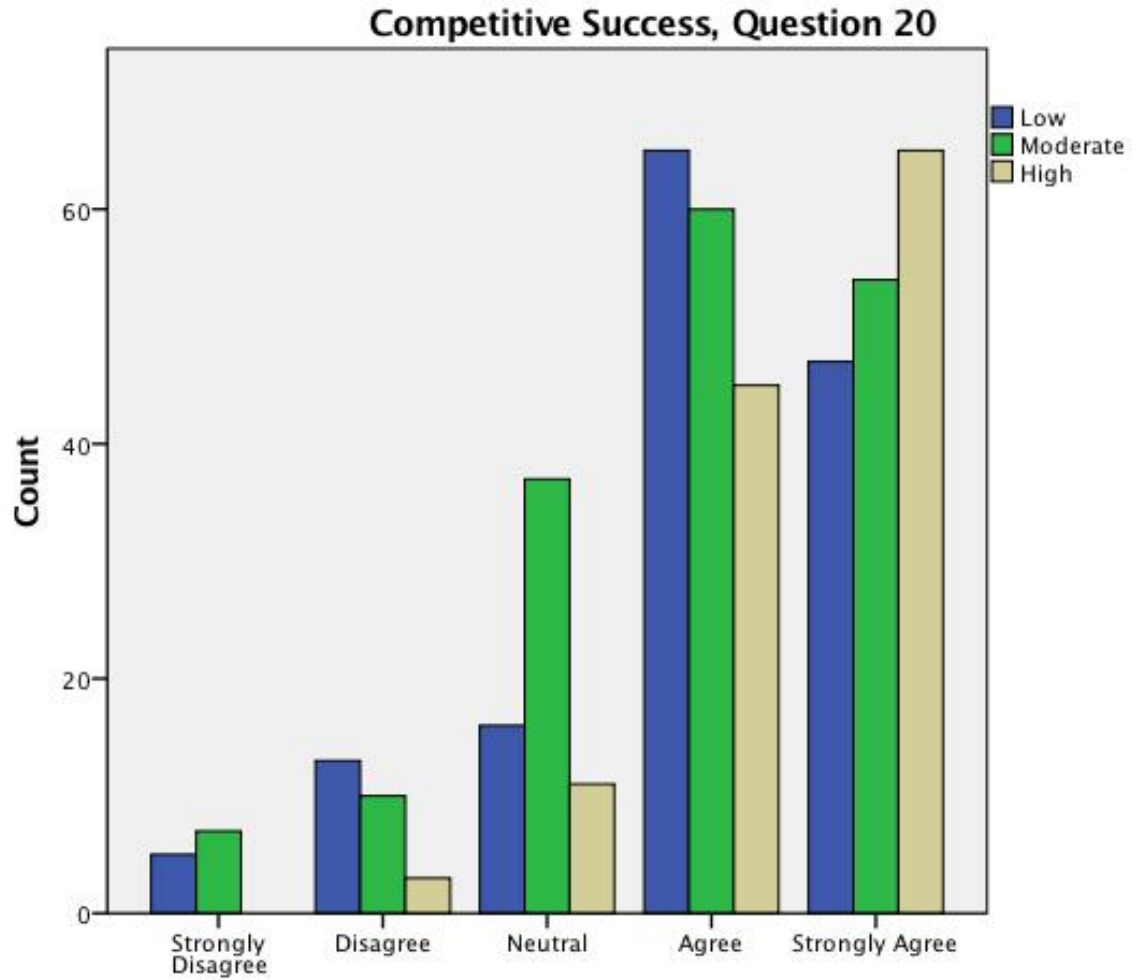
Question 17: $\chi^2 (8, N = 436) = 14.893, p = .061$



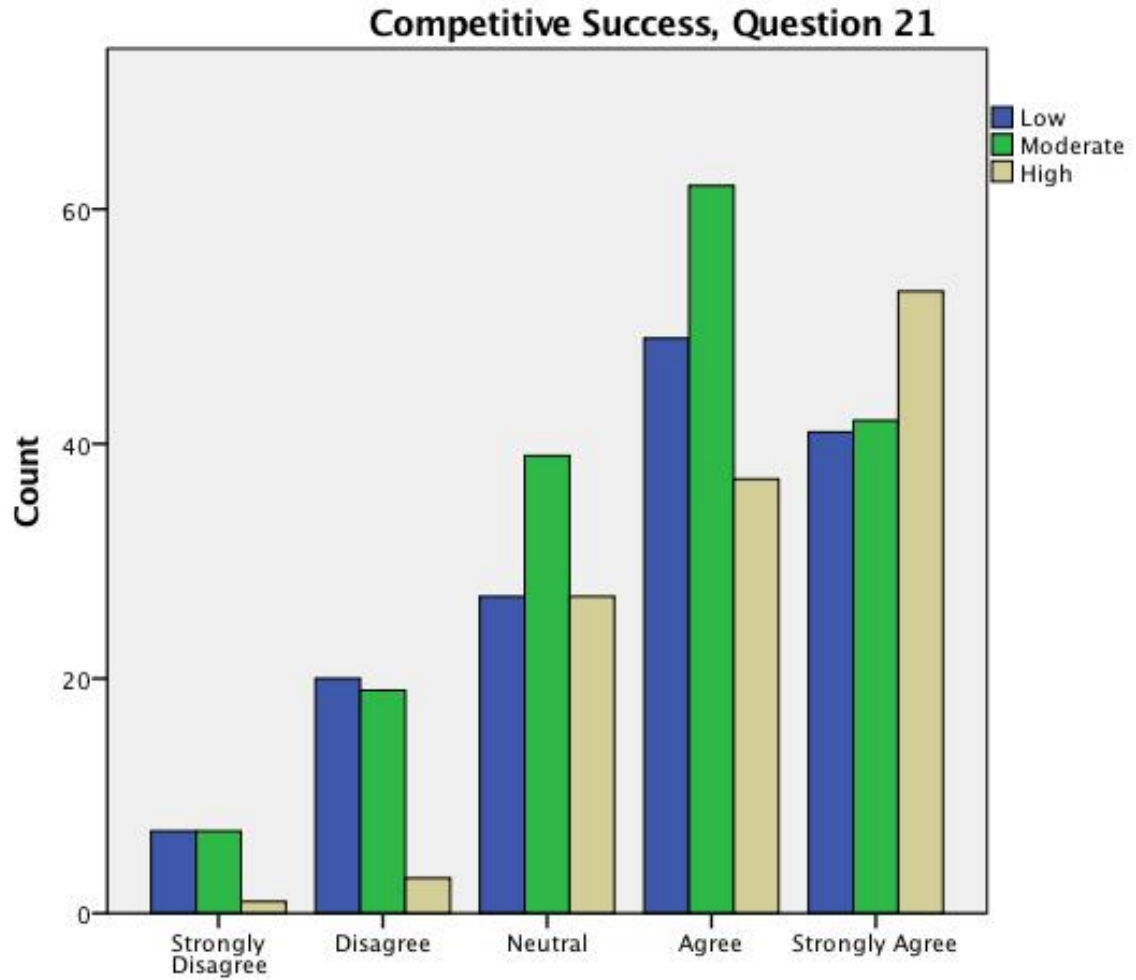
Question 18: $\chi^2 (8, N = 437) = 33.263, p < .001$



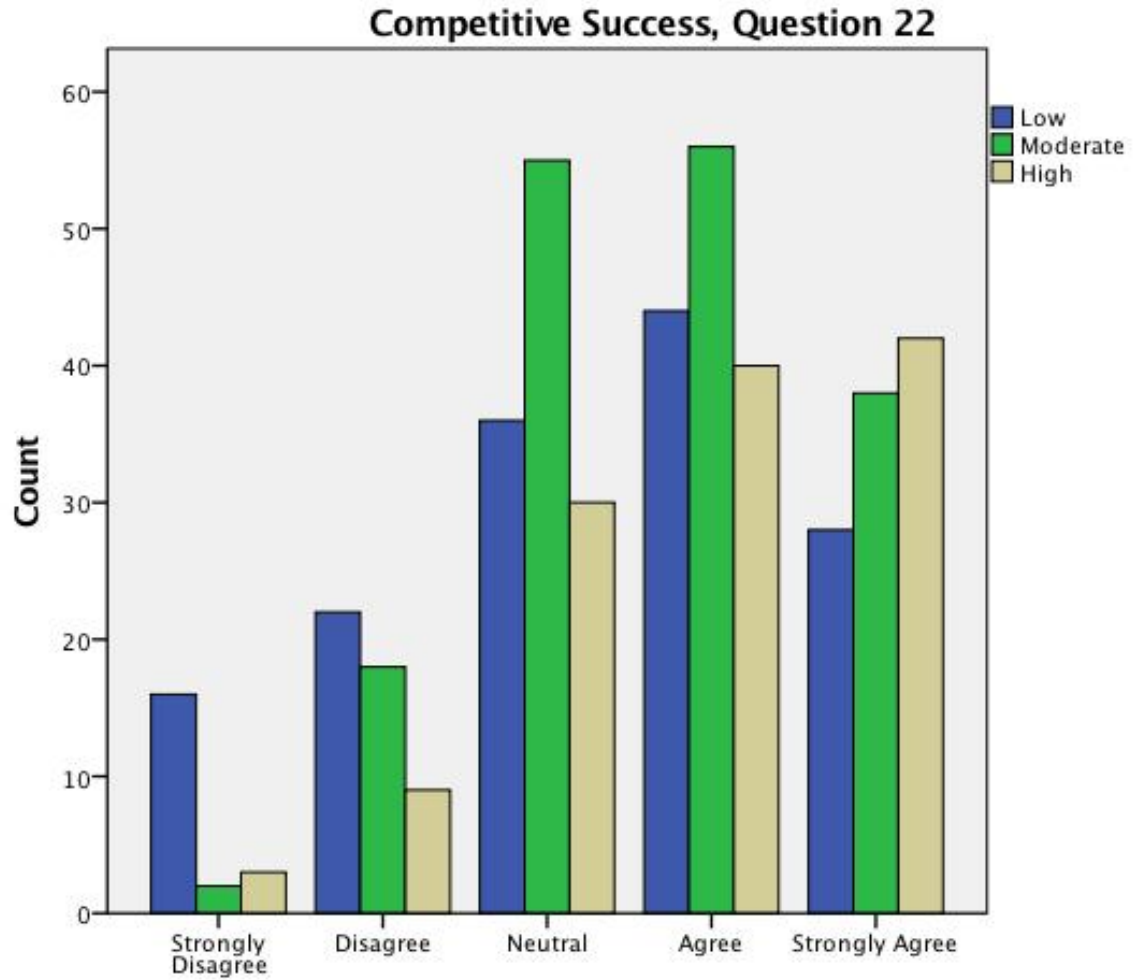
Question 19: $\chi^2 (8, N = 439) = 40.058, p < .001$



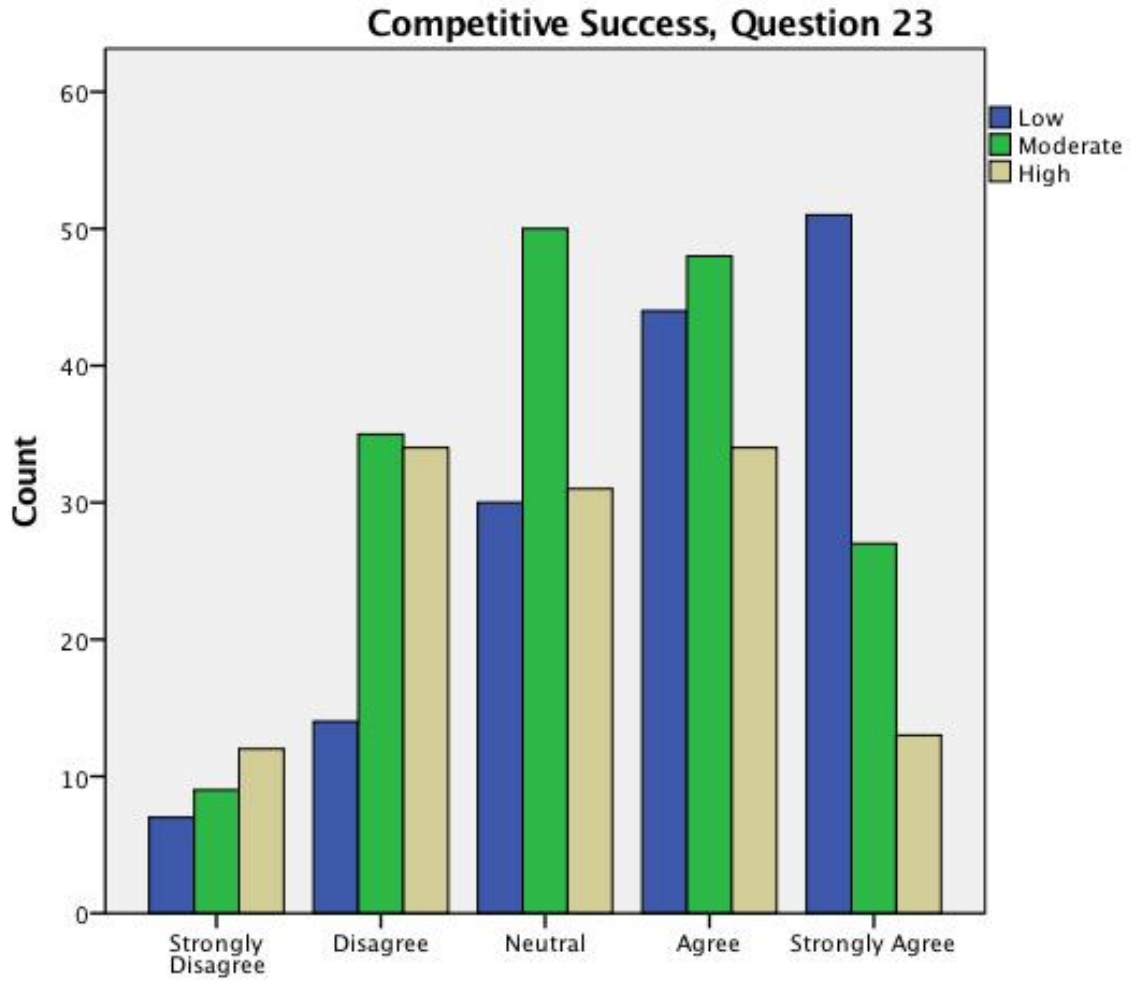
Question 20: $\chi^2 (8, N = 438) = 31.559, p < .001$



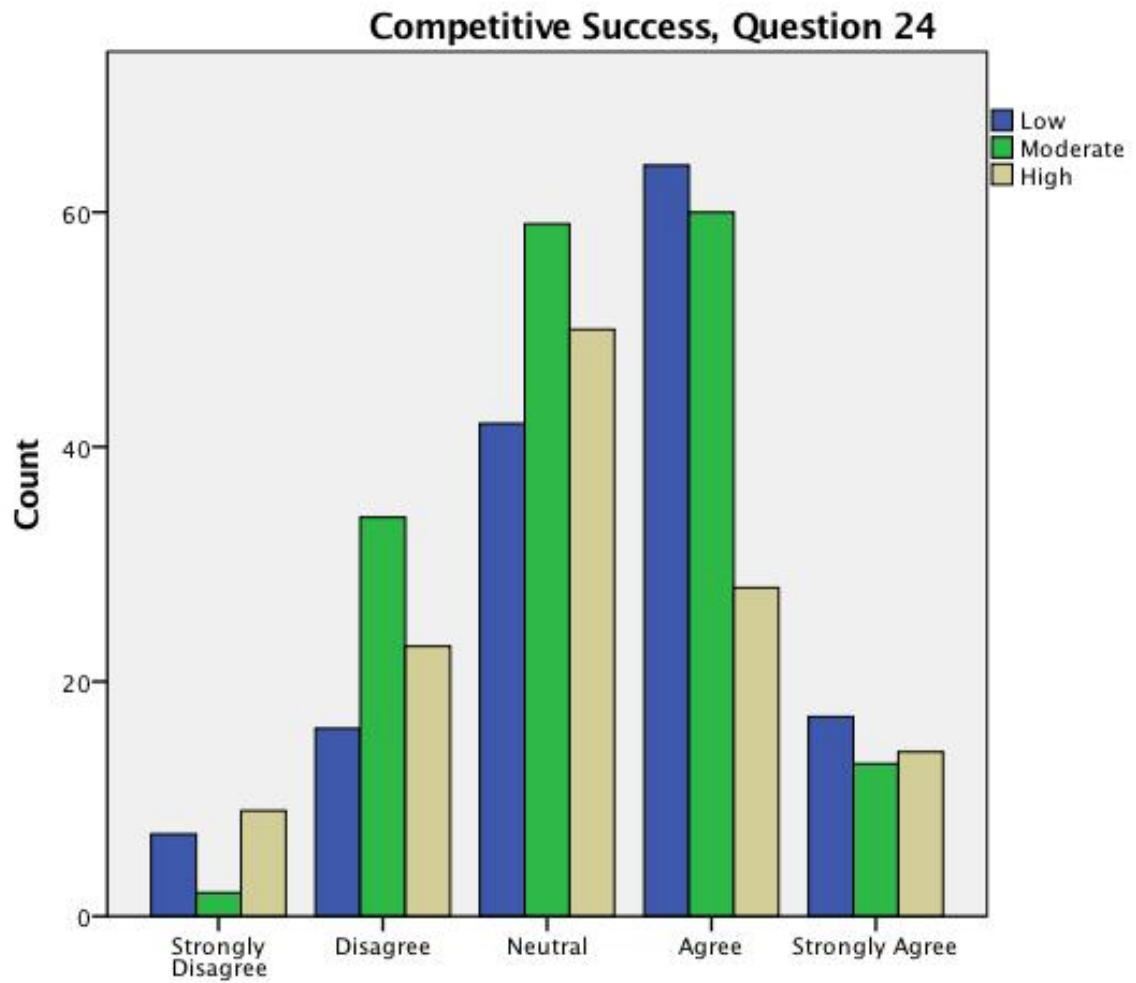
Question 21: $\chi^2 (8, N = 434) = 23.176, p = .003$



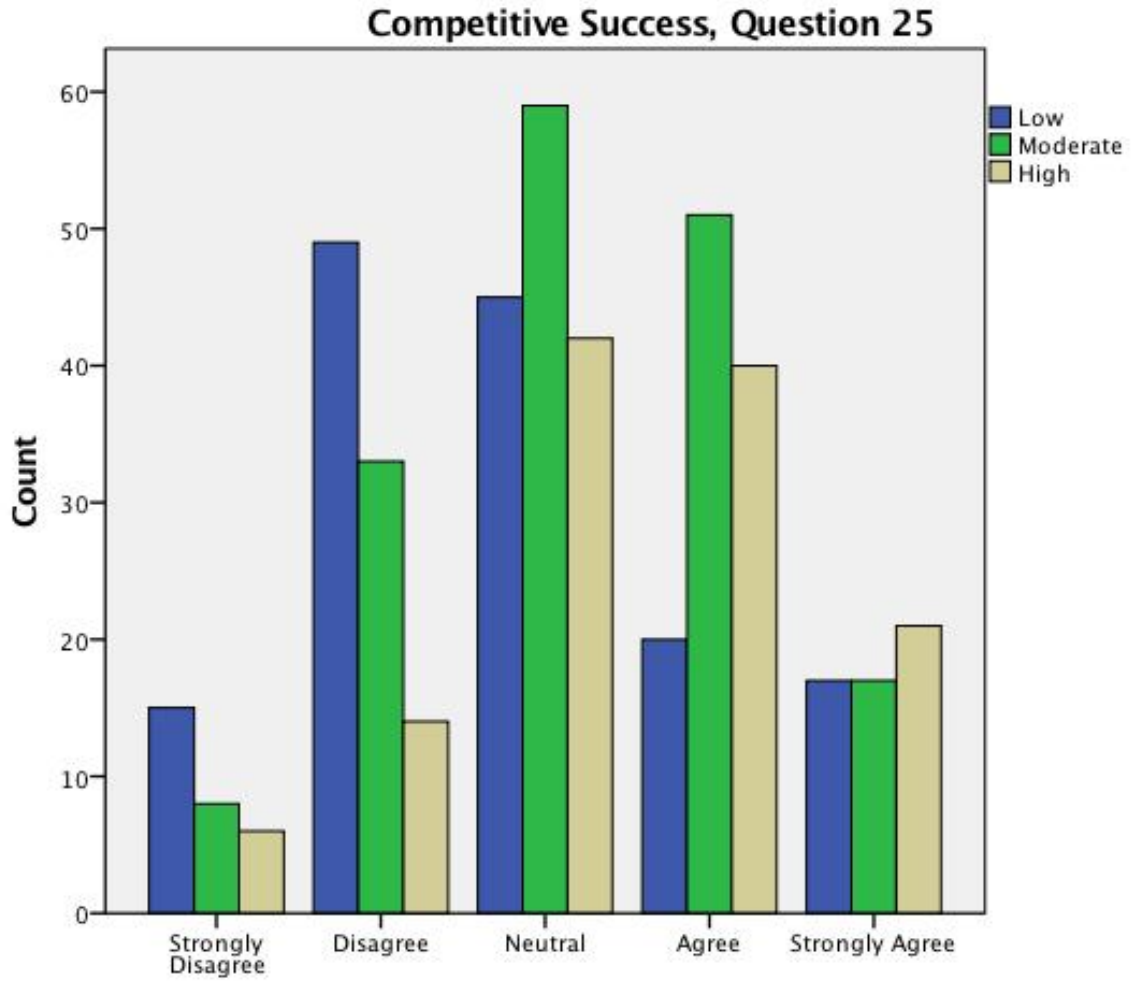
Question 22: $\chi^2 (8, N = 439) = 30.488, p < .001$



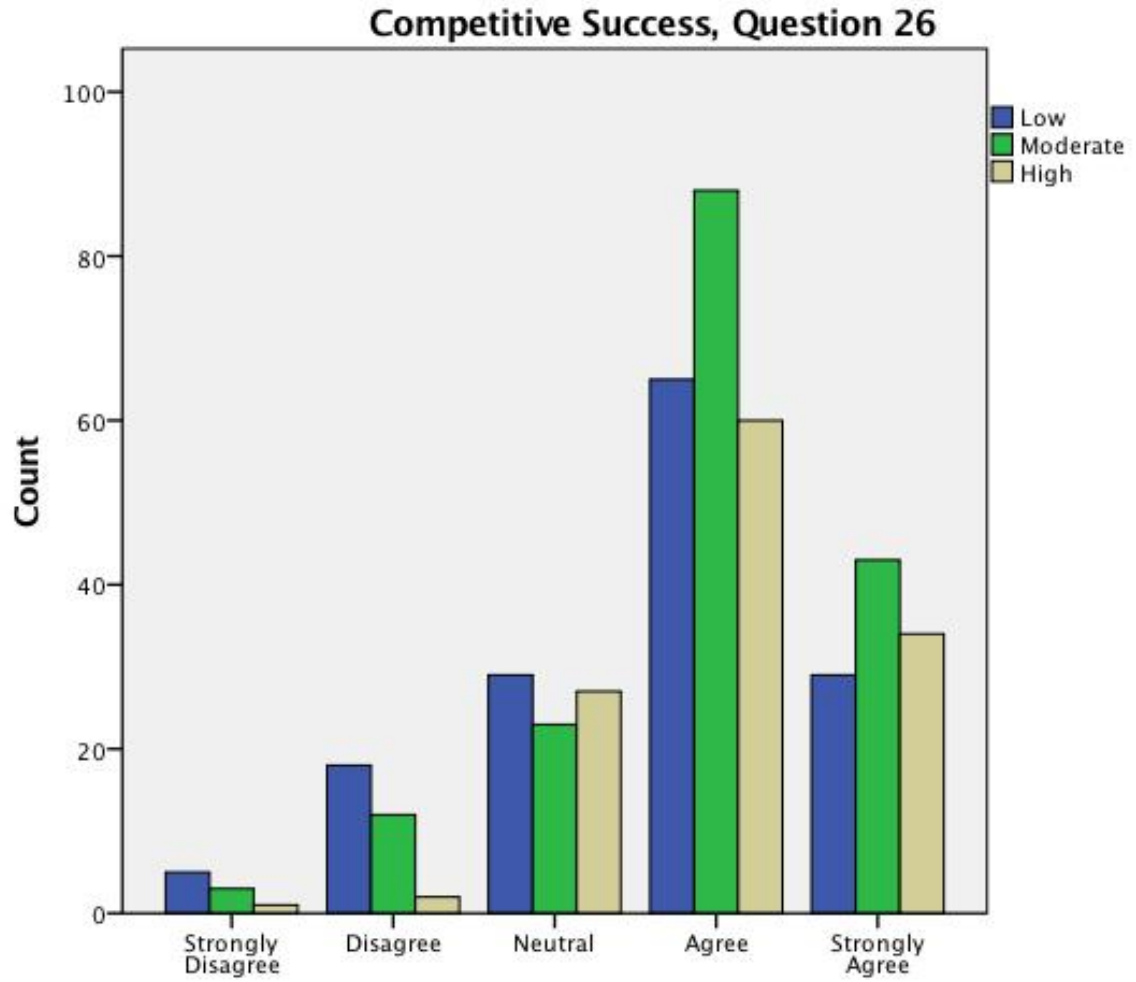
Question 23: $\chi^2 (8, N = 439) = 39.776, p < .001$



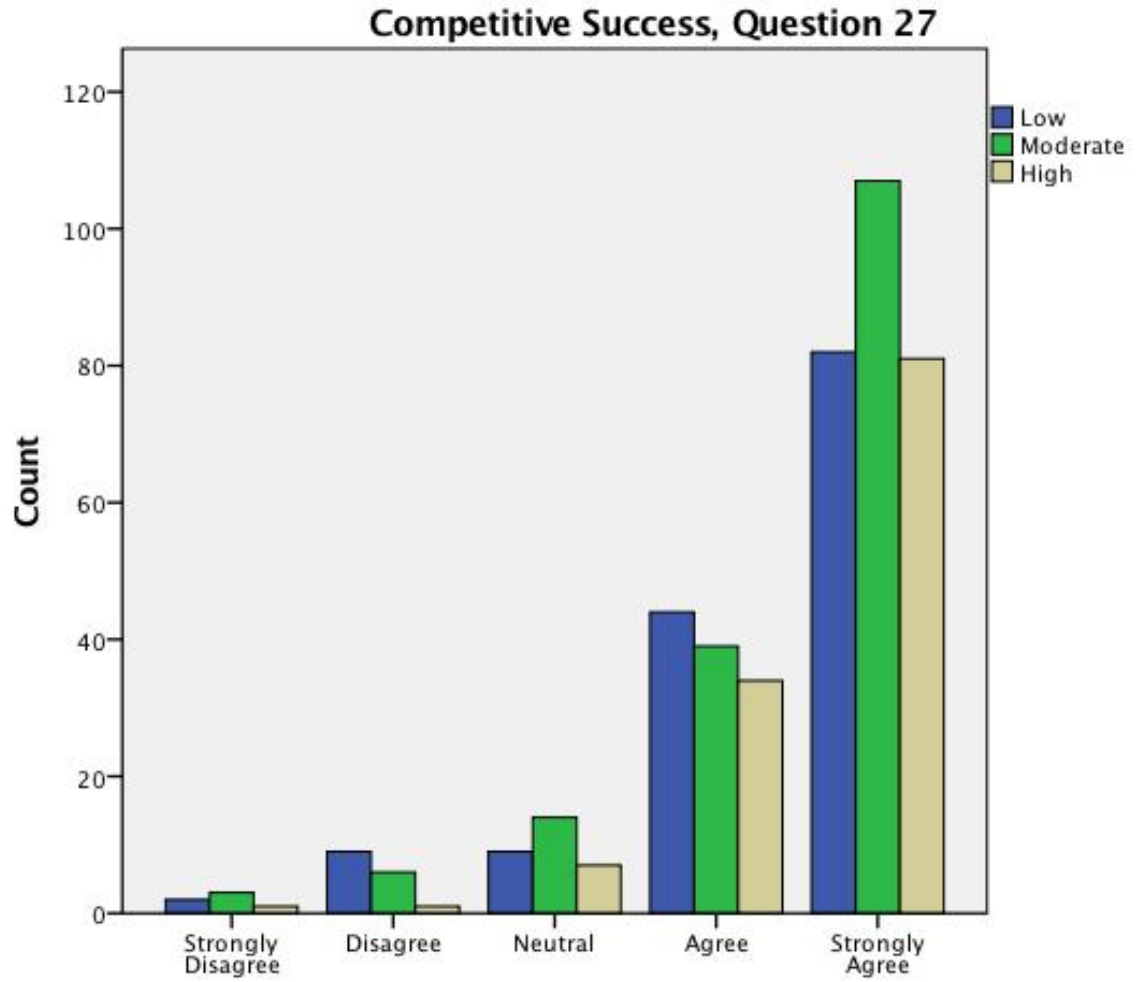
Question 24: $\chi^2 (8, N = 438) = 23.936, p = .002$



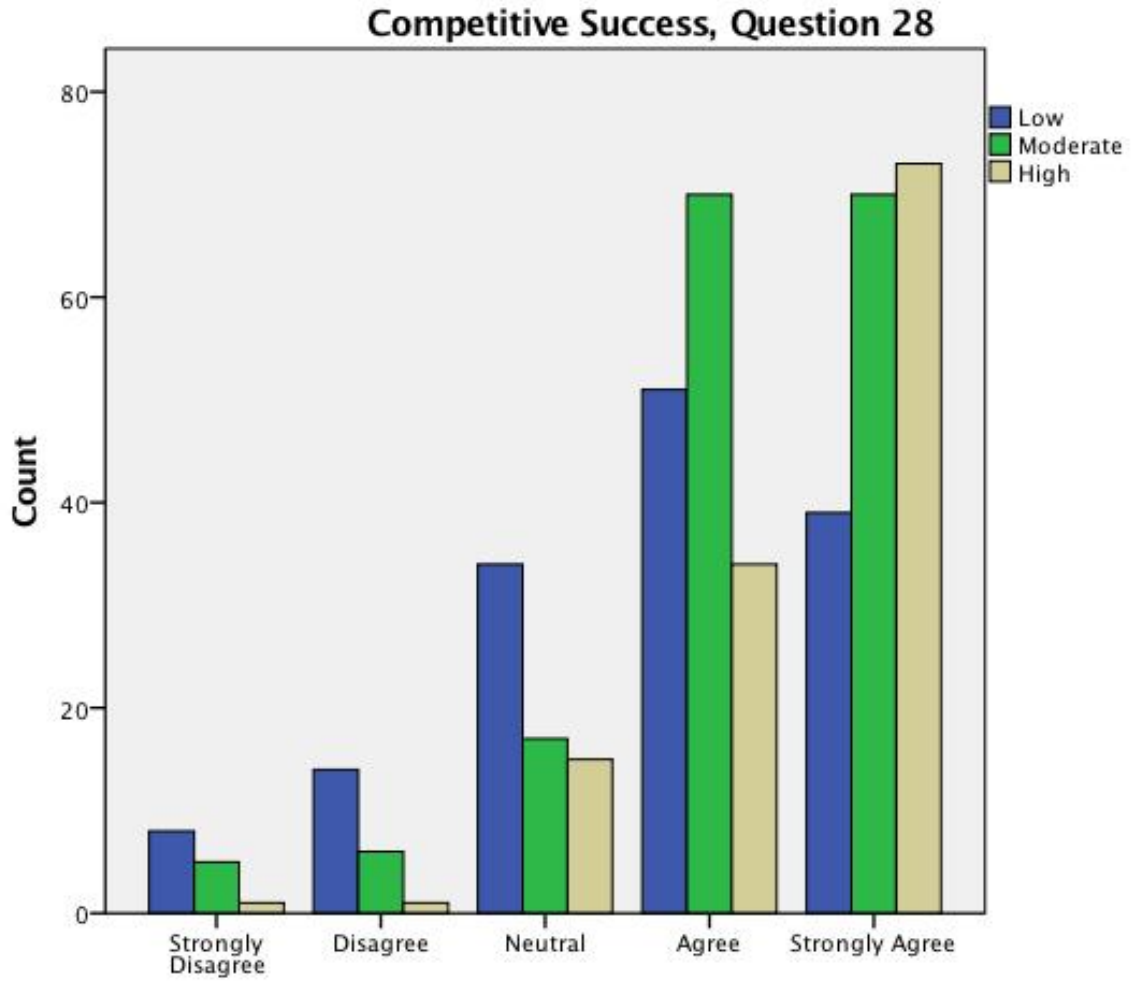
Question 25: $\chi^2 (8, N = 437) = 35.288, p < .001$



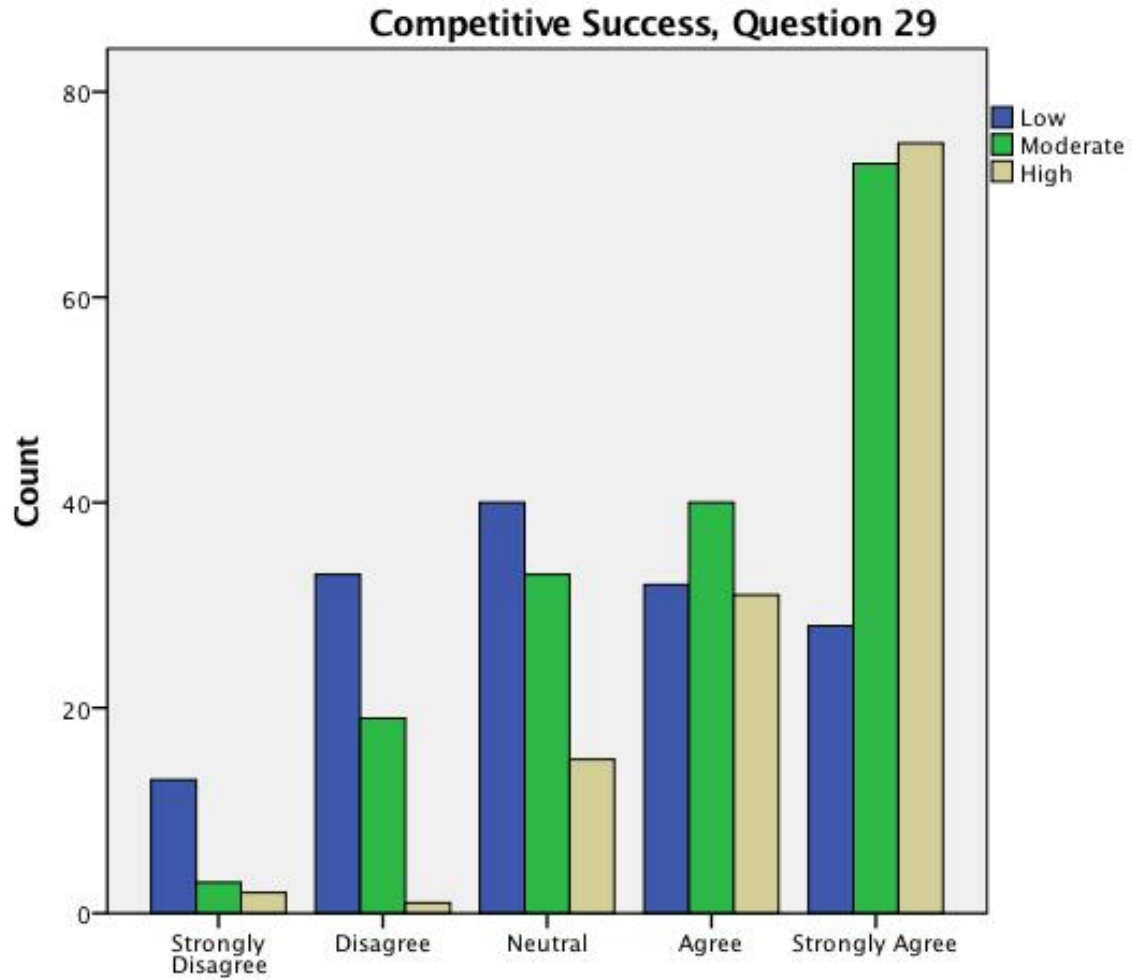
Question 26: $\chi^2(8, N = 439) = 18.691, p = .017$



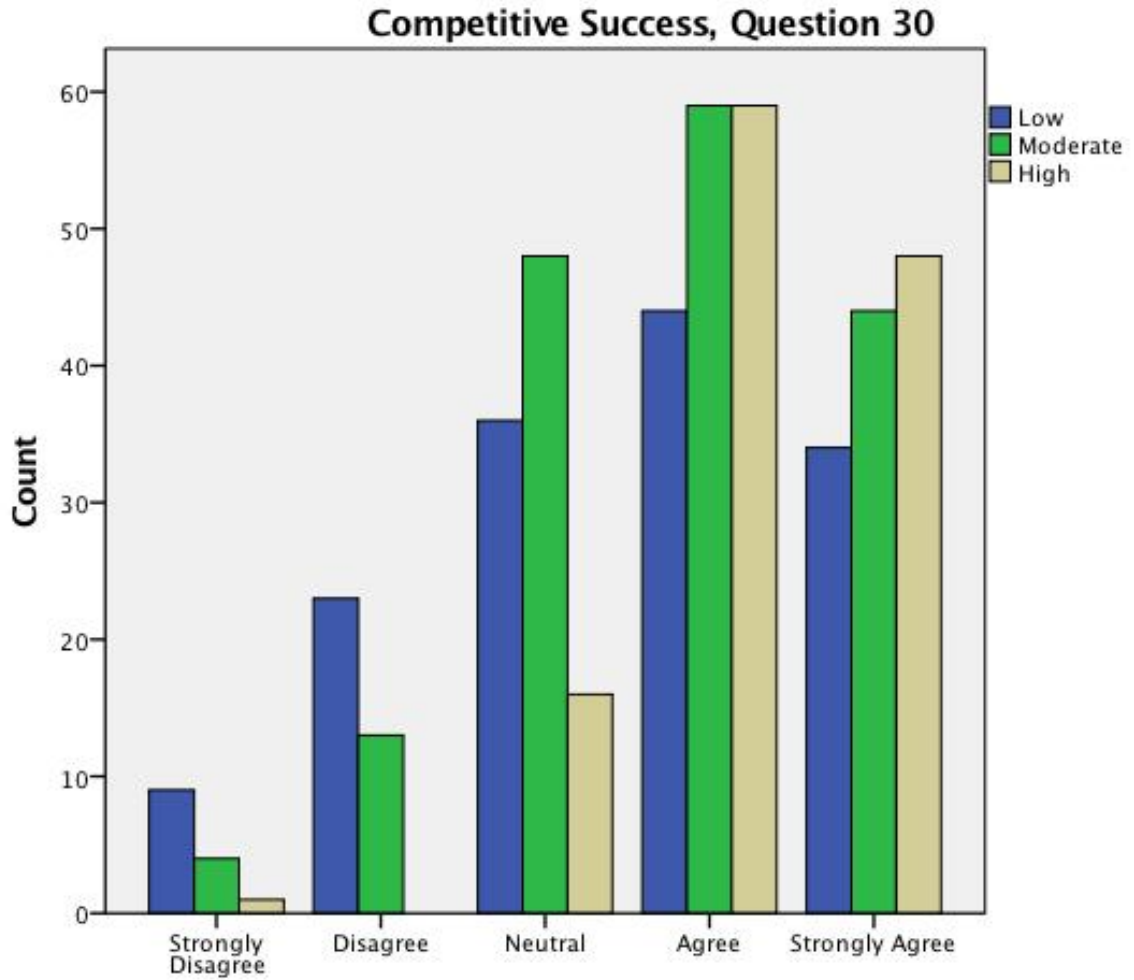
Question 27: $\chi^2(8, N = 439) = 9.215, p = .324$



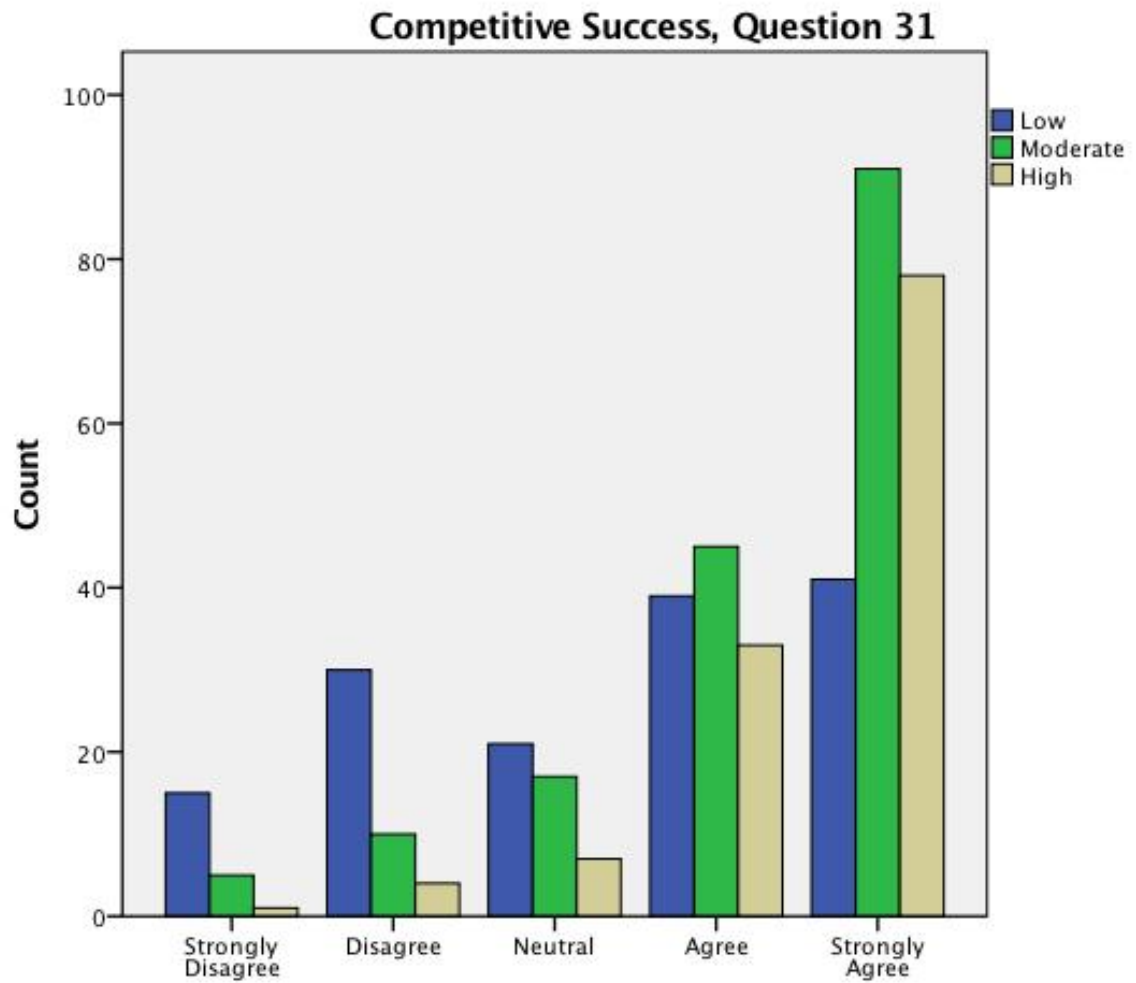
Question 28: $\chi^2(8, N = 438) = 47.057, p < .001$



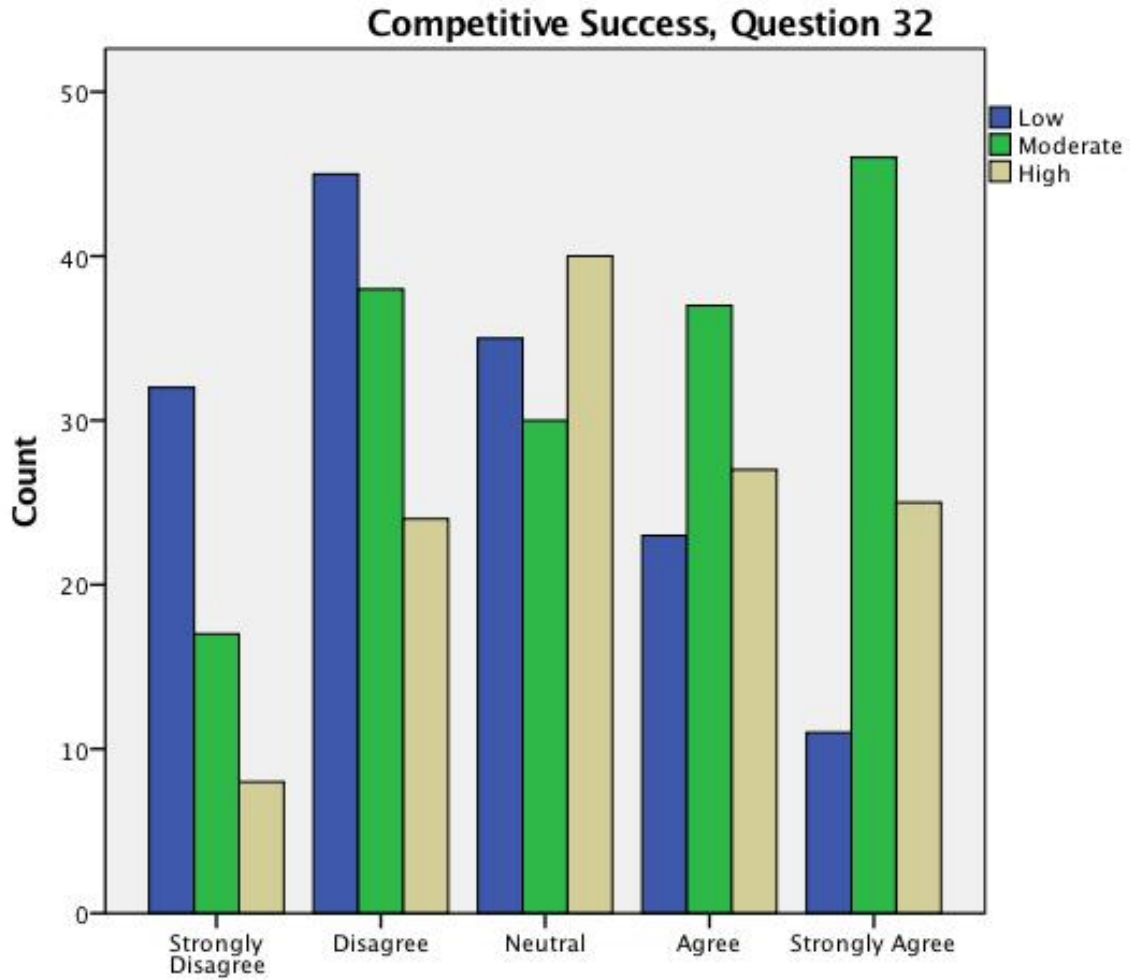
Question 29: $\chi^2 (8, N = 438) = 76.038, p < .001$



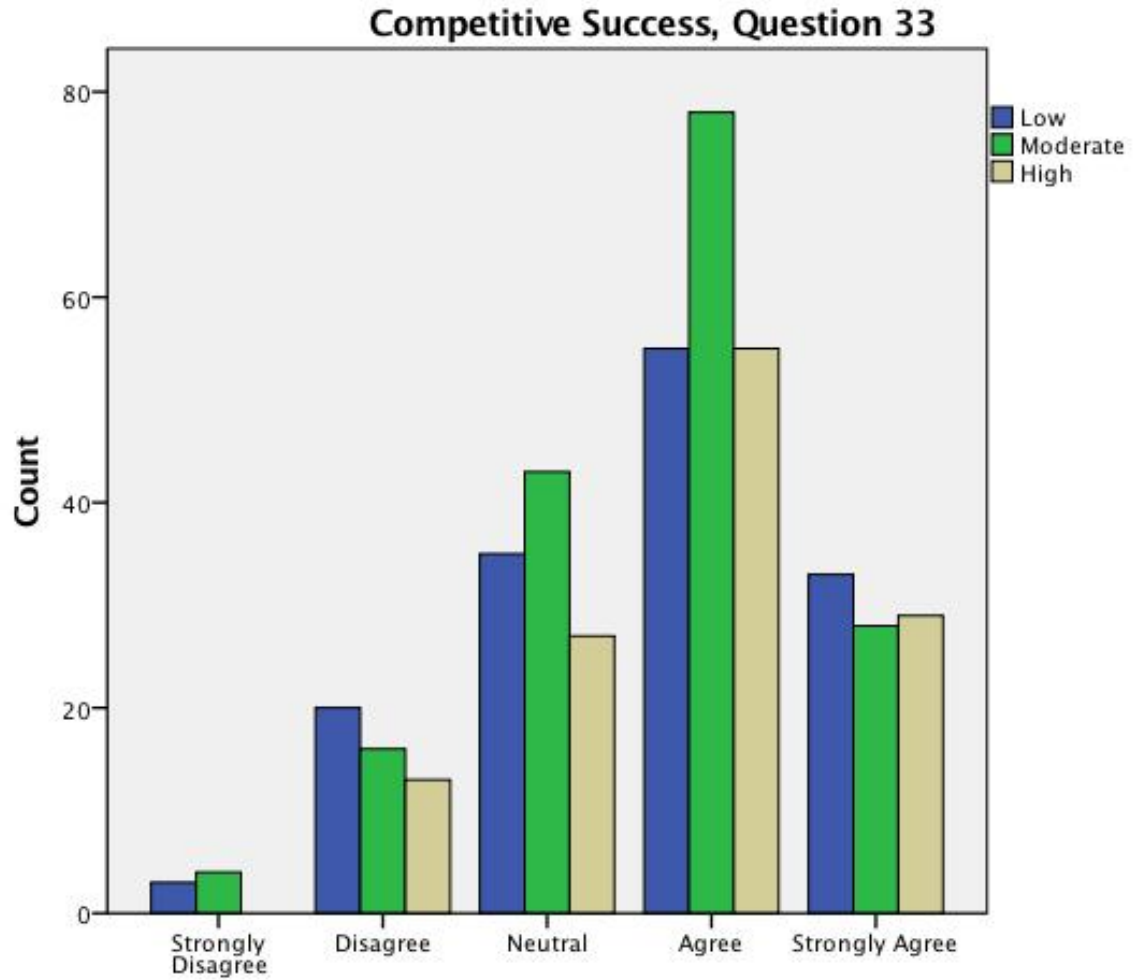
Question 30: $\chi^2(8, N = 438) = 46.848, p < .001$



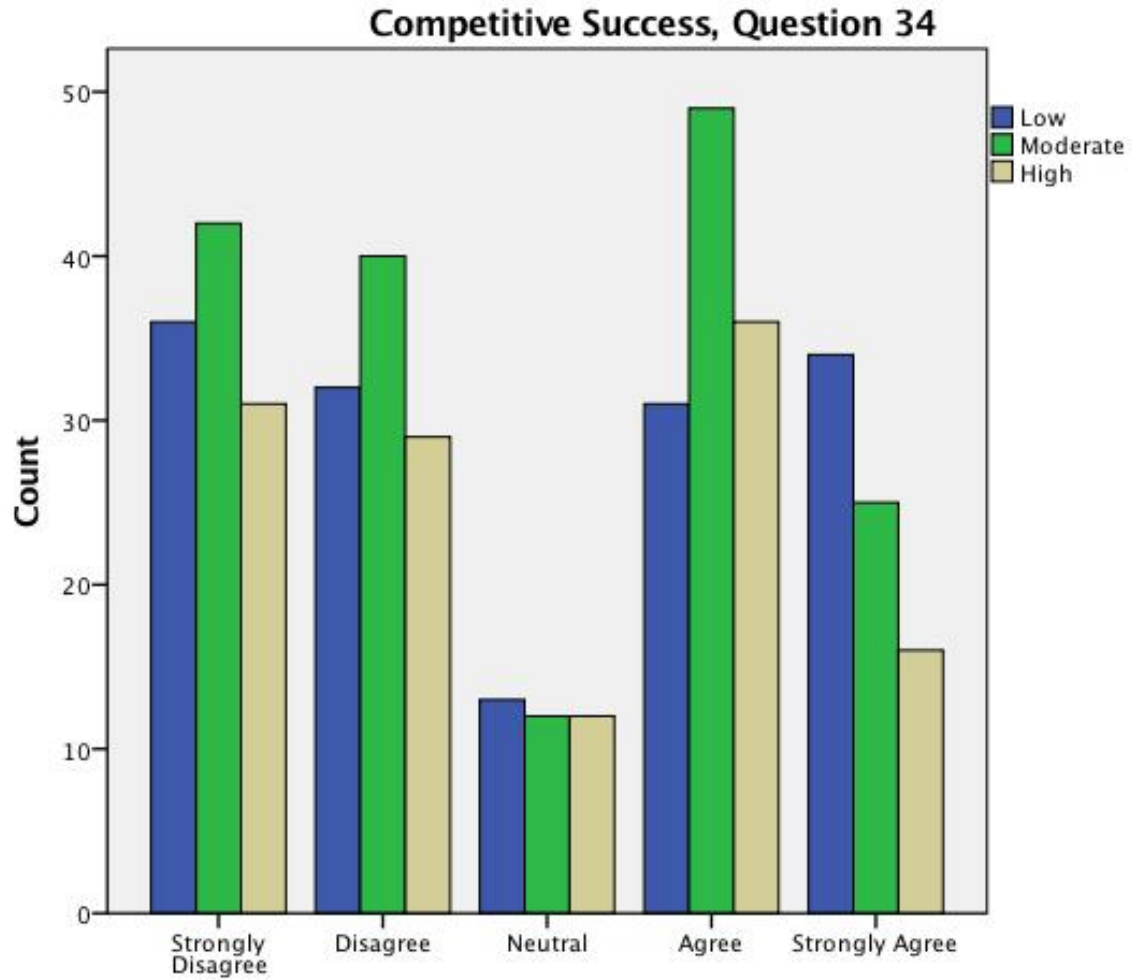
Question 31: $\chi^2(8, N = 437) = 63.134, p < .001$



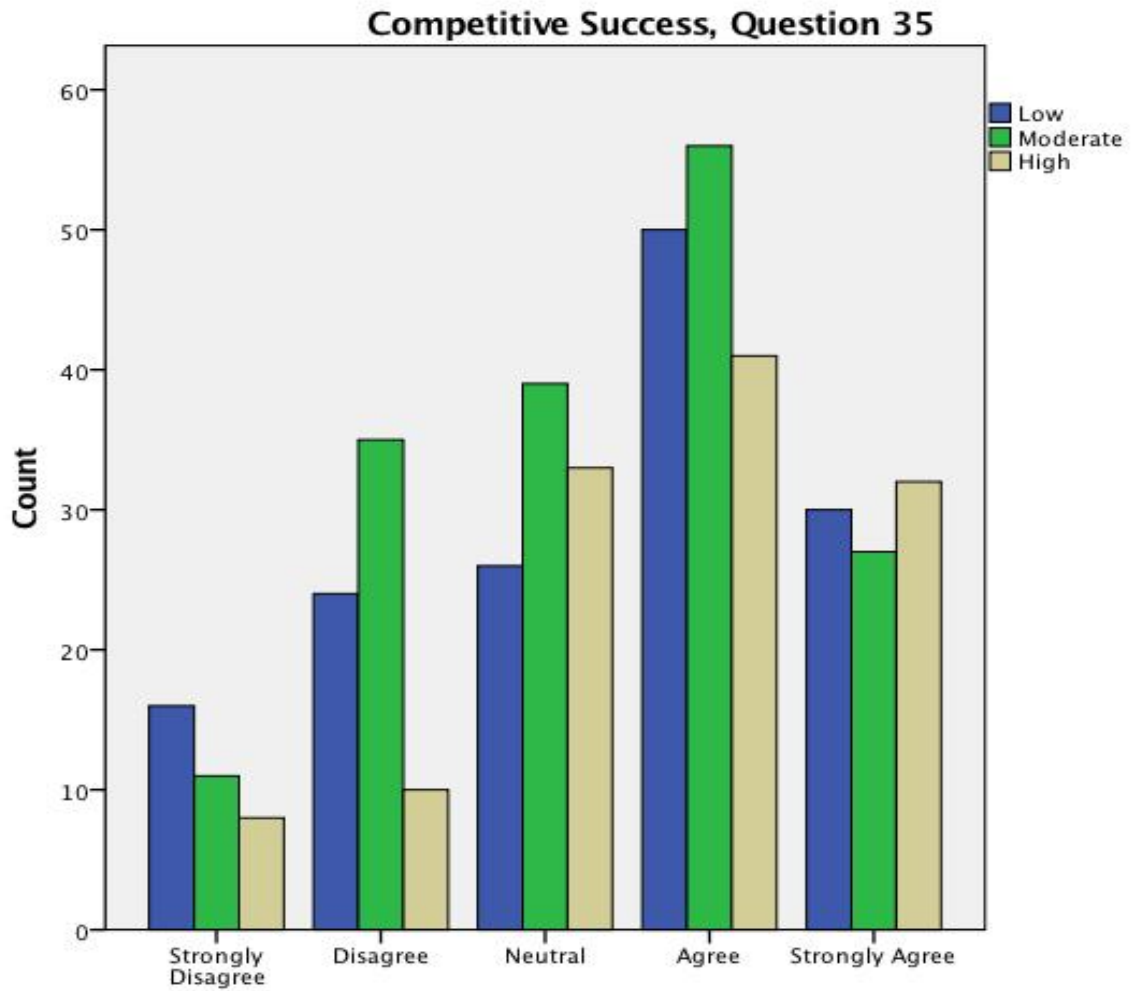
Question 32: $\chi^2(8, N = 438) = 42.717, p < .001$



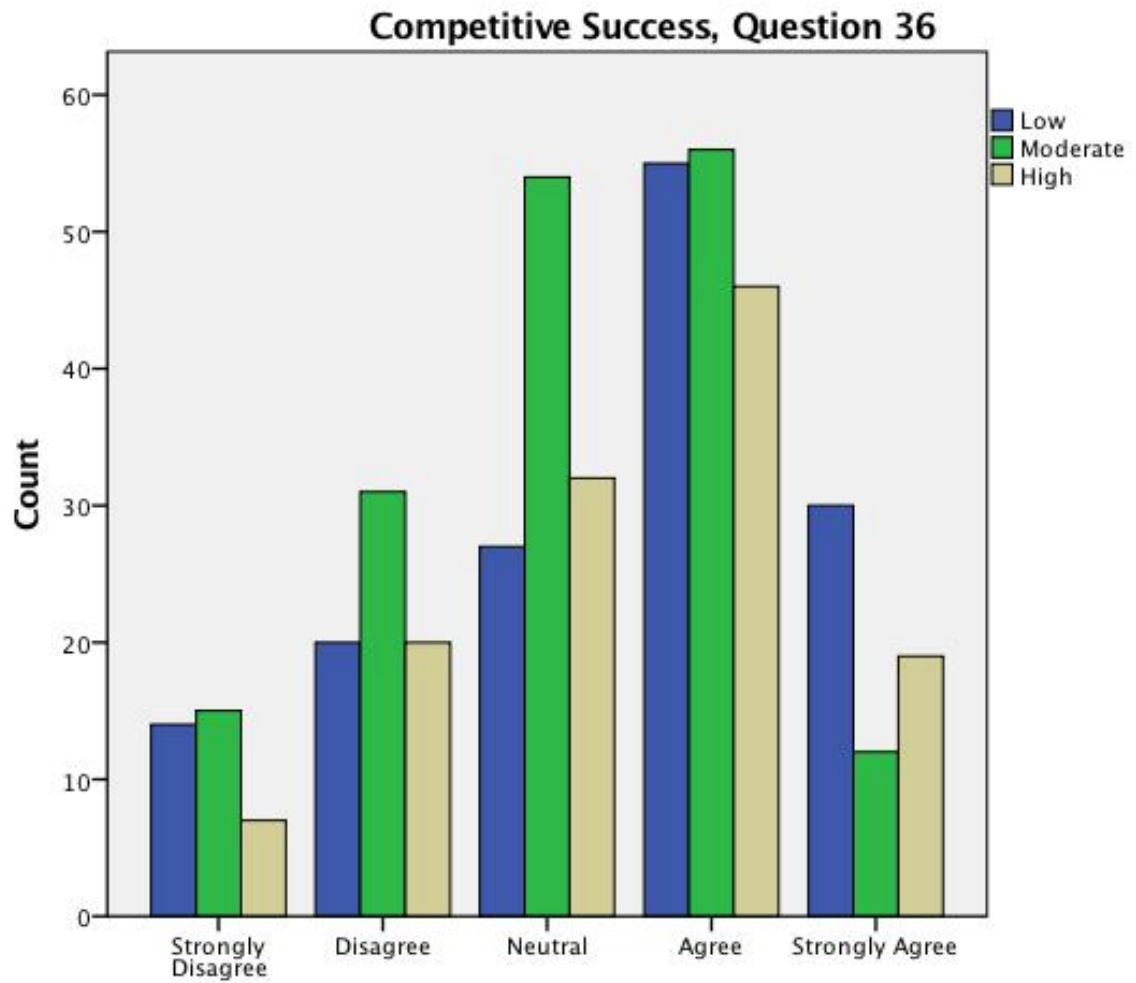
Question 33: $\chi^2(8, N = 439) = 8.038, p = .430$



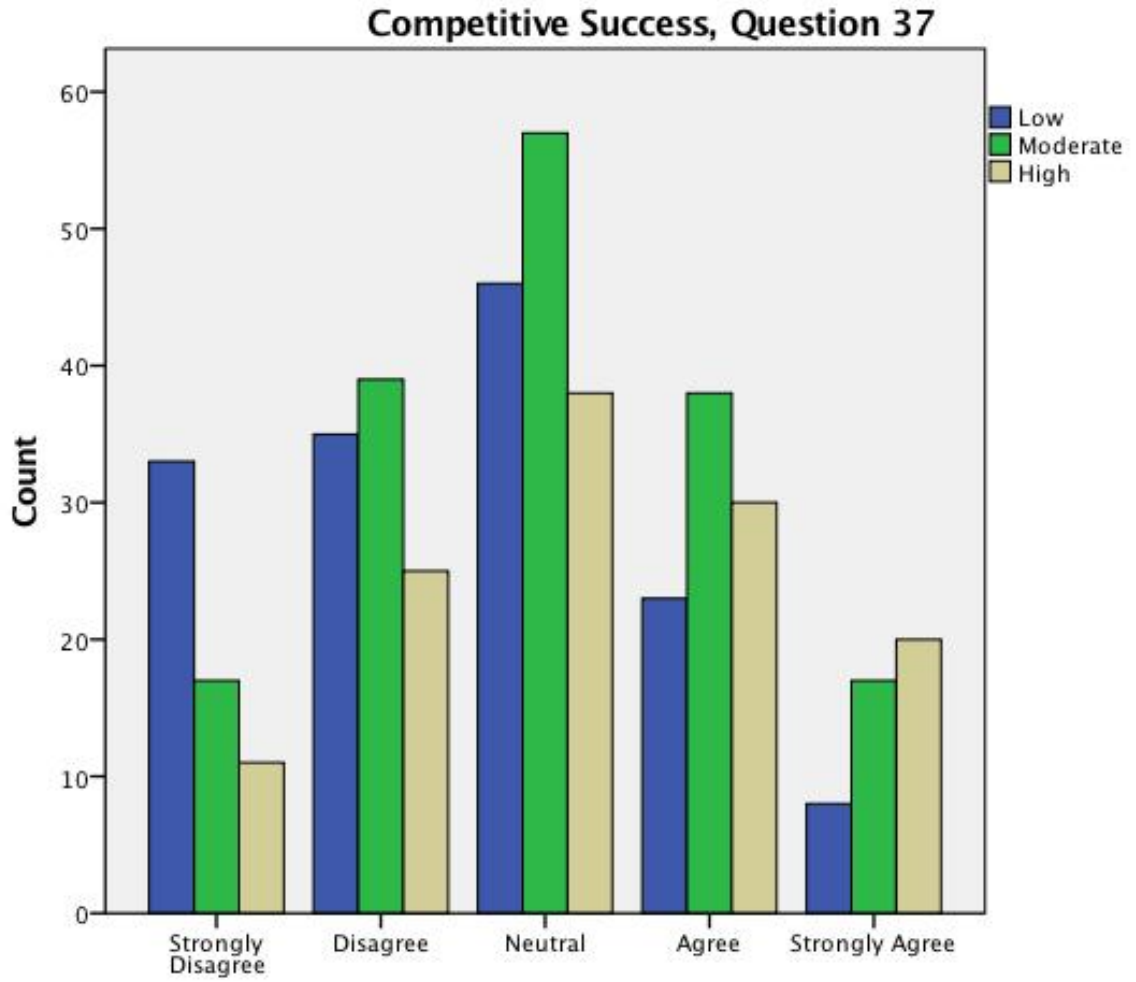
Question 34: $\chi^2 (8, N = 438) = 8.034, p = .430$



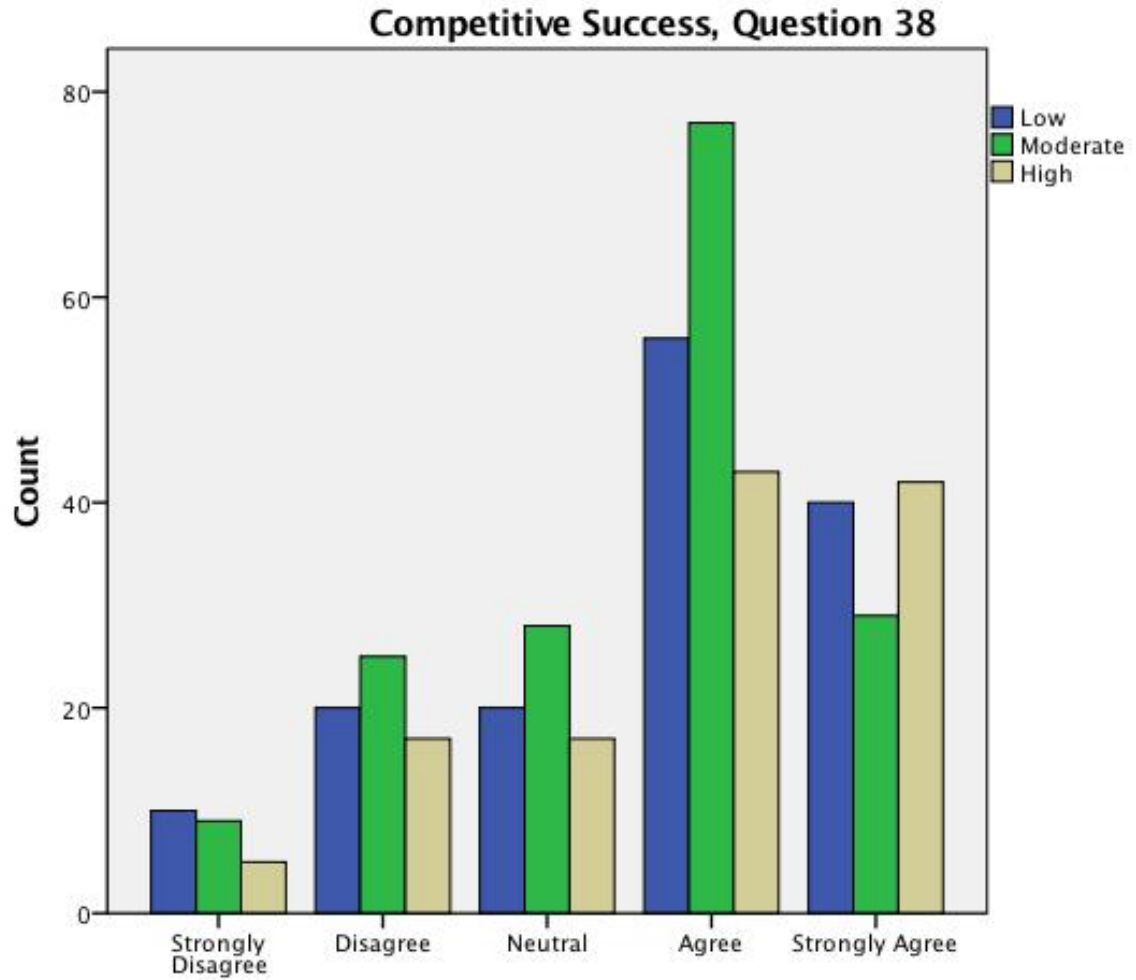
Question 35: $\chi^2 (8, N = 438) = 15.638, p = .048$



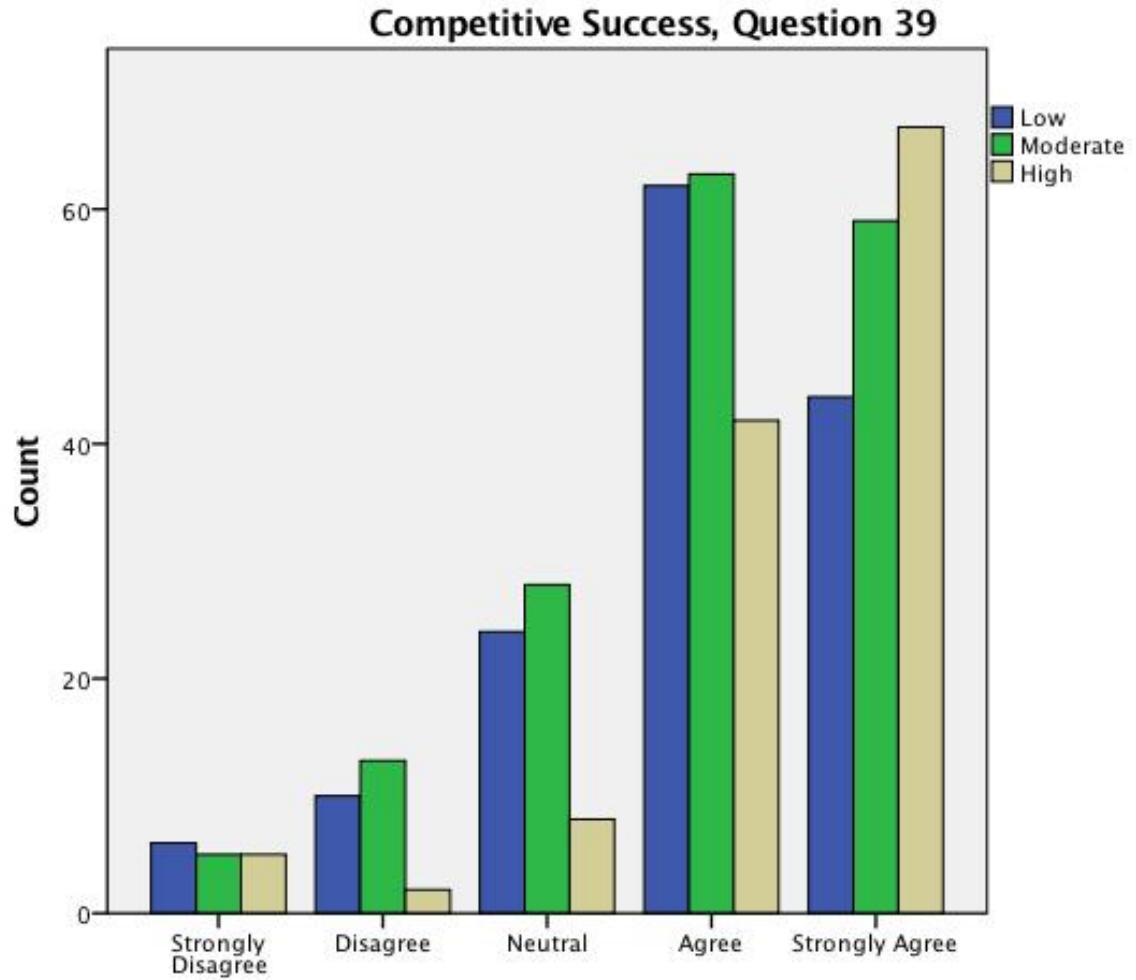
Question 36: $\chi^2 (8, N = 438) = 18.973, p = .015$



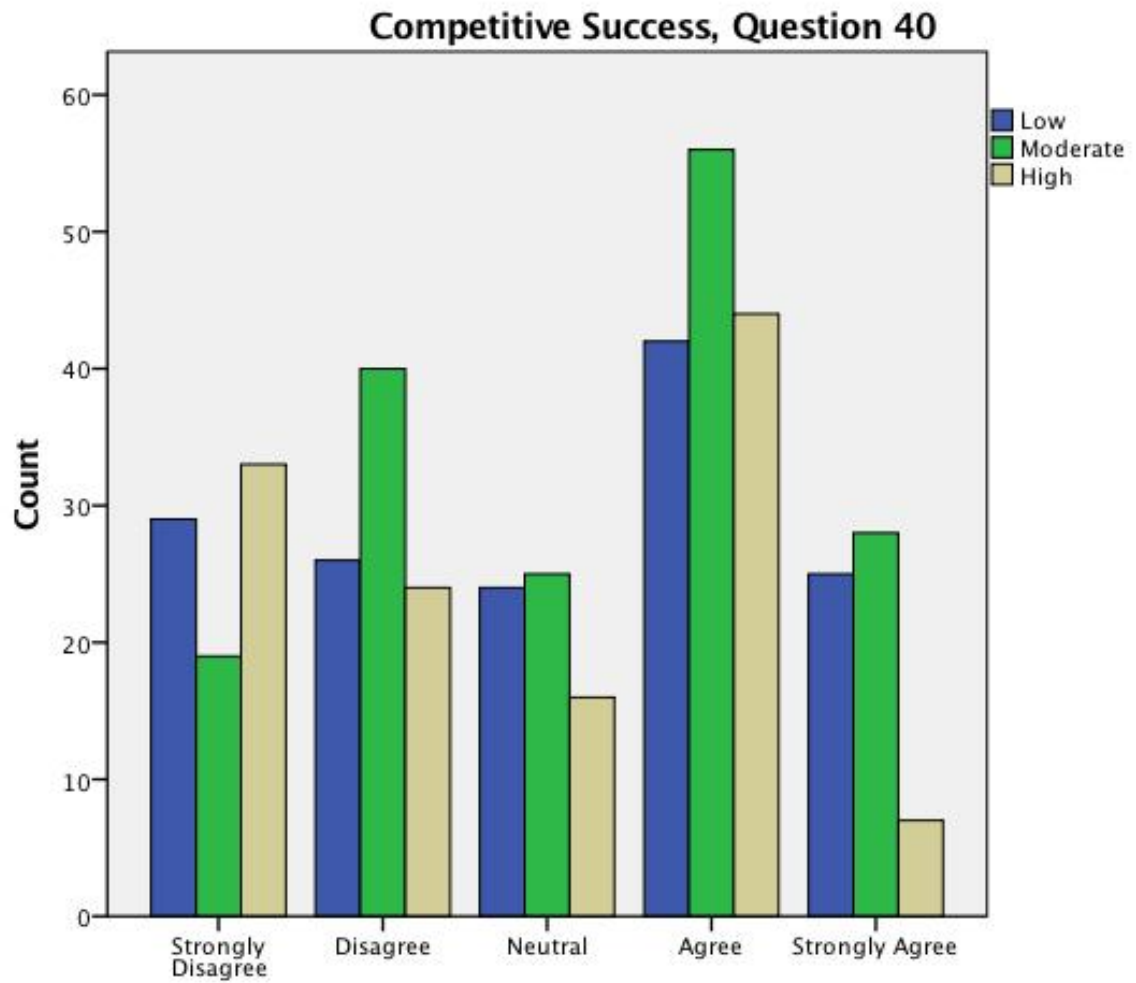
Question 37: $\chi^2 (8, N = 437) = 22.849, p = .004$



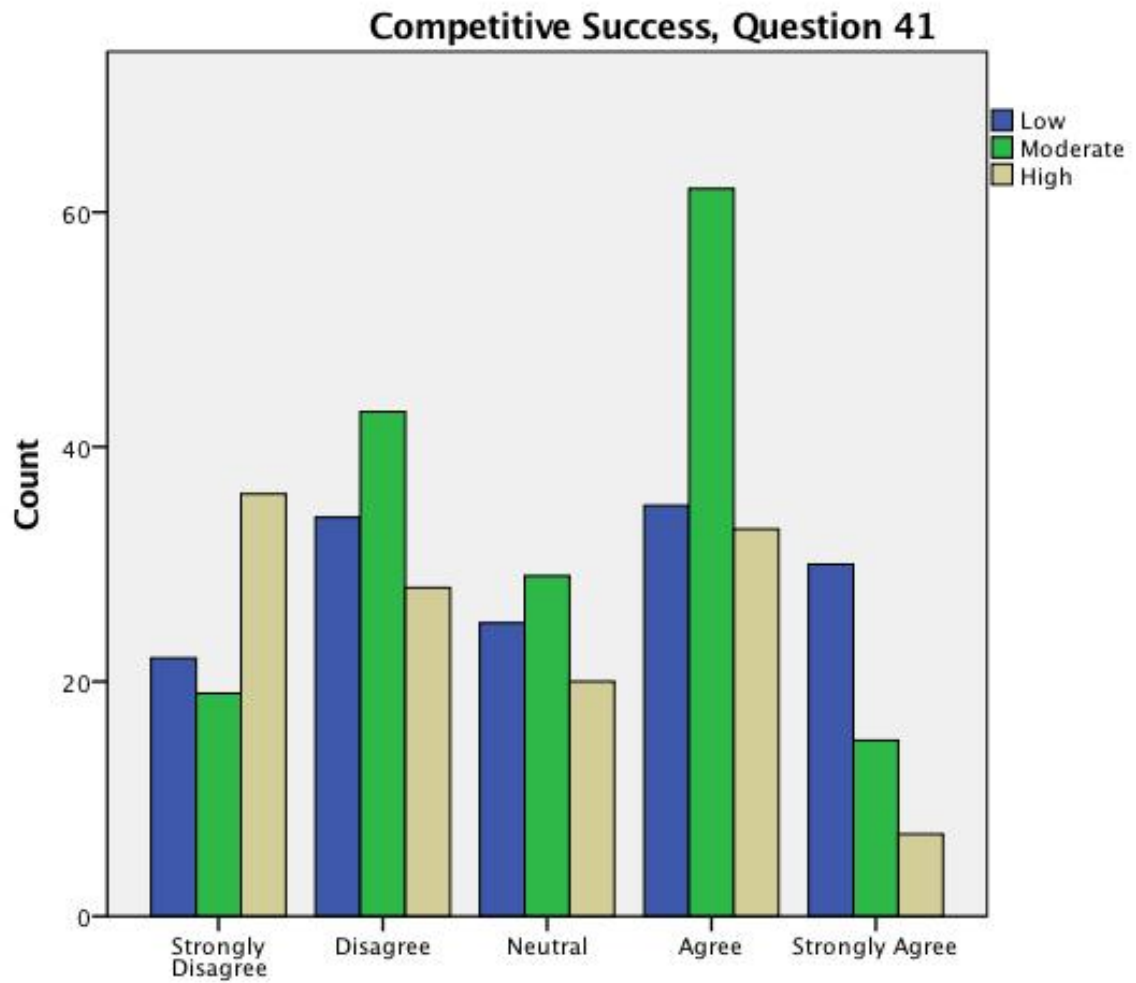
Question 38: $\chi^2(8, N = 438) = 12.215, p = .142$



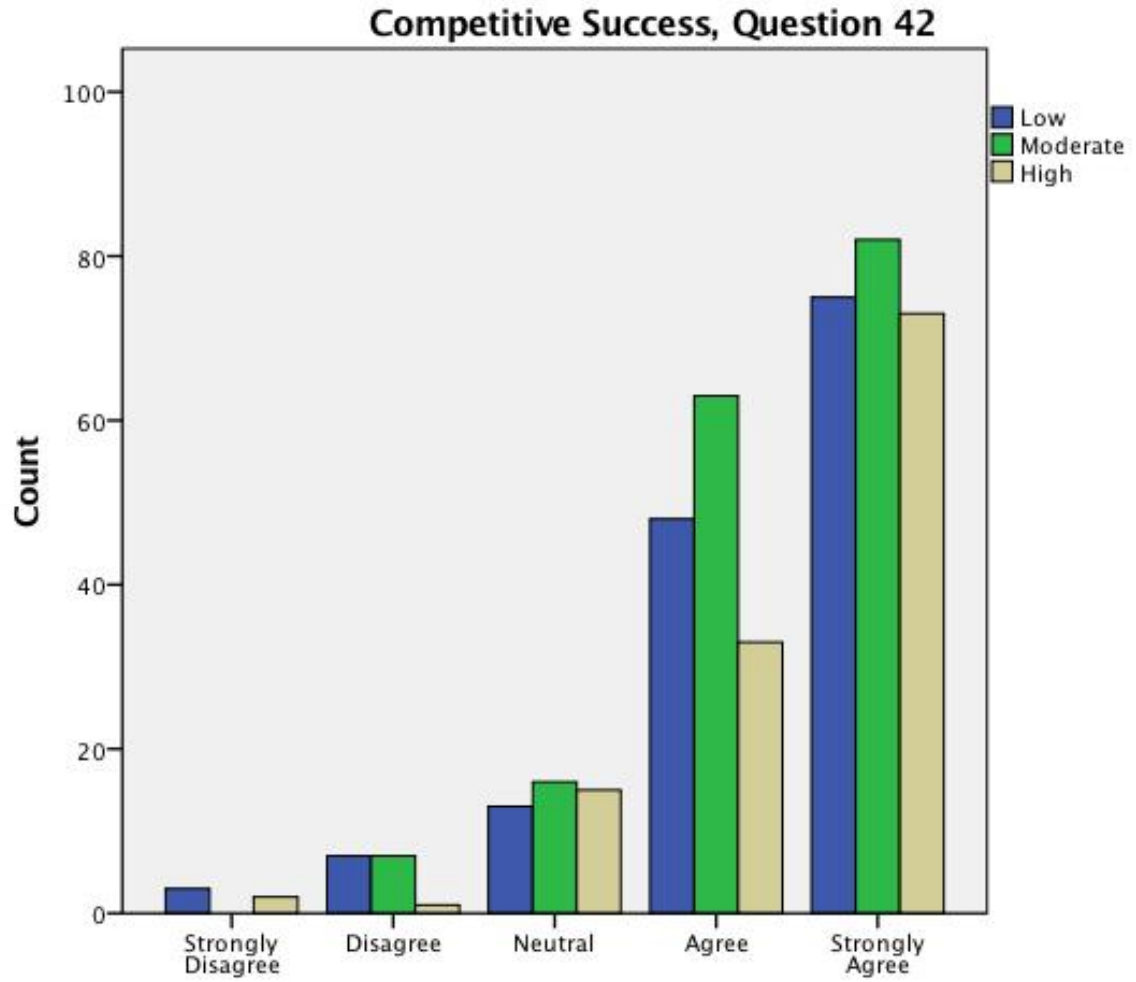
Question 39: $\chi^2(8, N = 438) = 24.316, p = .002$



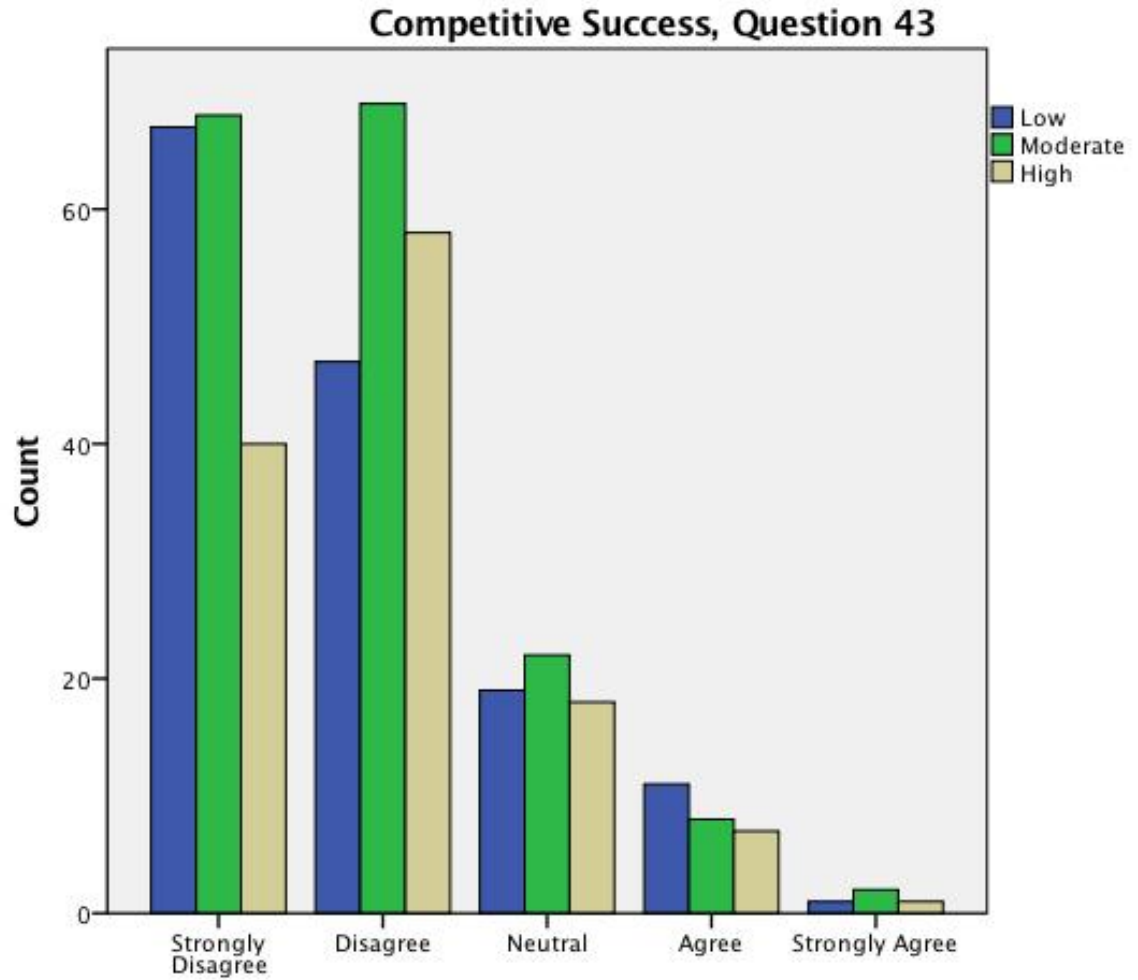
Question 40: $\chi^2 (8, N = 438) = 20.515, p = .009$



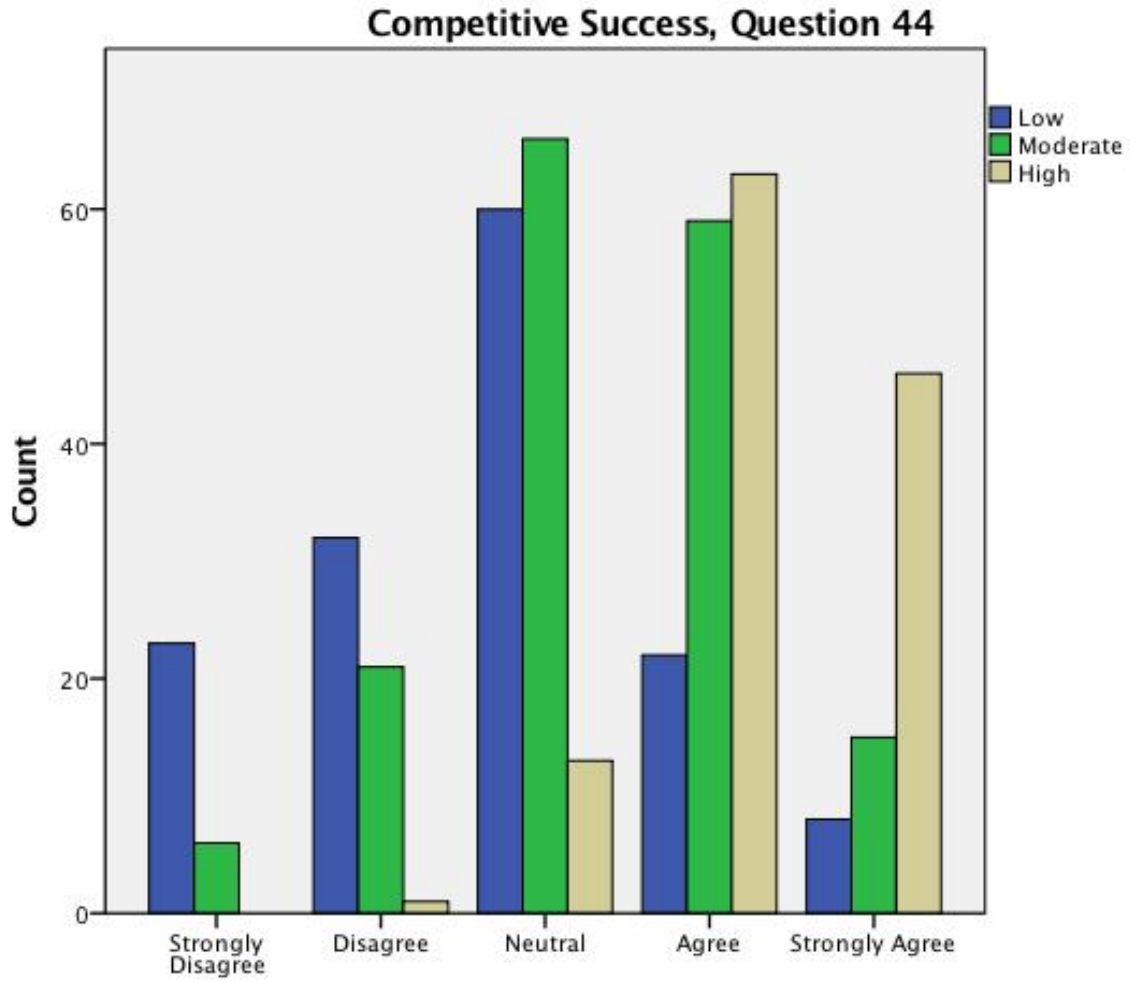
Question 41: $\chi^2 (8, N = 438) = 33.389, p < .001$



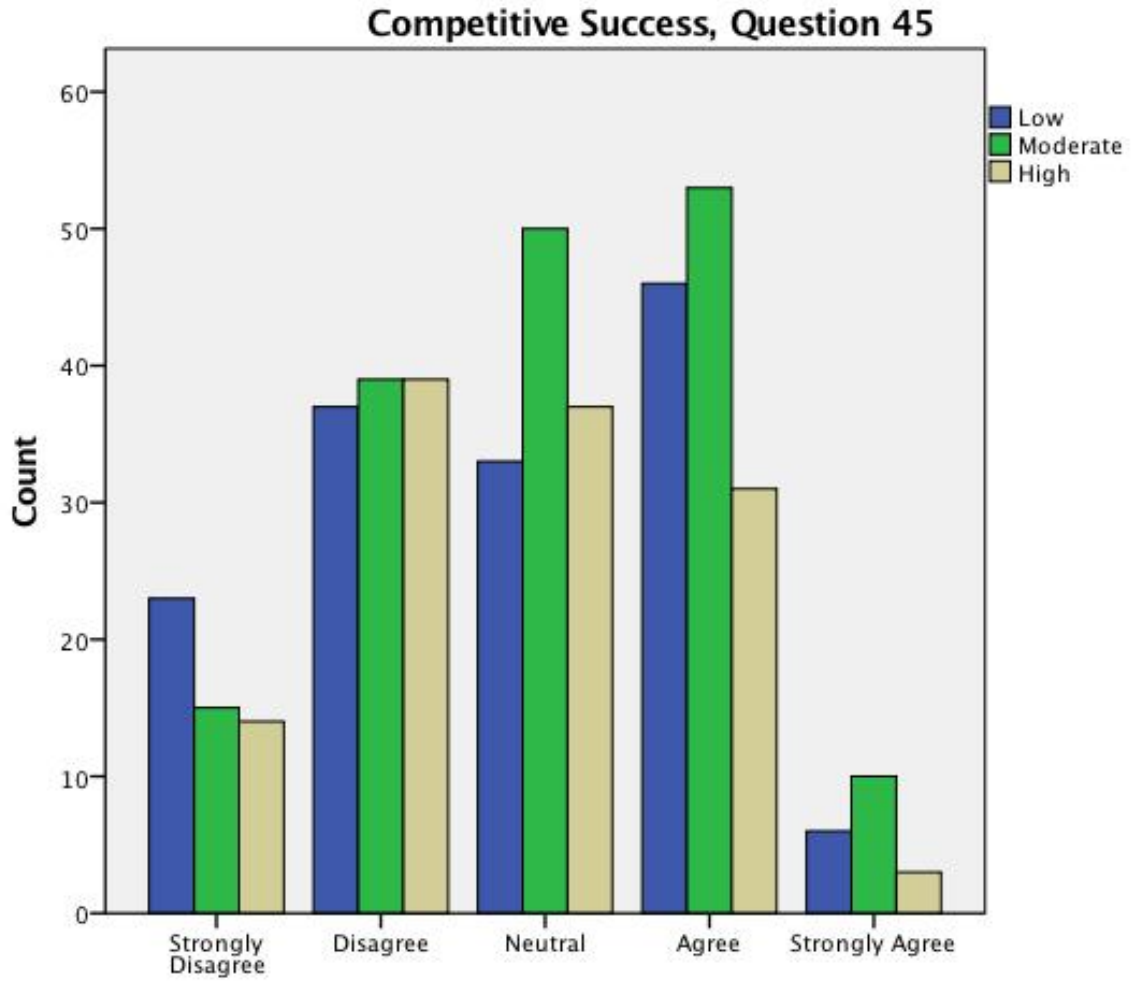
Question 42: $\chi^2(8, N = 438) = 11.534, p = .173$



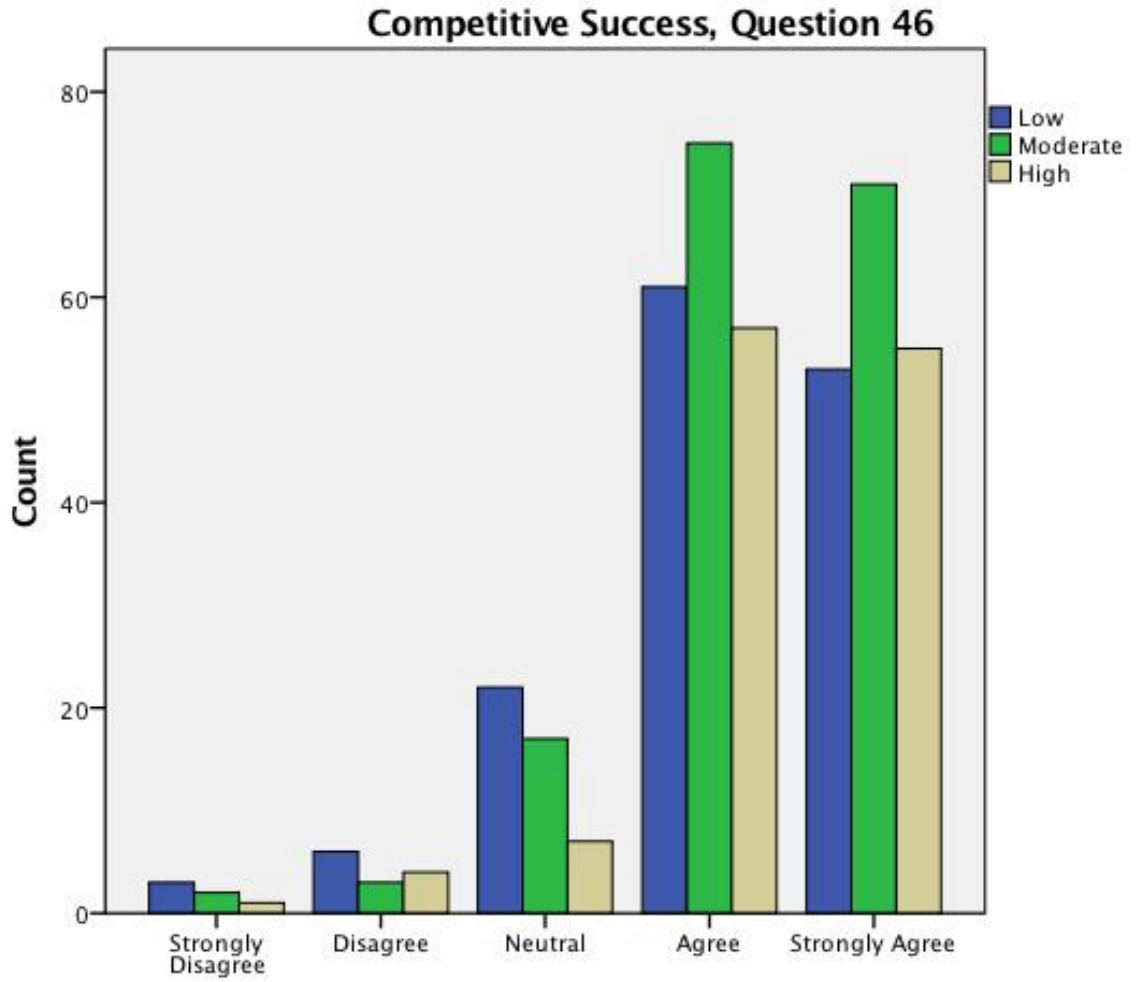
Question 43: $\chi^2 (8, N = 438) = 8.280, p = .407$



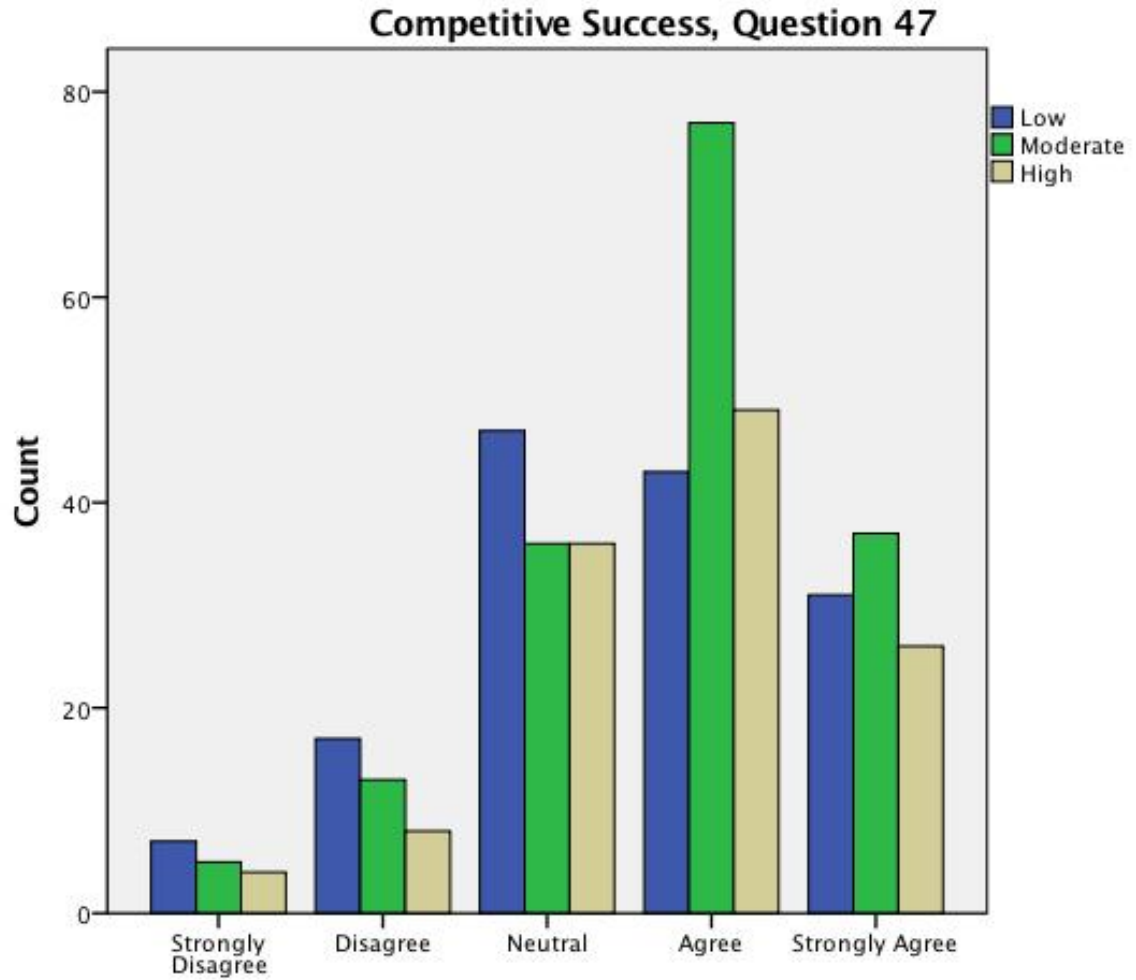
Question 44: $\chi^2 (8, N = 435) = 155.07, p < .001$



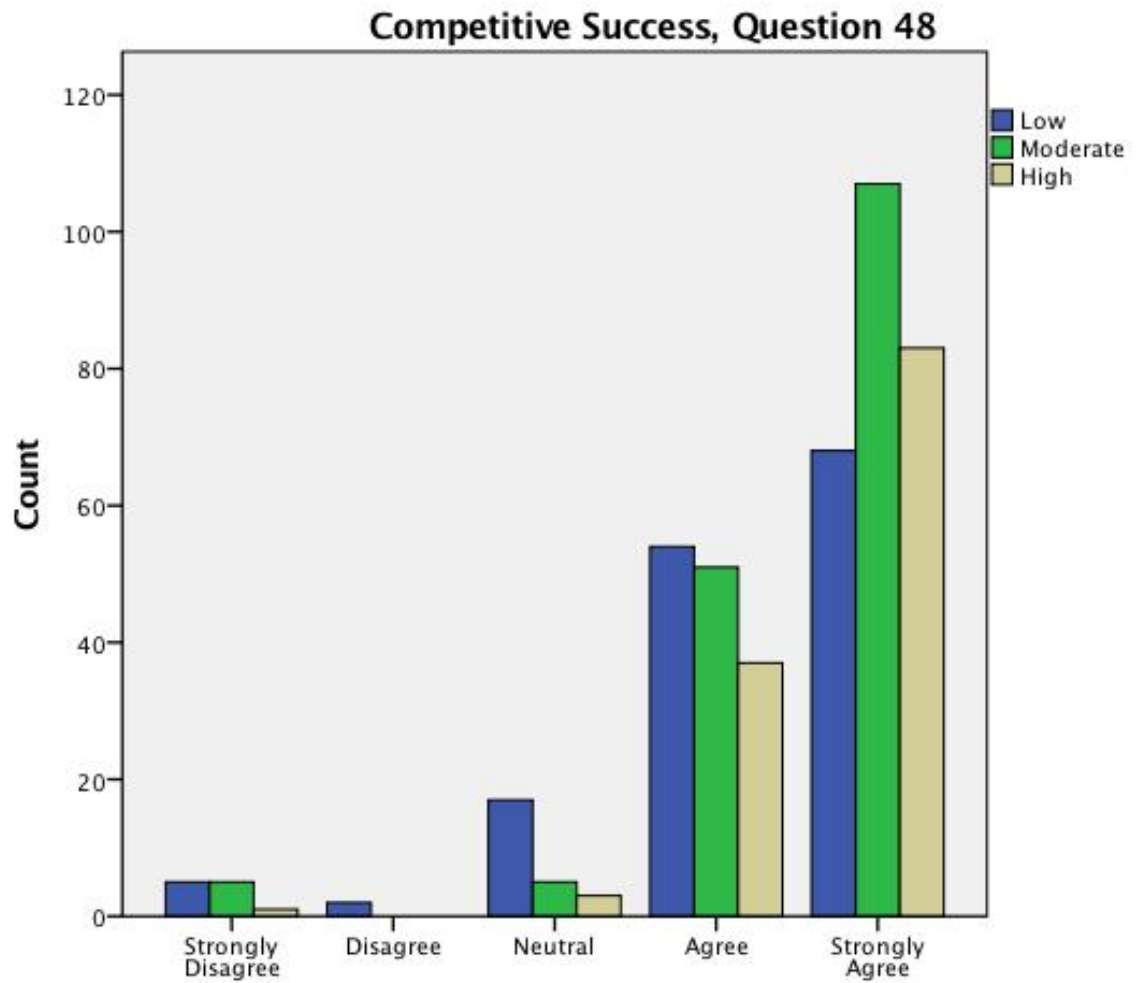
Question 45: $\chi^2 (8, N = 436) = 10.213, p = .250$



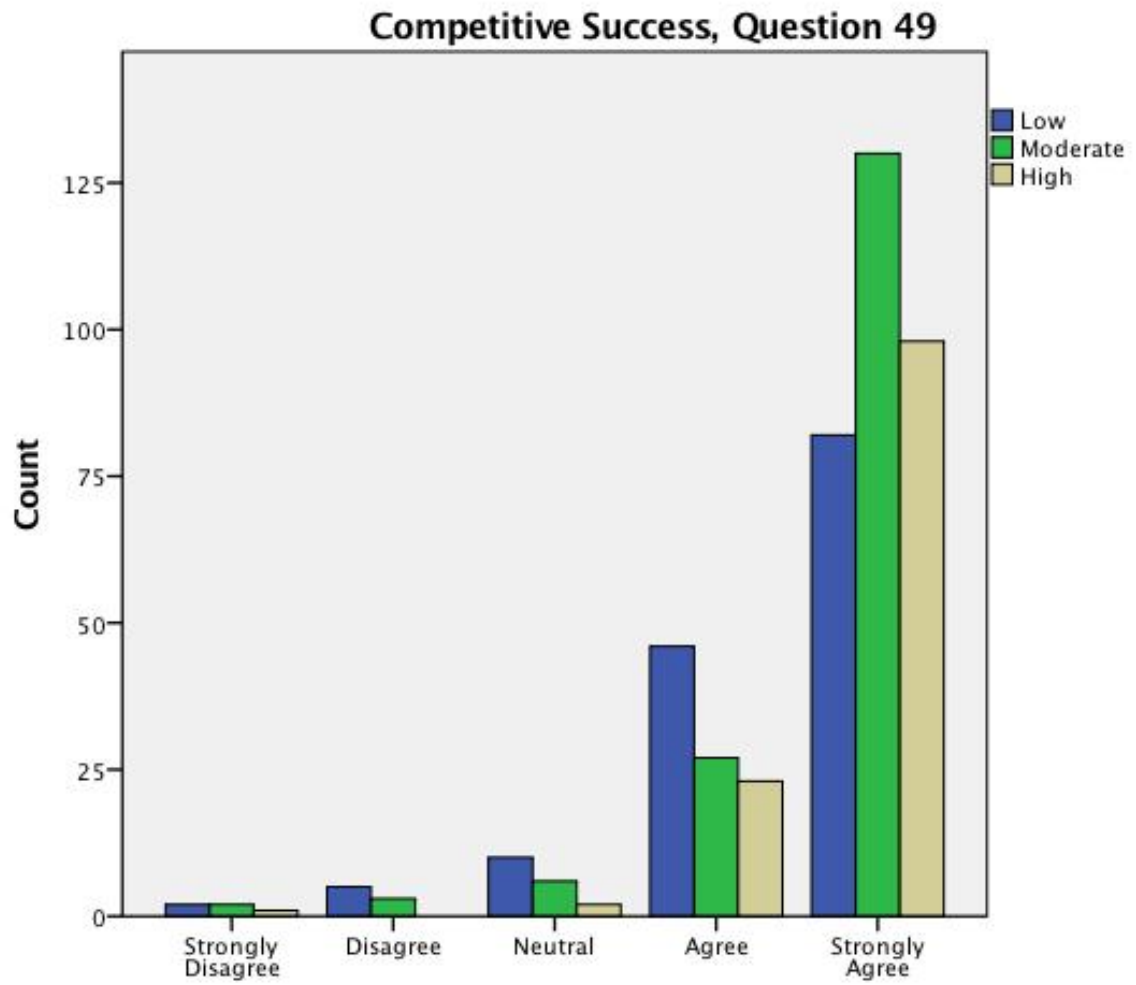
Question 46: $\chi^2 (8, N = 437) = 9.483, p = .303$



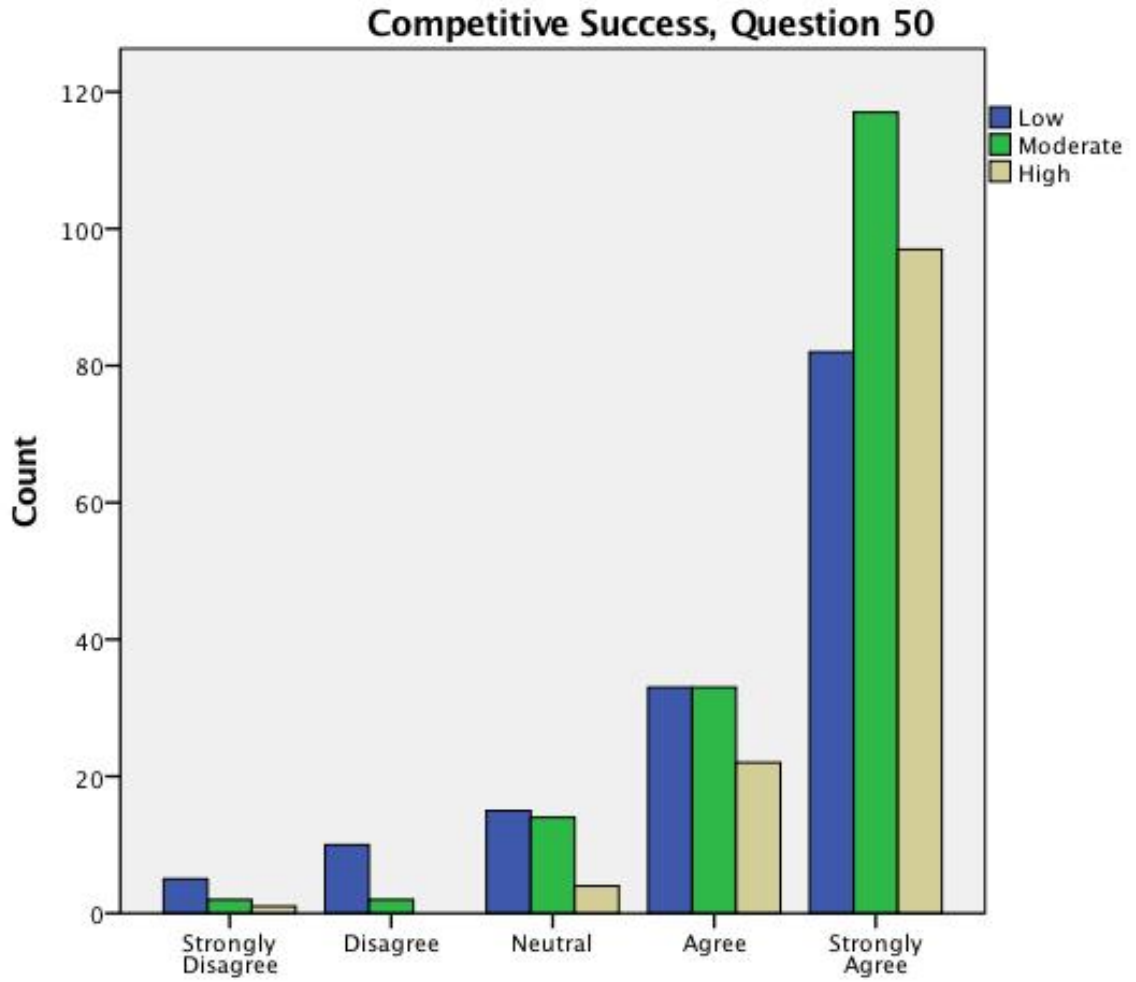
Question 47: $\chi^2(8, N = 436) = 12.210, p = .142$



Question 48: $\chi^2 (8, N = 438) = 26.816, p = .001$



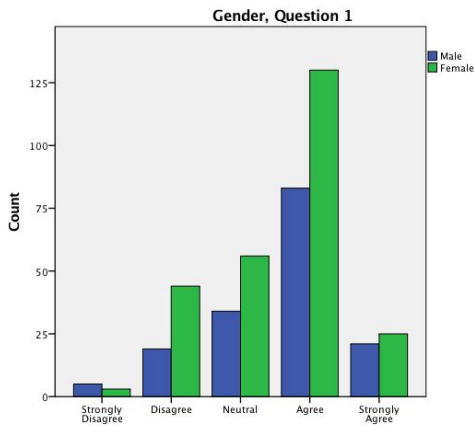
Question 49: $\chi^2 (8, N = 437) = 25.230, p = .001$



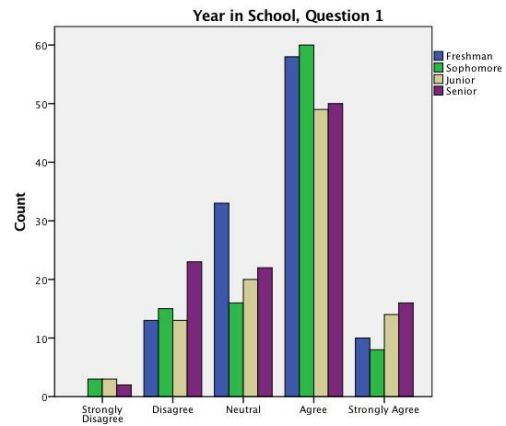
Question 50: $\chi^2 (8, N = 437) = 27.499, p = .001$

Appendix EE: SPSS Bar Charts of Participant Responses Stratified by Gender, Year in School, Ethnicity, and Section

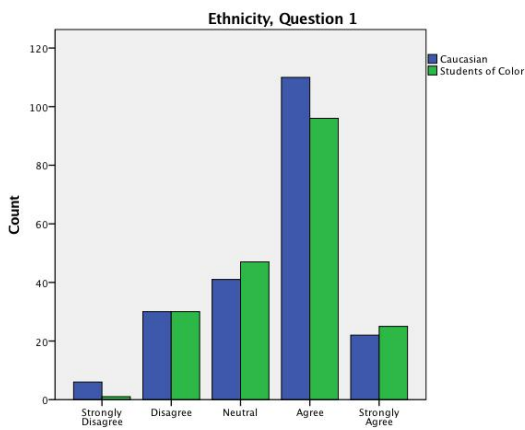
Question 1:



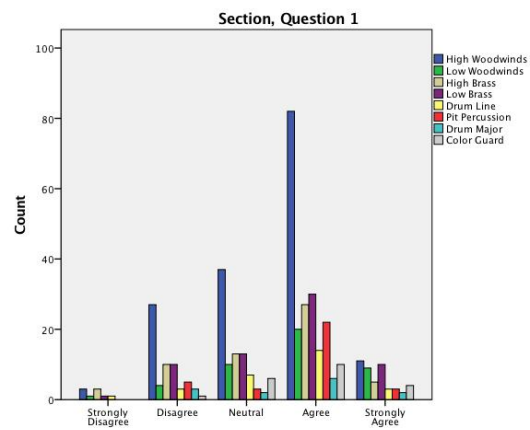
$\chi^2 (4, N = 420) = 4.826, p = .306$



$\chi^2 (12, N = 428) = 17.303, p = .139$

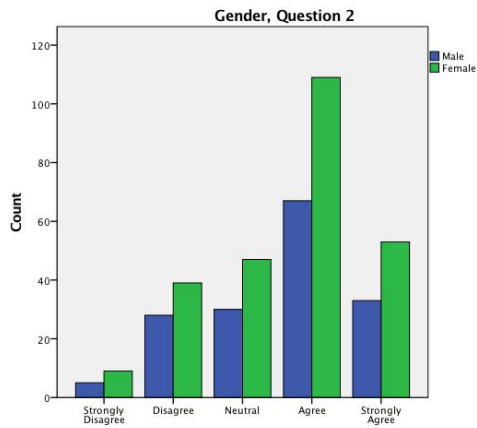


$\chi^2 (4, N = 408) = 4.881, p = .300$

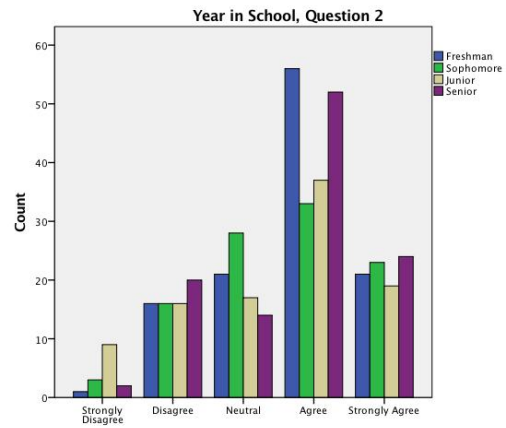


$\chi^2 (28, N = 421) = 23.265, p = .720$

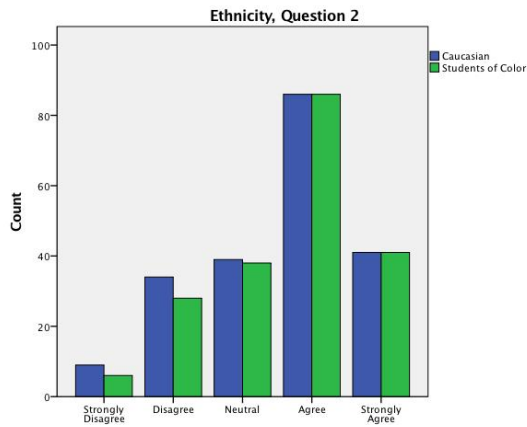
Question 2:



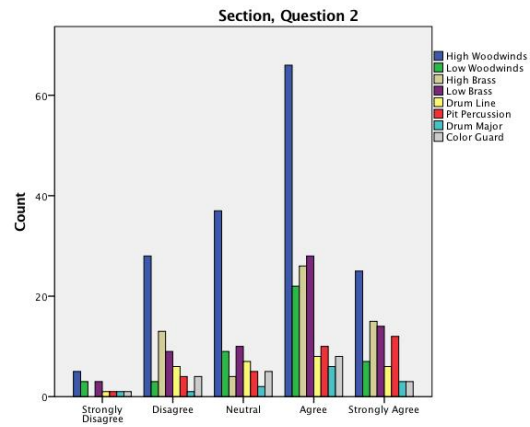
$$\chi^2 (4, N = 420) = .356, p = .986$$



$$\chi^2 (12, N = 428) = 24.484, p = .017$$

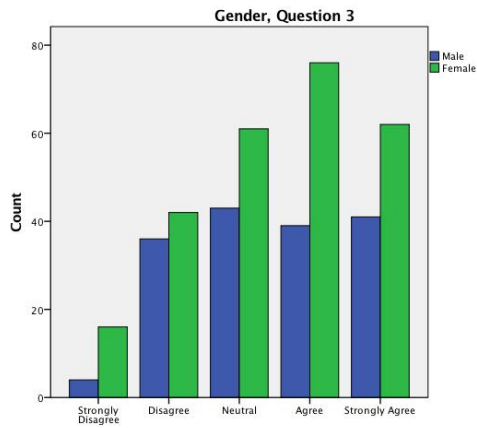


$$\chi^2 (4, N = 408) = .949, p = .917$$

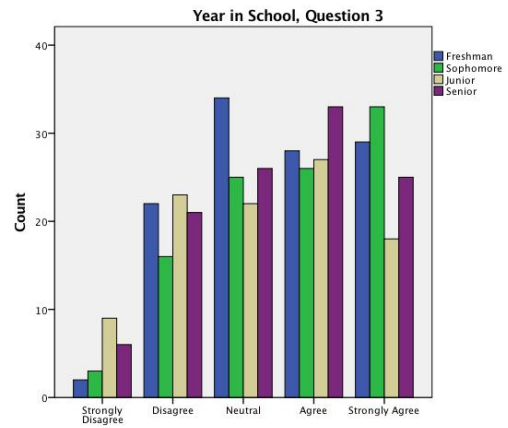


$$\chi^2 (28, N = 421) = 28.771, p = .424$$

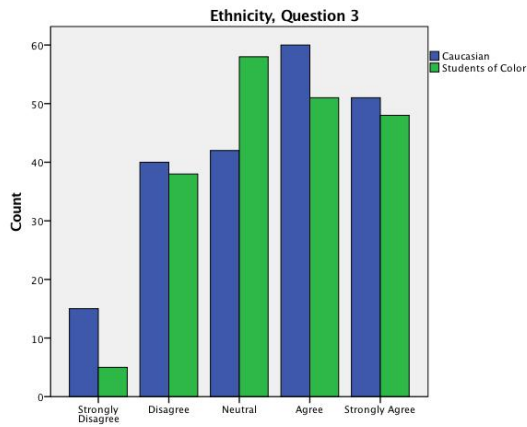
Question 3:



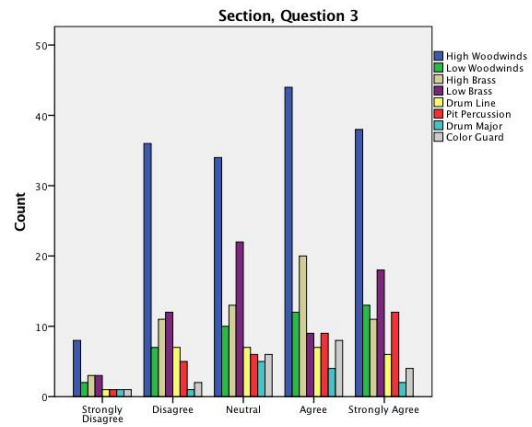
$\chi^2 (4, N = 420) = 6.237, p = .182$



$\chi^2 (12, N = 428) = 14.941, p = .245$

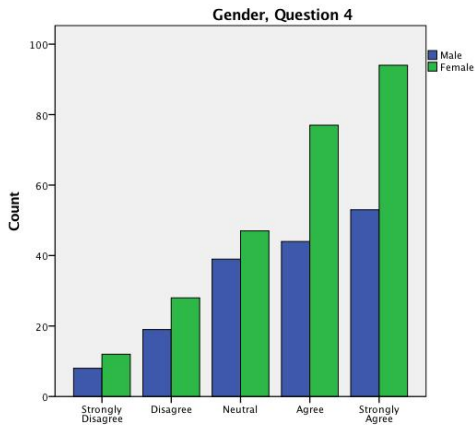


$\chi^2 (4, N = 408) = 8.278, p = .082$

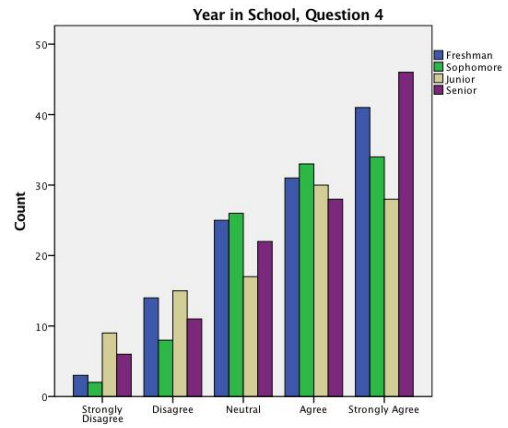


$\chi^2 (28, N = 421) = 20.048, p = .863$

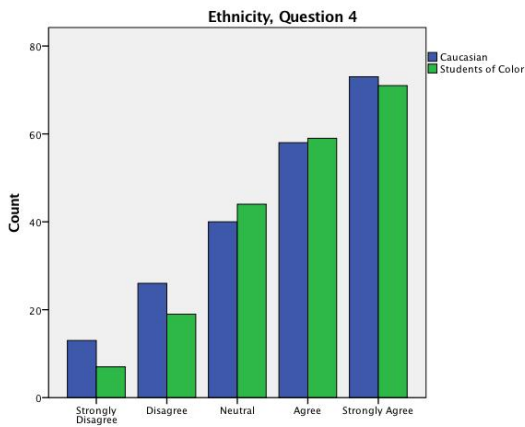
Question 4:



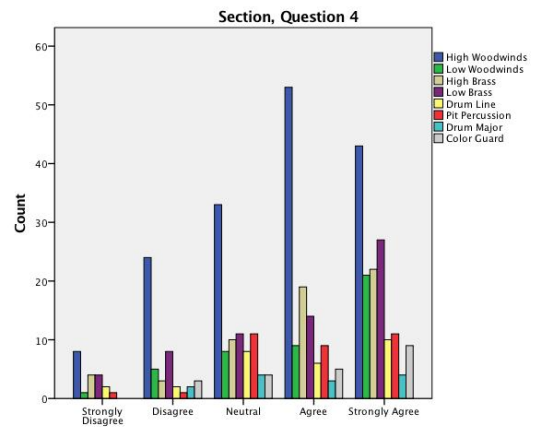
$$\chi^2 (4, N = 421) = 2.387, p = .665$$



$$\chi^2 (12, N = 429) = 15.131, p = .234$$

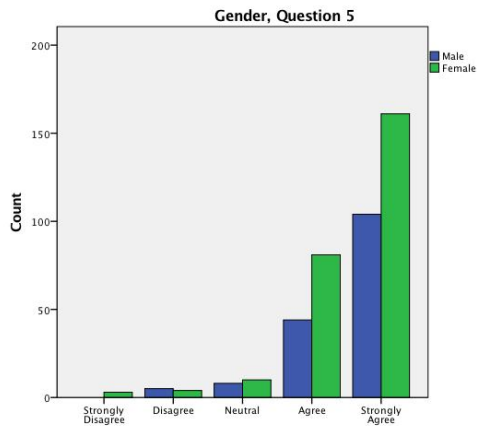


$$\chi^2 (4, N = 410) = 2.873, p = .579$$

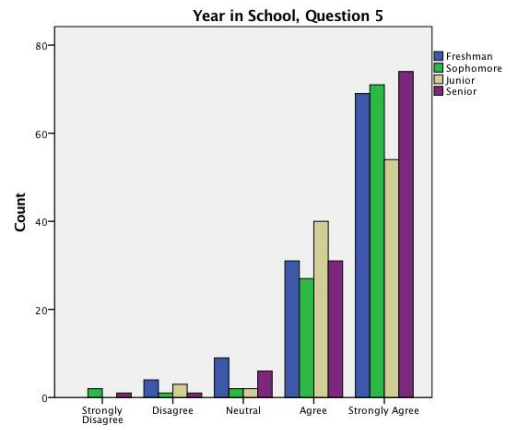


$$\chi^2 (28, N = 422) = 26.080, p = .569$$

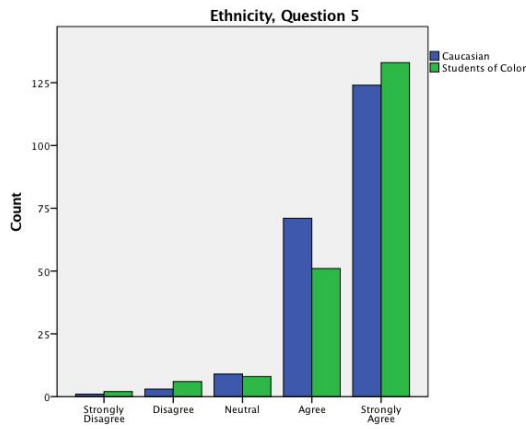
Question 5:



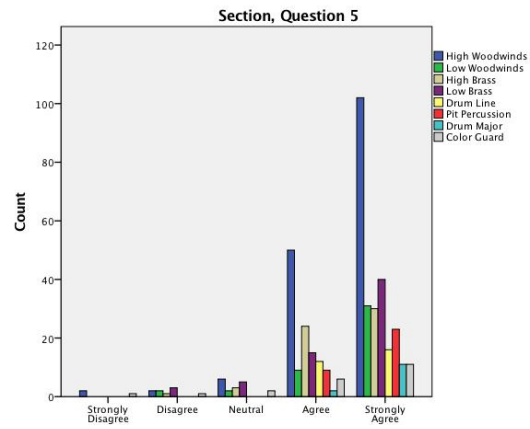
$\chi^2 (4, N = 420) = 3.891, p = .421$



$\chi^2 (12, N = 428) = 19.266, p = .082$

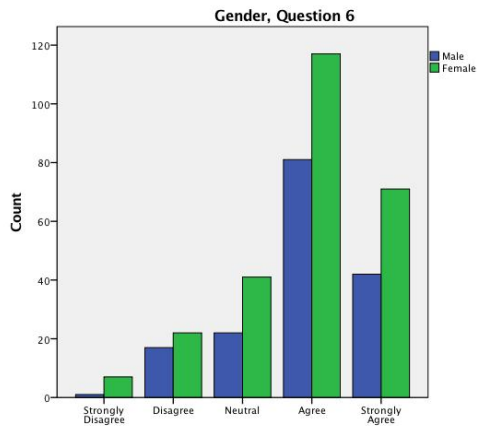


$\chi^2 (4, N = 408) = 4.831, p = .305$

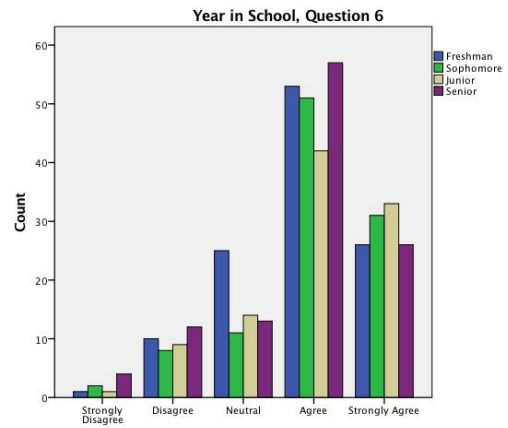


$\chi^2 (28, N = 421) = 30.587, p = .336$

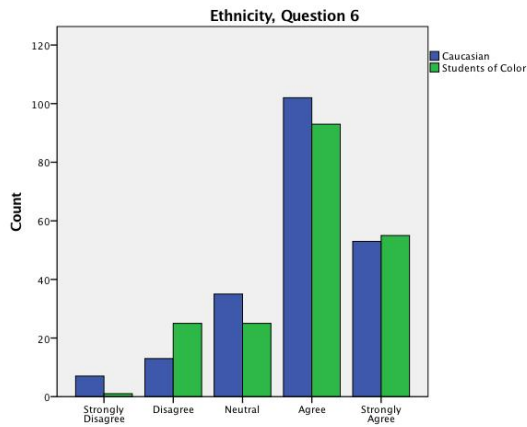
Question 6:



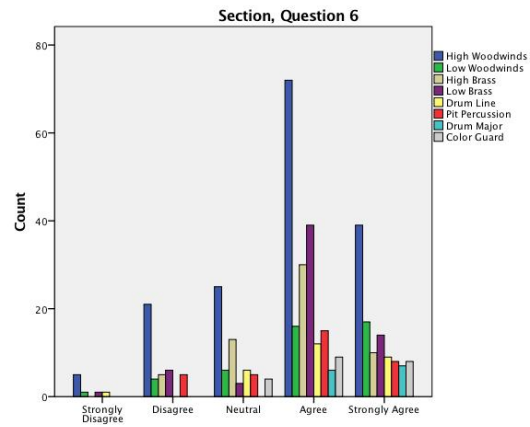
$\chi^2 (4, N = 421) = 3.606, p = .462$



$\chi^2 (12, N = 429) = 13.251, p = .351$

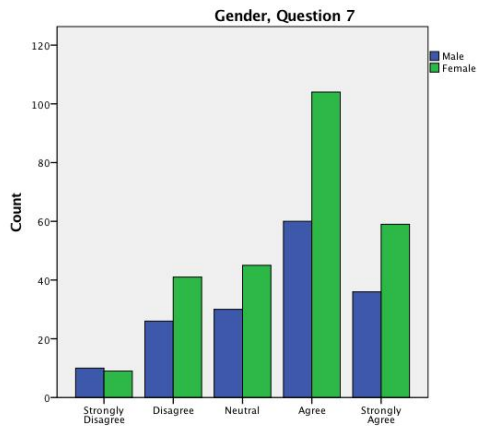


$\chi^2 (4, N = 409) = 10.120, p = .038$

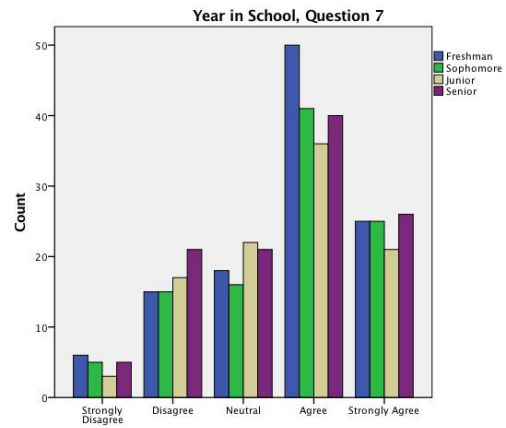


$\chi^2 (28, N = 422) = 37.616, p = .106$

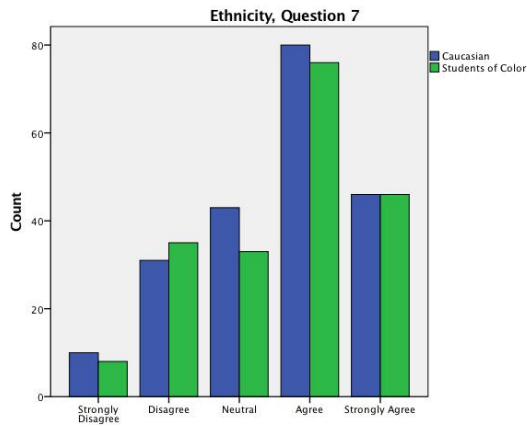
Question 7:



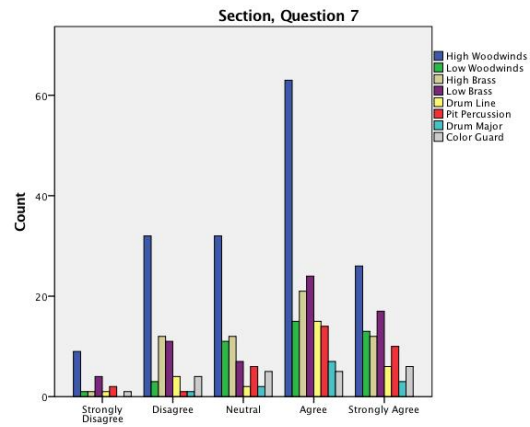
$$\chi^2 (4, N = 420) = 1.943, p = .746$$



$$\chi^2 (12, N = 428) = 5.084, p = .955$$

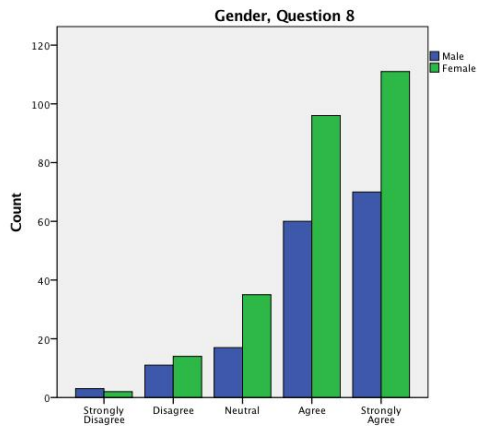


$$\chi^2 (4, N = 408) = 1.531, p = .821$$

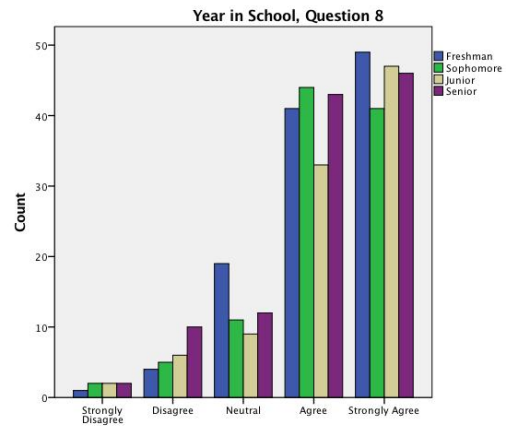


$$\chi^2 (28, N = 421) = 27.498, p = .491$$

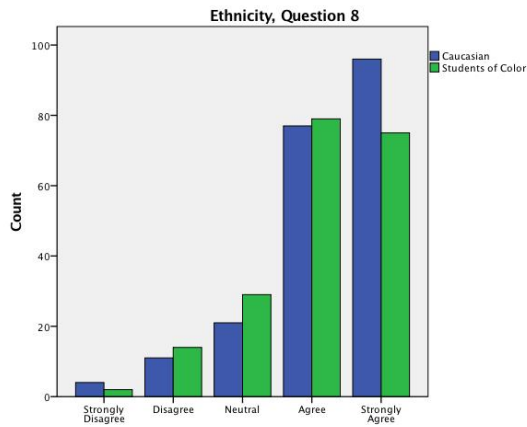
Question 8:



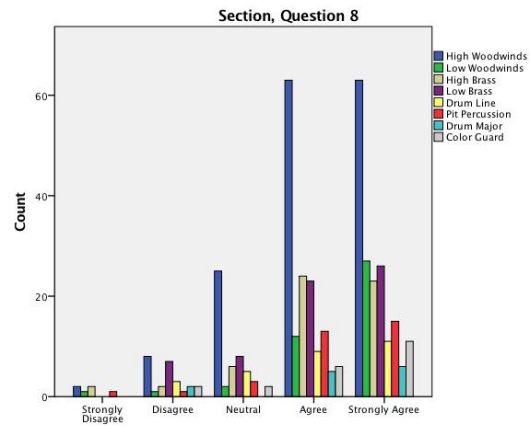
$$\chi^2 (4, N = 419) = 2.039, p = .729$$



$$\chi^2 (12, N = 427) = 8.771, p = .722$$

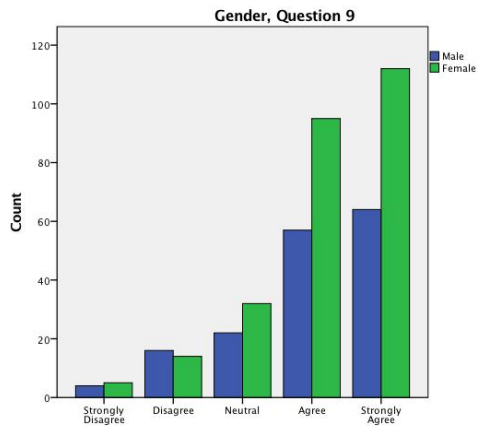


$$\chi^2 (4, N = 408) = 4.669, p = .323$$

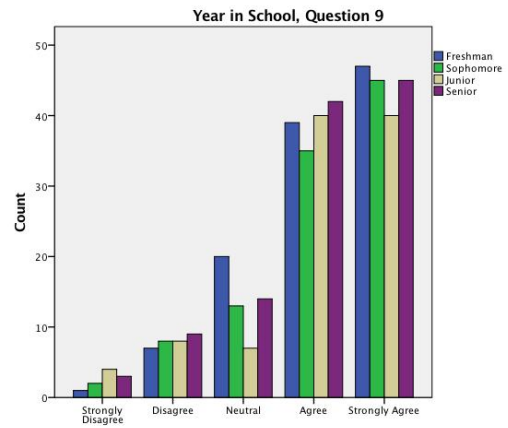


$$\chi^2 (28, N = 420) = 26.191, p = .563$$

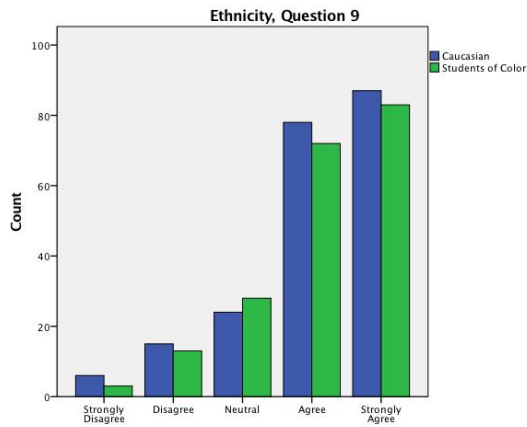
Question 9:



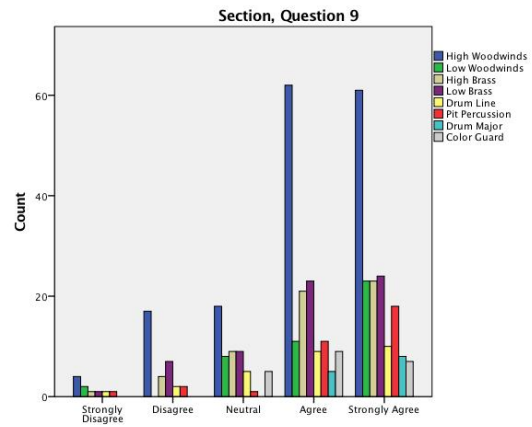
$\chi^2 (4, N = 421) = 3.425, p = .489$



$\chi^2 (12, N = 429) = 8.376, p = .755$

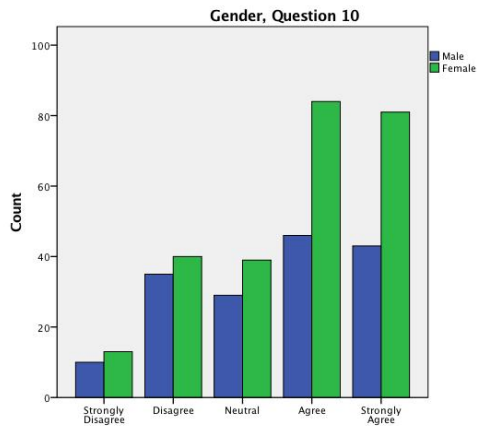


$\chi^2 (4, N = 409) = 1.490, p = .828$

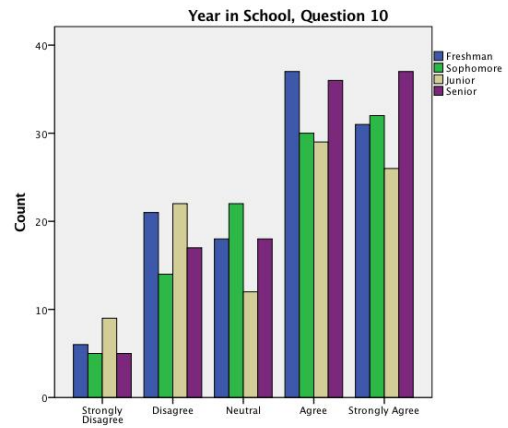


$\chi^2 (28, N = 422) = 26.789, p = .530$

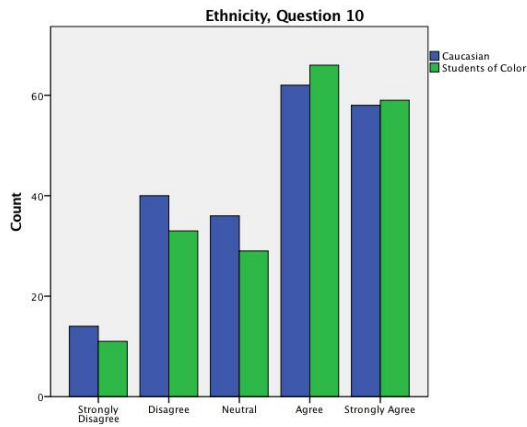
Question 10:



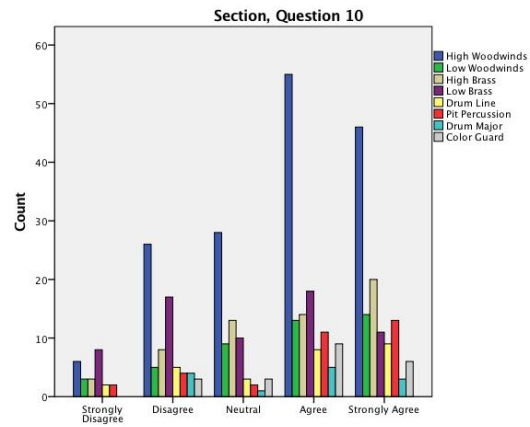
$\chi^2 (4, N = 420) = 4.116, p = .391$



$\chi^2 (12, N = 427) = 9.108, p = .694$

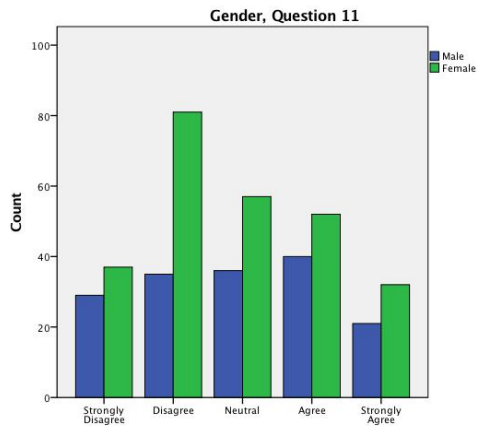


$\chi^2 (4, N = 408) = 1.567, p = .815$

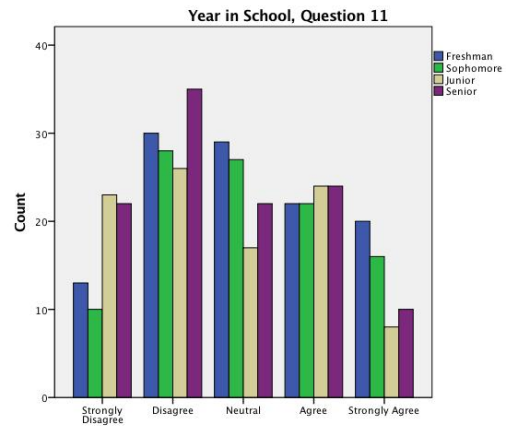


$\chi^2 (28, N = 420) = 28.457, p = .440$

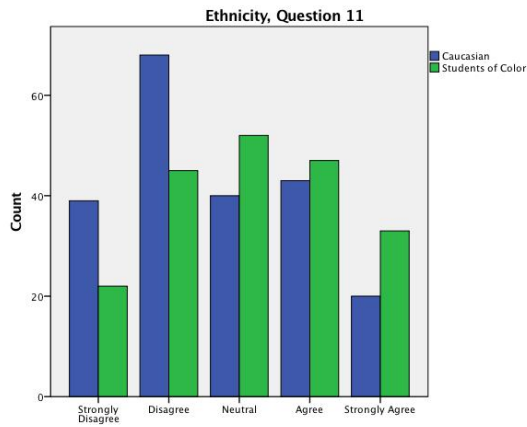
Question 11:



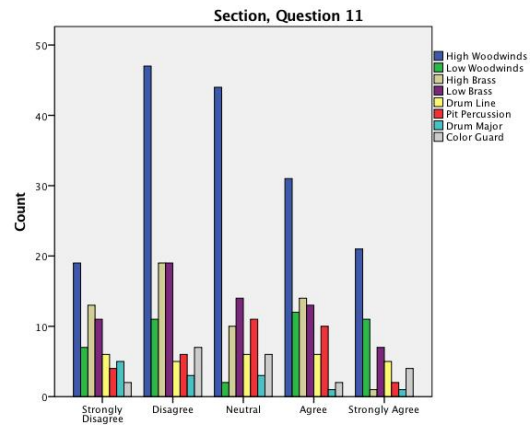
$\chi^2 (4, N = 420) = 5.219, p = .266$



$\chi^2 (12, N = 428) = 18.021, p = .115$

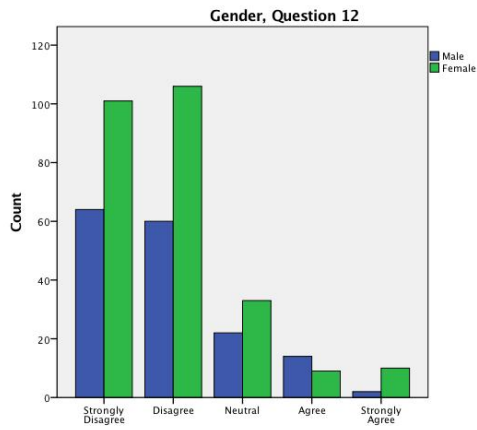


$\chi^2 (4, N = 409) = 14.065, p = .007$

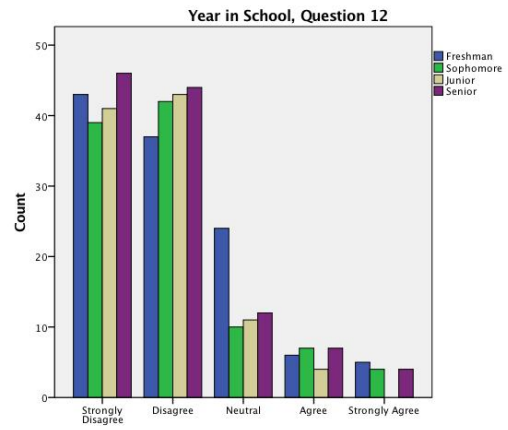


$\chi^2 (28, N = 421) = 42.097, p = .042$

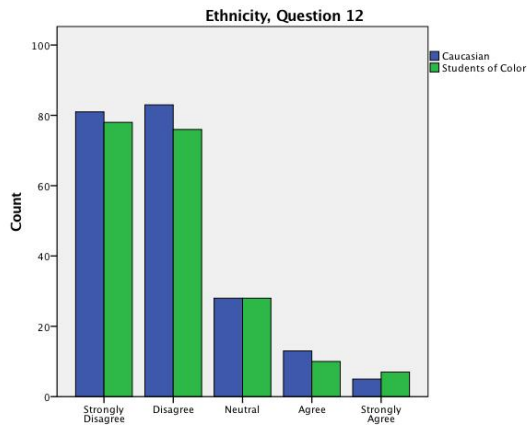
Question 12:



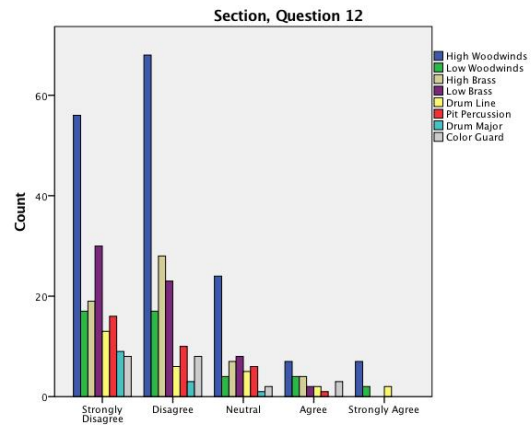
$\chi^2 (4, N = 421) = 7.725, p = .102$



$\chi^2 (12, N = 429) = 14.018, p = .300$

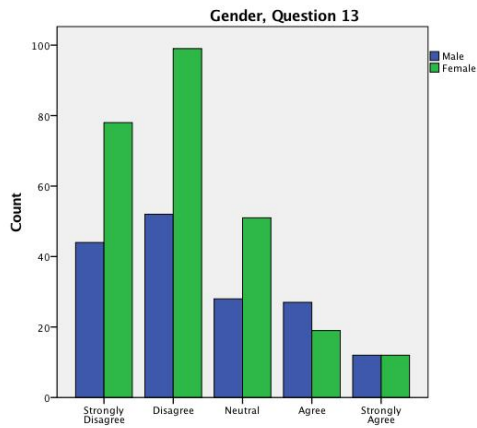


$\chi^2 (4, N = 409) = .794, p = .939$

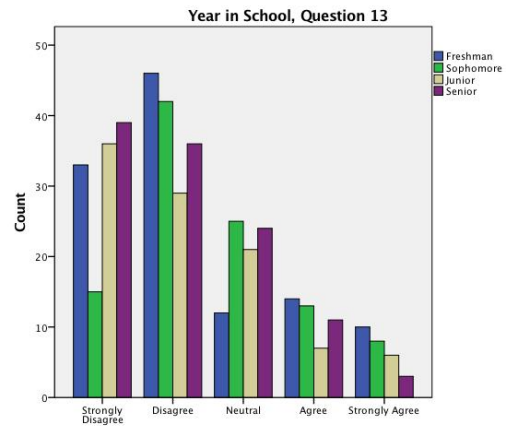


$\chi^2 (28, N = 422) = 30.608, p = .335$

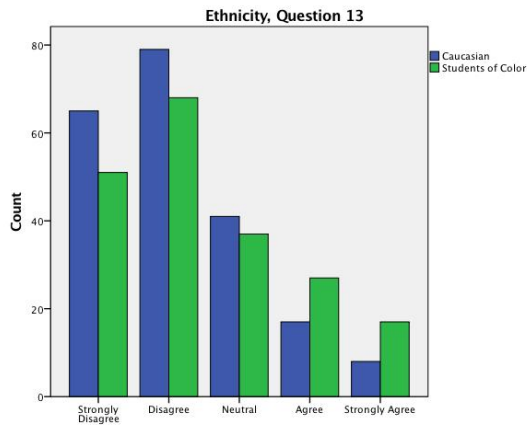
Question 13:



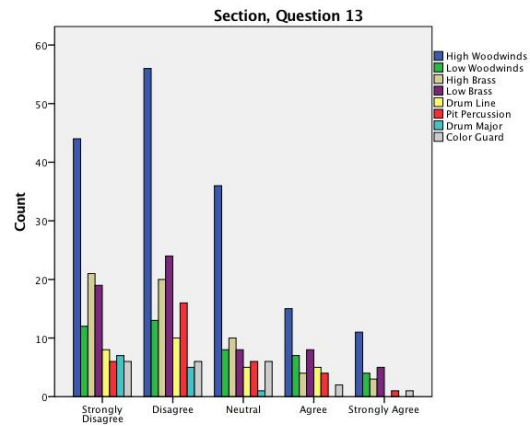
$\chi^2 (4, N = 422) = 10.918, p = .027$



$\chi^2 (12, N = 430) = 25.721, p = .012$

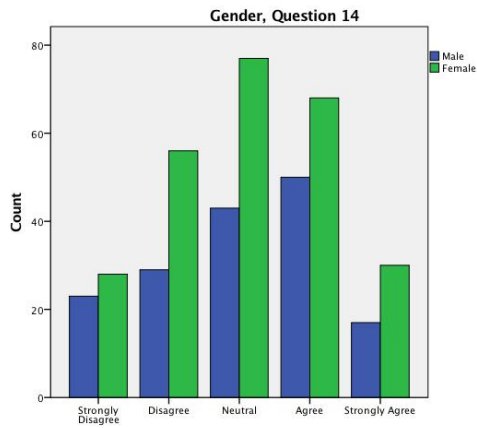


$\chi^2 (4, N = 410) = 7.991, p = .092$

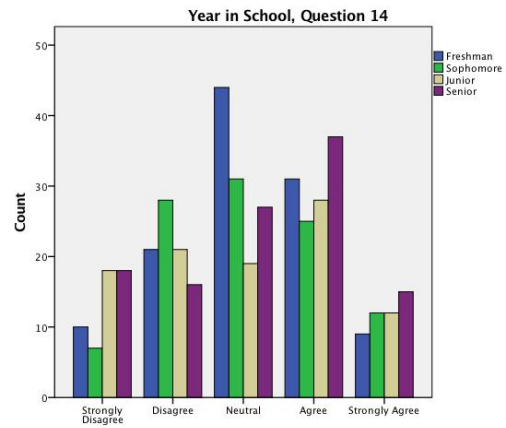


$\chi^2 (28, N = 423) = 21.781, p = .791$

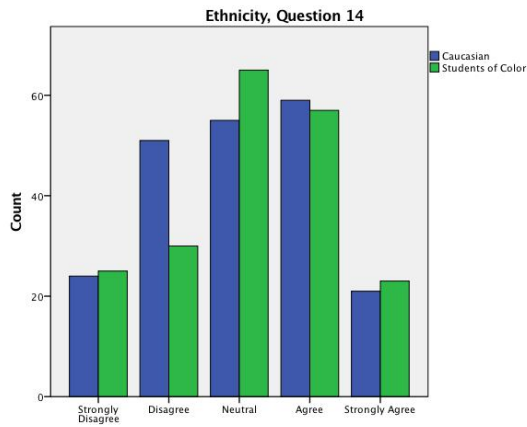
Question 14:



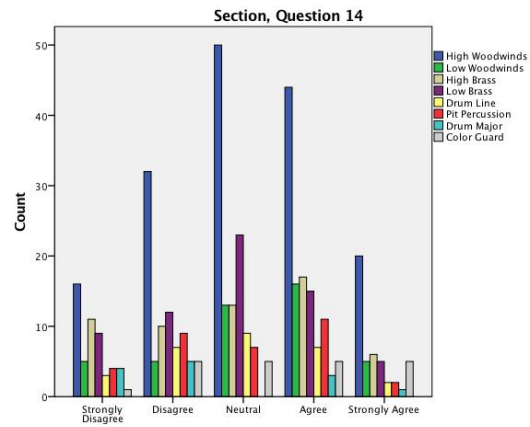
$\chi^2 (4, N = 421) = 2.843, p = .584$



$\chi^2 (12, N = 429) = 23.583, p = .023$

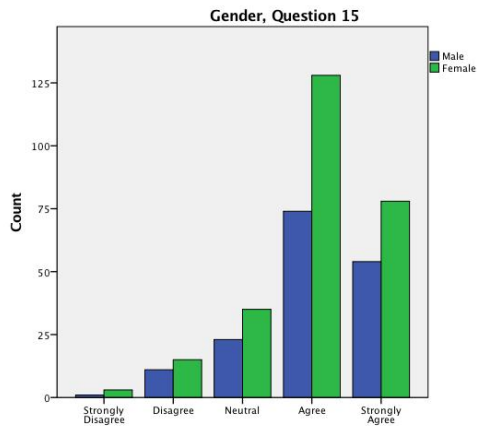


$\chi^2 (4, N = 410) = 6.183, p = .186$

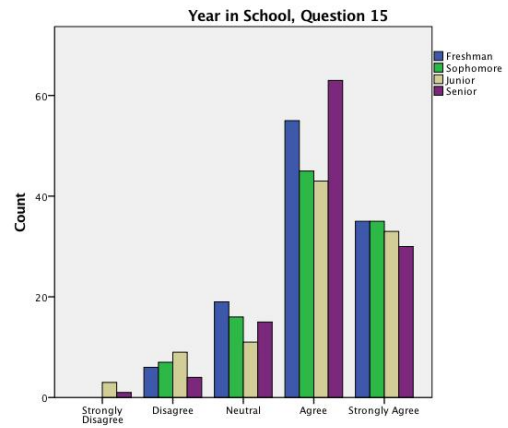


$\chi^2 (28, N = 422) = 27.600, p = .486$

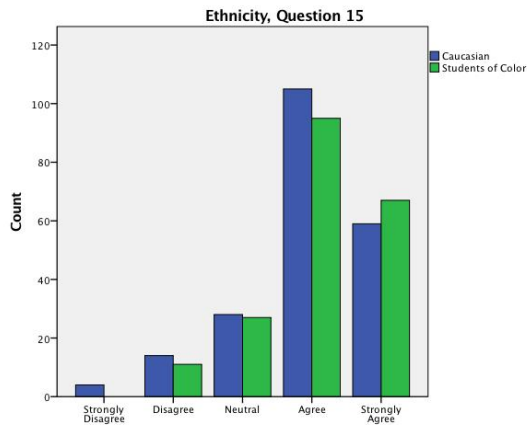
Question 15:



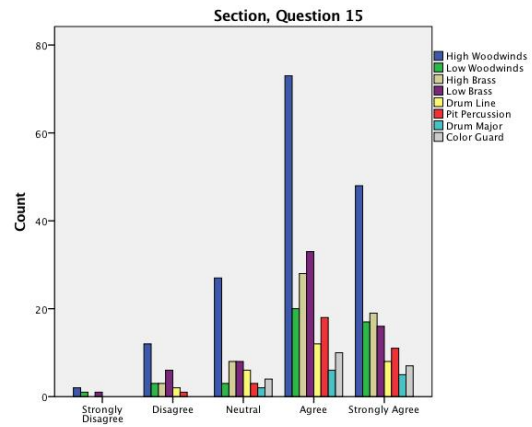
$\chi^2 (4, N = 422) = 1.116, p = .892$



$\chi^2 (12, N = 430) = 14.396, p = .276$

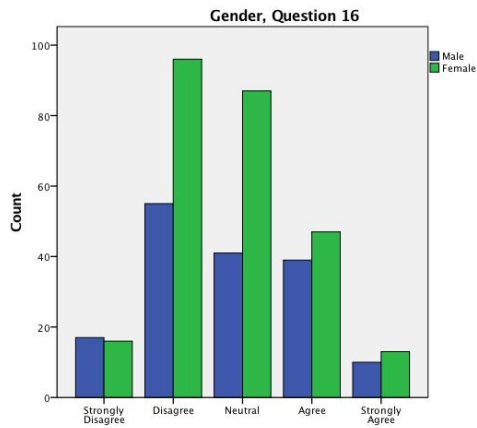


$\chi^2 (4, N = 410) = 5.145, p = .273$

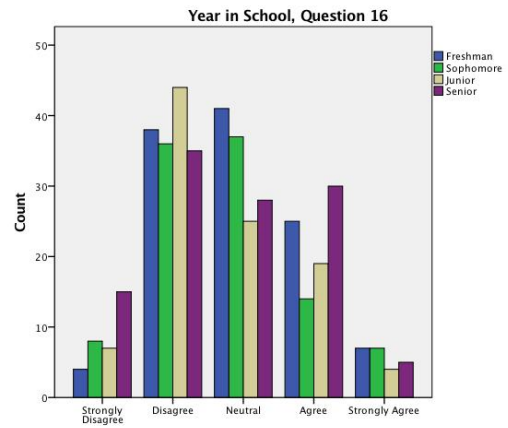


$\chi^2 (28, N = 423) = 14.246, p = .985$

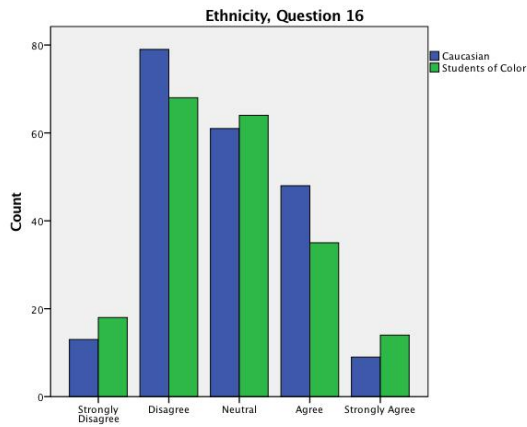
Question 16:



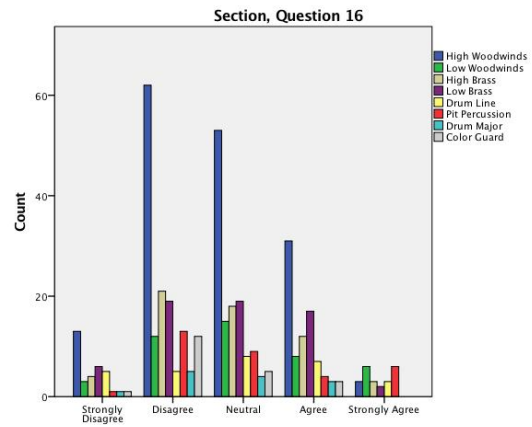
$\chi^2 (4, N = 421) = 6.844, p = .144$



$\chi^2 (12, N = 429) = 19.836, p = .070$

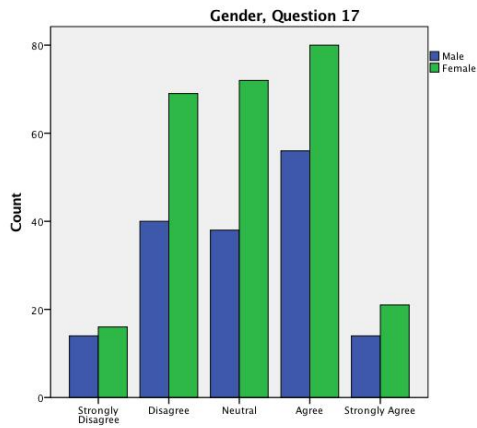


$\chi^2 (4, N = 409) = 4.532, p = .339$

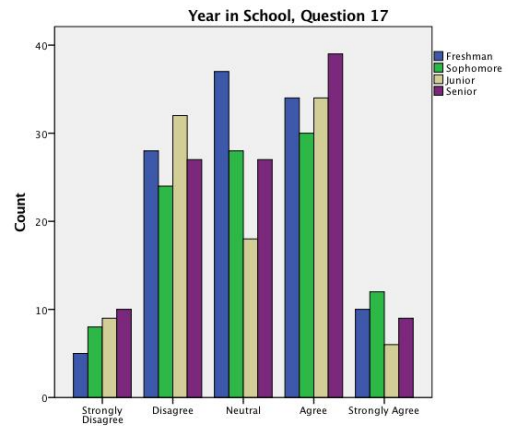


$\chi^2 (28, N = 422) = 39.388, p = .075$

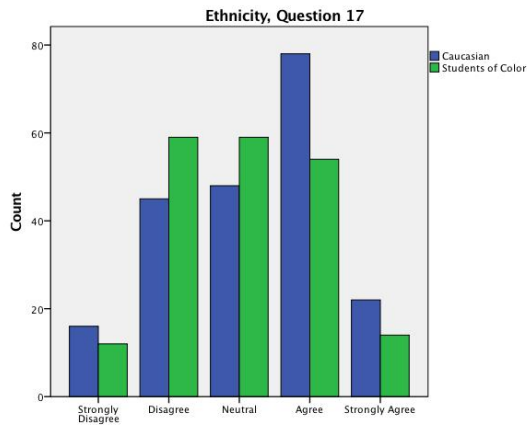
Question 17:



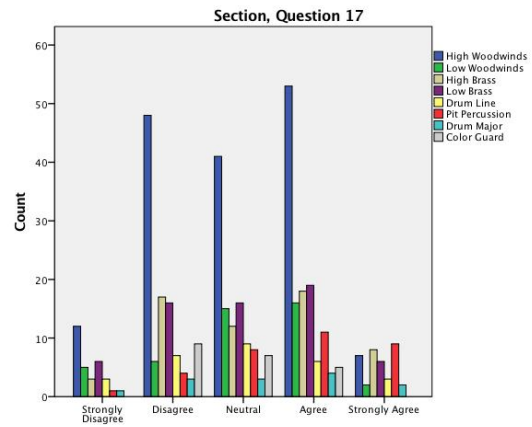
$\chi^2 (4, N = 420) = 2.163, p = .706$



$\chi^2 (12, N = 427) = 11.347, p = .499$

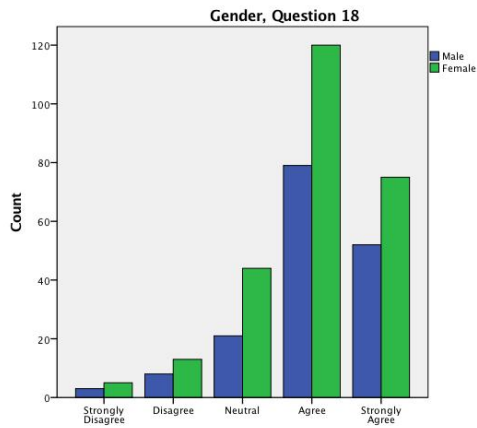


$\chi^2 (4, N = 407) = 9.438, p = .051$

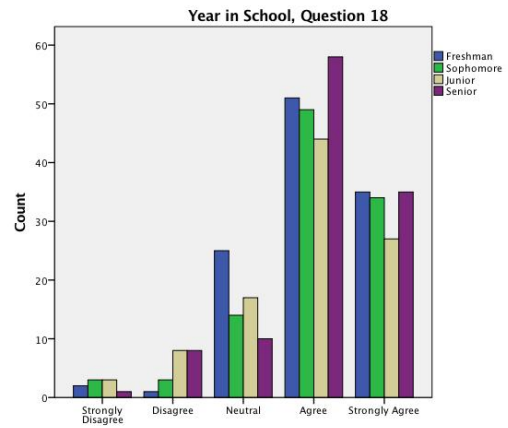


$\chi^2 (28, N = 421) = 39.123, p = .079$

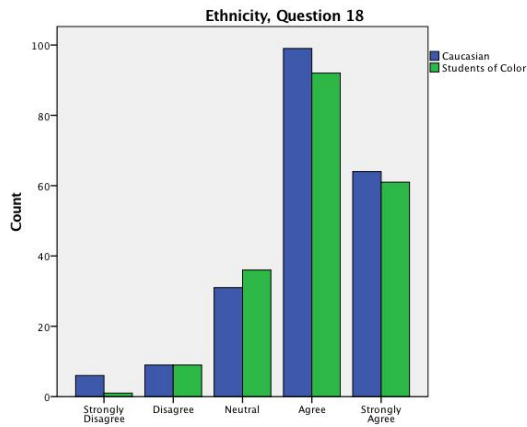
Question 18:



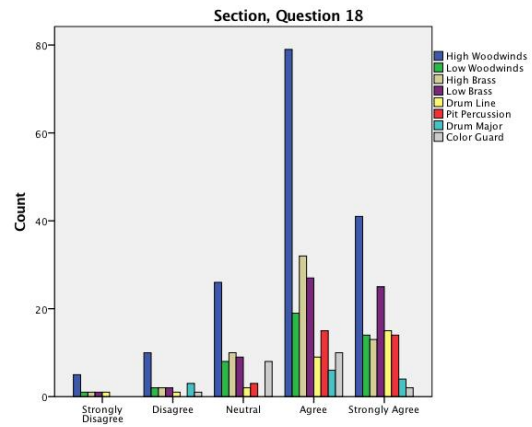
$\chi^2 (4, N = 420) = 1.477, p = .831$



$\chi^2 (12, N = 428) = 17.683, p = .126$

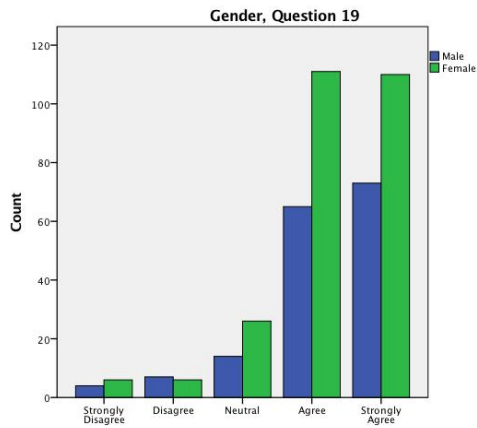


$\chi^2 (4, N = 408) = 4.030, p = .402$

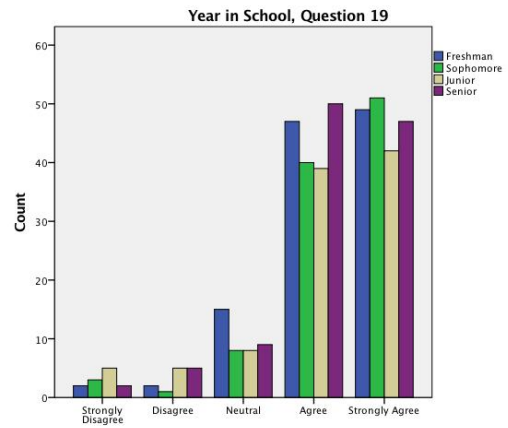


$\chi^2 (28, N = 421) = 41.968, p = .044$

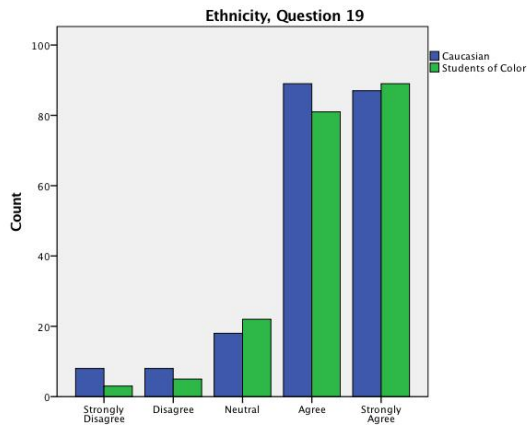
Question 19:



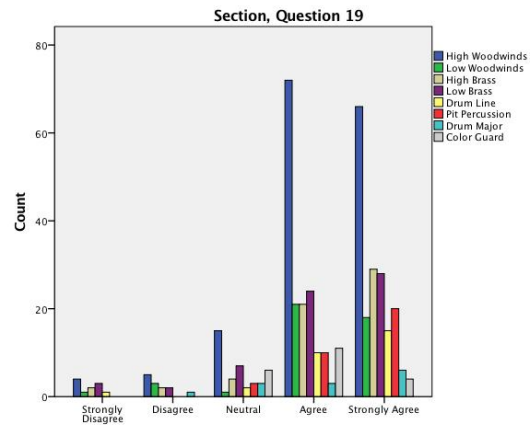
$\chi^2 (4, N = 422) = 1.837, p = .766$



$\chi^2 (12, N = 430) = 10.644, p = .560$

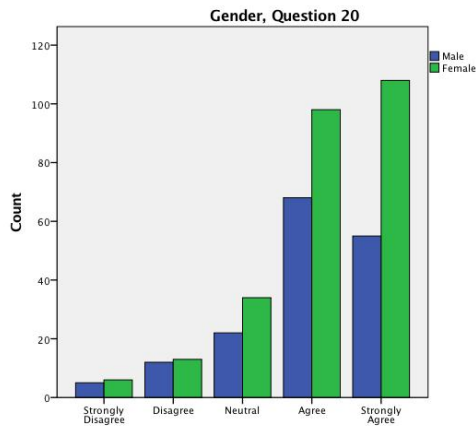


$\chi^2 (4, N = 410) = 3.522, p = .474$

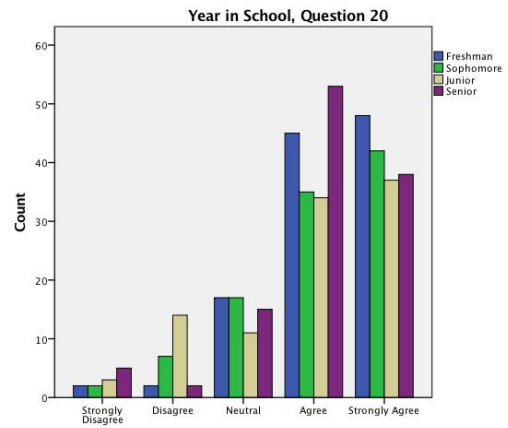


$\chi^2 (28, N = 423) = 32.879, p = .240$

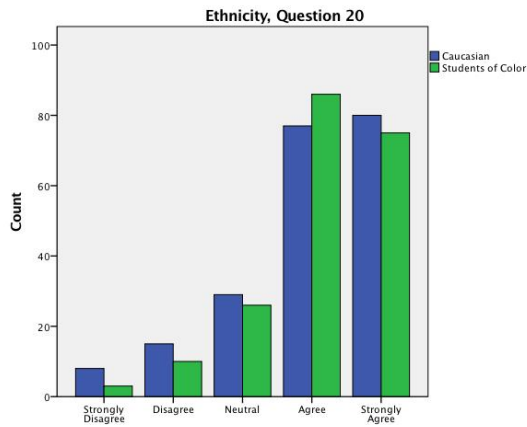
Question 20:



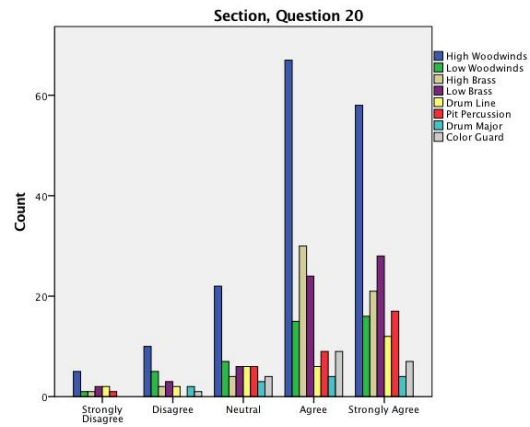
$\chi^2 (4, N = 421) = 3.177, p = .529$



$\chi^2 (12, N = 429) = 25.602, p = .012$

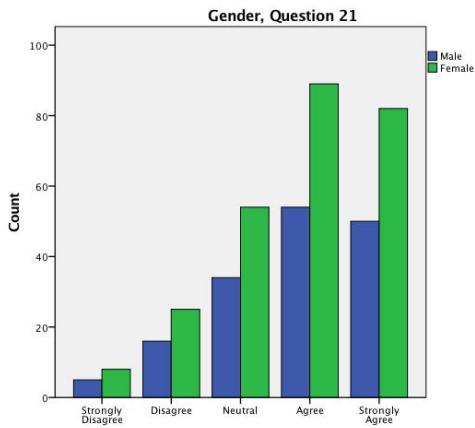


$\chi^2 (4, N = 409) = 3.898, p = .420$

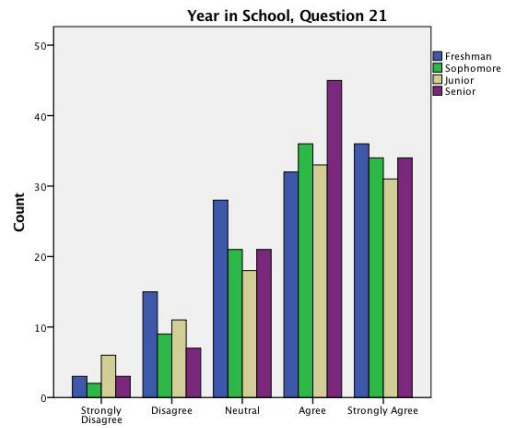


$\chi^2 (28, N = 422) = 25.601, p = .595$

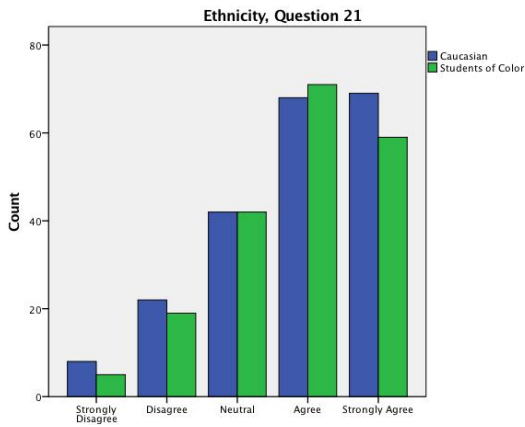
Question 21:



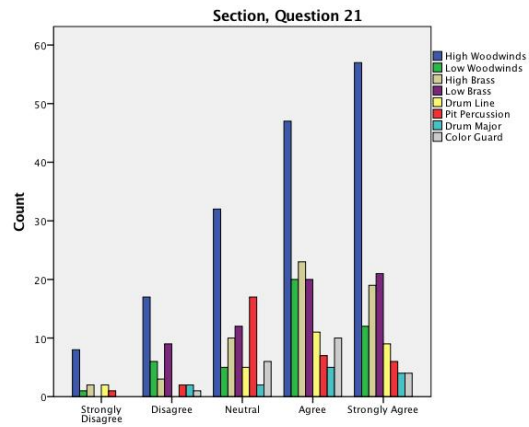
$\chi^2 (4, N = 417) = .036, p = 1.000$



$\chi^2 (12, N = 425) = 10.109, p = .606$

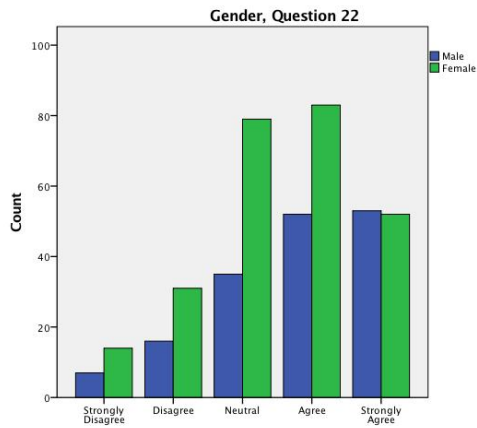


$\chi^2 (4, N = 405) = 1.342, p = .854$

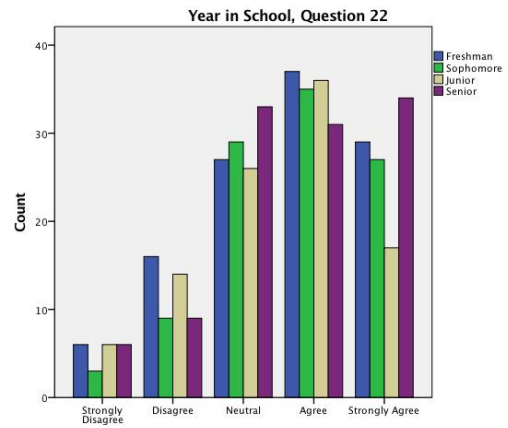


$\chi^2 (28, N = 418) = 41.984, p = .044$

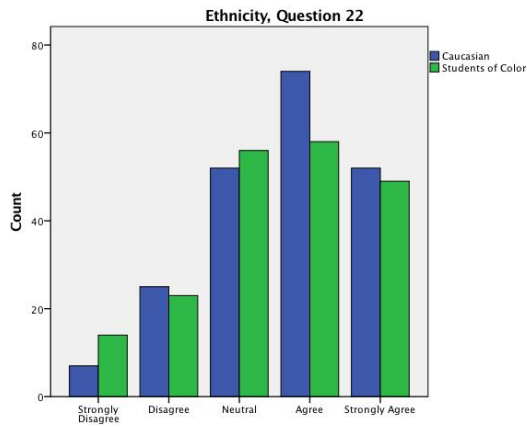
Question 22:



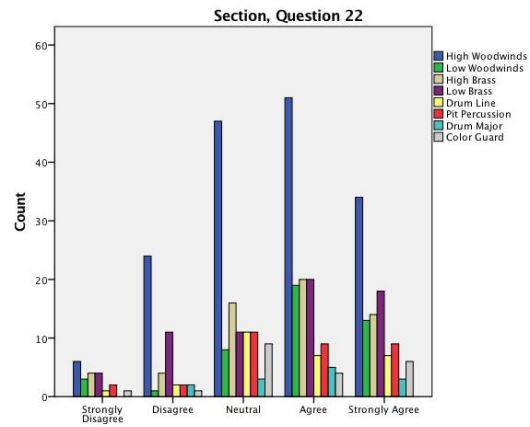
$\chi^2 (4, N = 422) = 9.905, p = .042$



$\chi^2 (12, N = 430) = 10.211, p = .597$

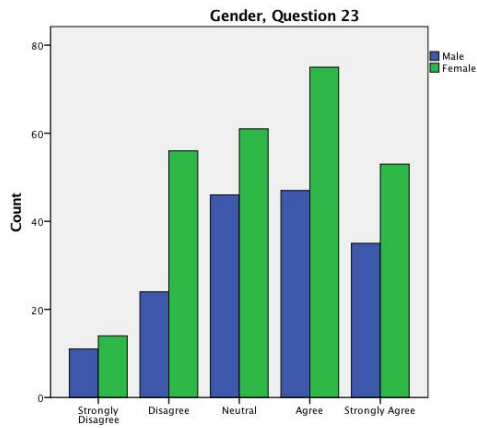


$\chi^2 (4, N = 410) = 4.352, p = .360$

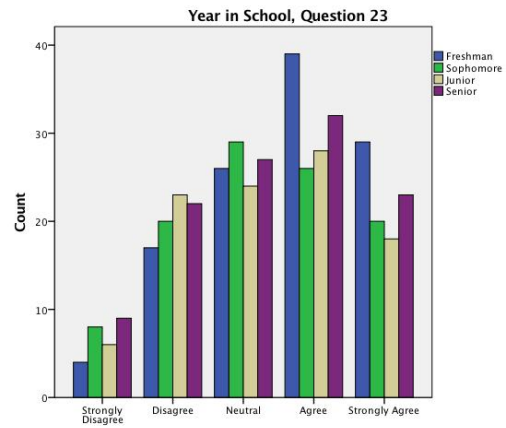


$\chi^2 (28, N = 423) = 25.987, p = .574$

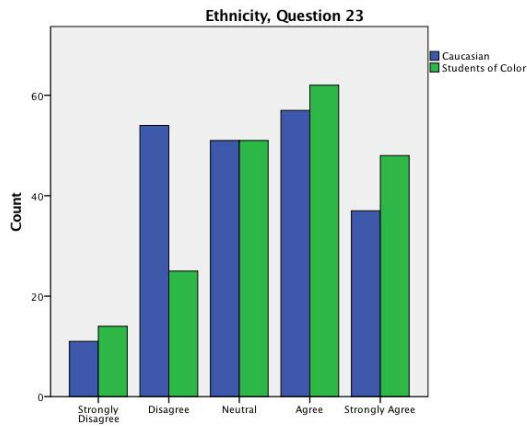
Question 23:



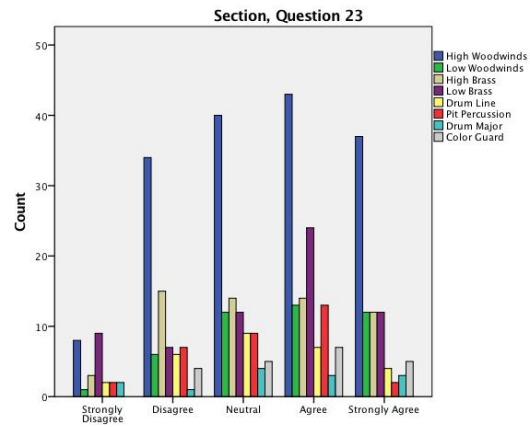
$\chi^2 (4, N = 422) = 3.725, p = .445$



$\chi^2 (12, N = 430) = 8.071, p = .780$

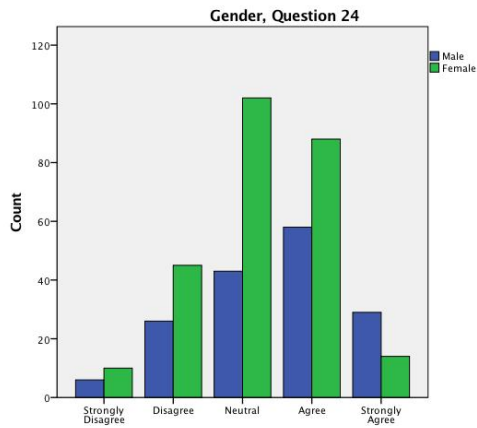


$\chi^2 (4, N = 410) = 12.403, p = .015$

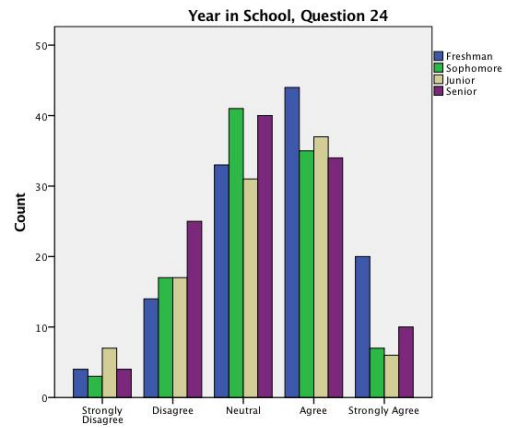


$\chi^2 (28, N = 423) = 27.972, p = .466$

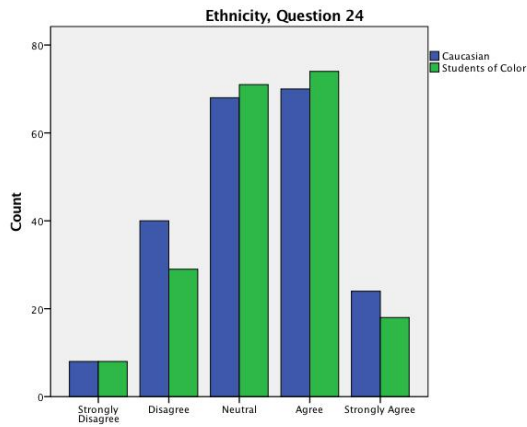
Question 24:



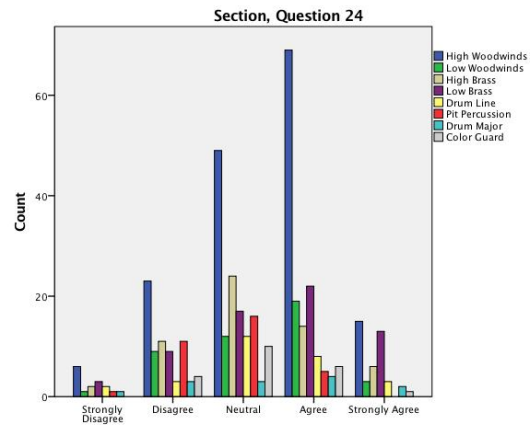
$\chi^2 (4, N = 421) = 20.212, p < .001$



$\chi^2 (12, N = 429) = 18.551, p = .100$

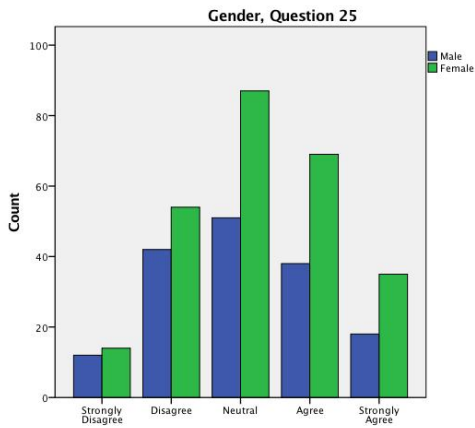


$\chi^2 (4, N = 410) = 2.544, p = .637$

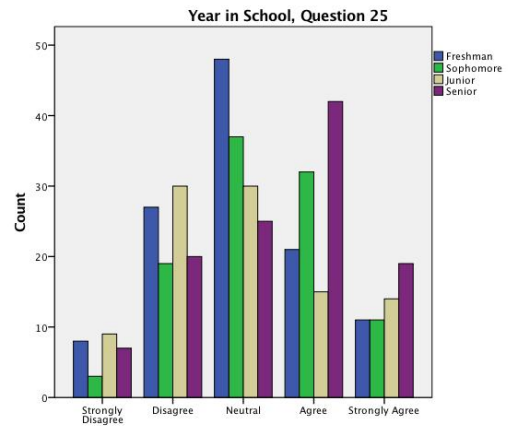


$\chi^2 (28, N = 422) = 38.978, p = .081$

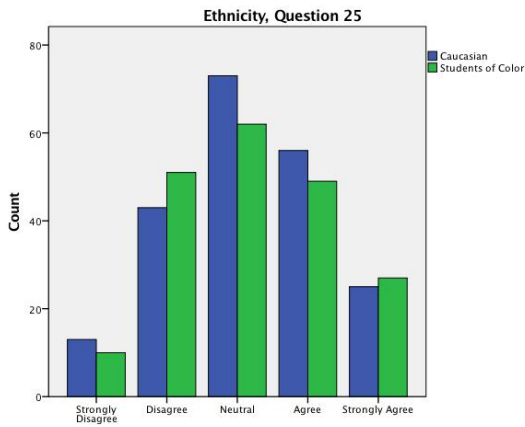
Question 25:



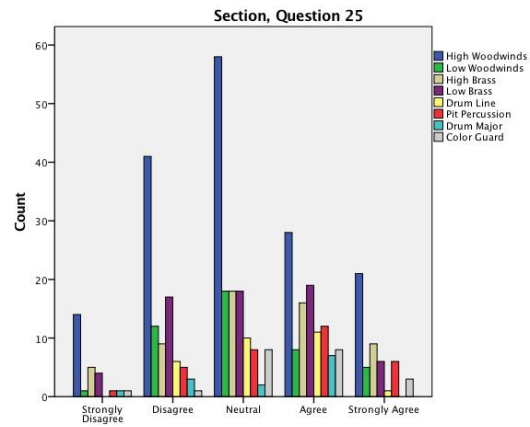
$\chi^2 (4, N = 420) = 2.763, p = .598$



$\chi^2 (12, N = 428) = 31.727, p = .002$

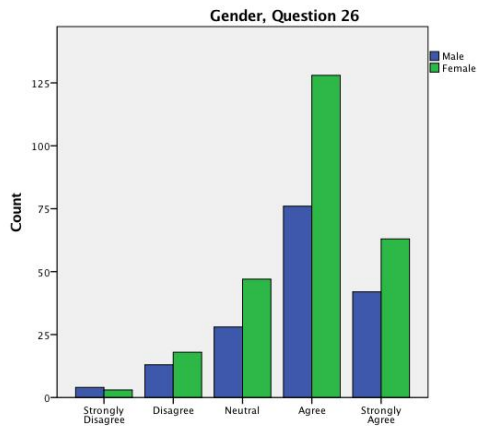


$\chi^2 (4, N = 409) = 2.218, p = .696$

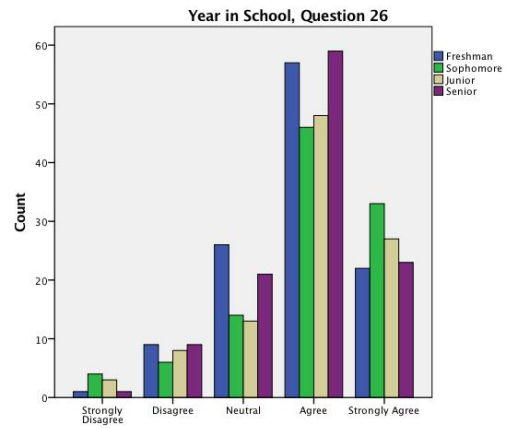


$\chi^2 (28, N = 421) = 35.926, p = .145$

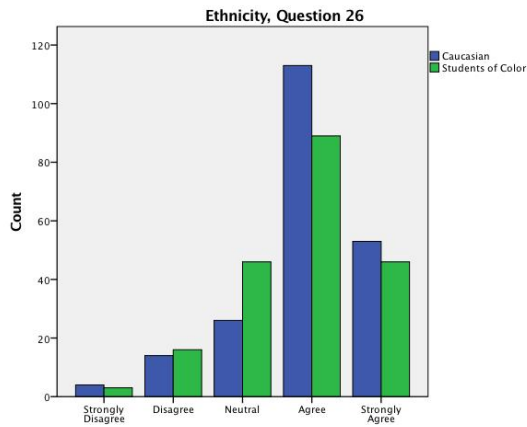
Question 26:



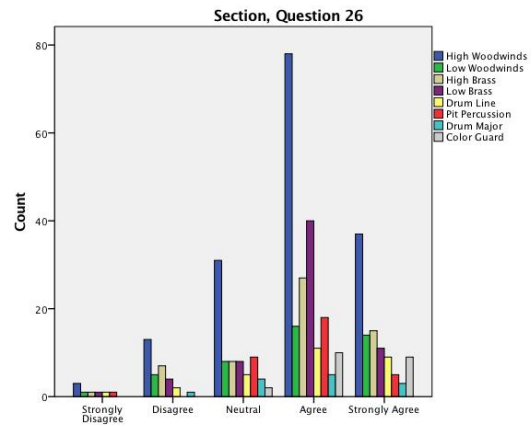
$\chi^2 (4, N = 422) = 1.454, p = .835$



$\chi^2 (12, N = 430) = 13.404, p = .340$

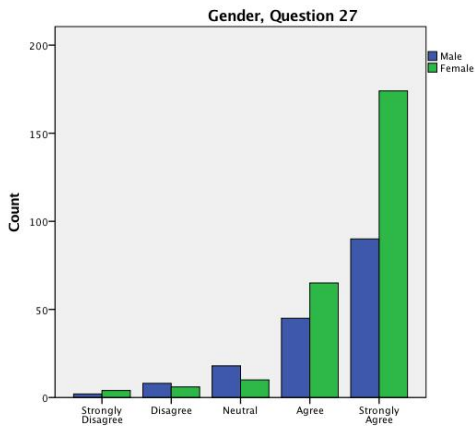


$\chi^2 (4, N = 410) = 8.940, p = .063$

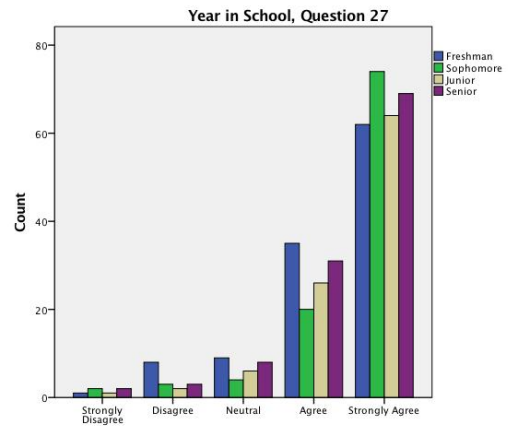


$\chi^2 (28, N = 423) = 25.823, p = .583$

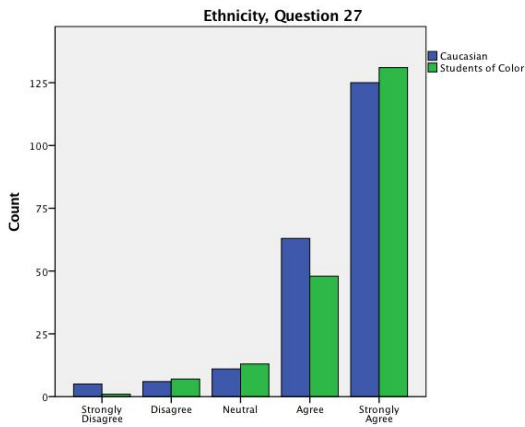
Question 27:



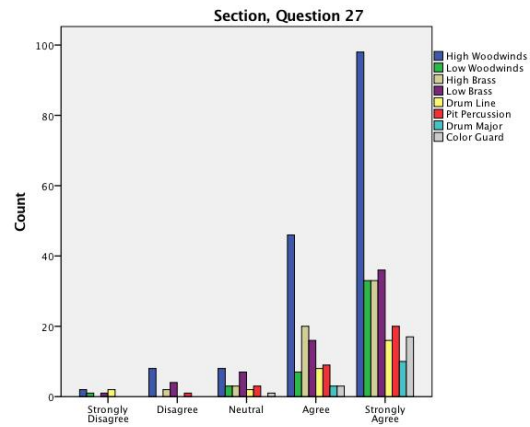
$\chi^2 (4, N = 422) = 12.405, p = .015$



$\chi^2 (12, N = 430) = 12.277, p = .424$

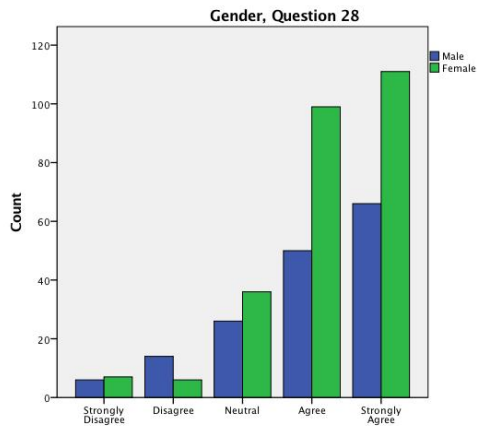


$\chi^2 (4, N = 410) = 4.837, p = .304$

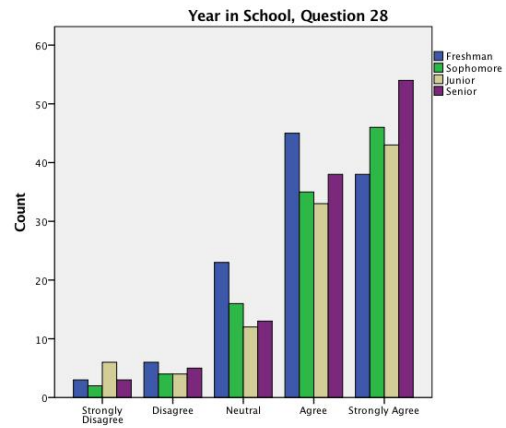


$\chi^2 (28, N = 423) = 27.042, p = .516$

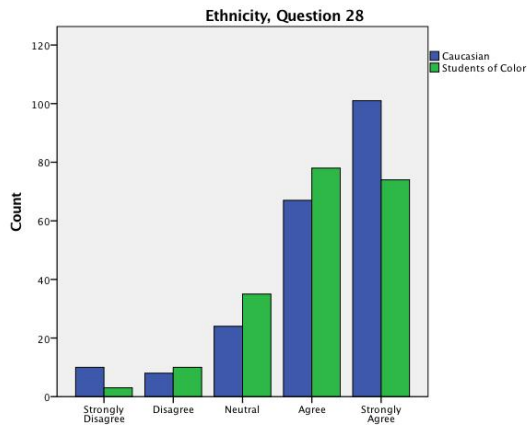
Question 28:



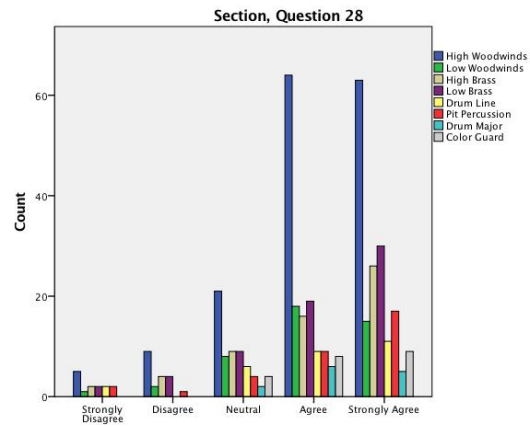
$\chi^2 (4, N = 421) = 10.661, p = .031$



$\chi^2 (12, N = 429) = 10.939, p = .534$

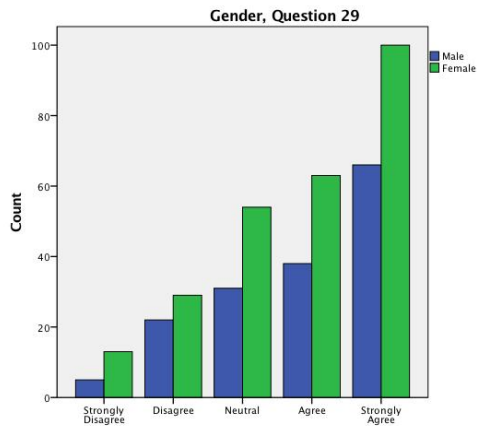


$\chi^2 (4, N = 410) = 10.805, p = .029$

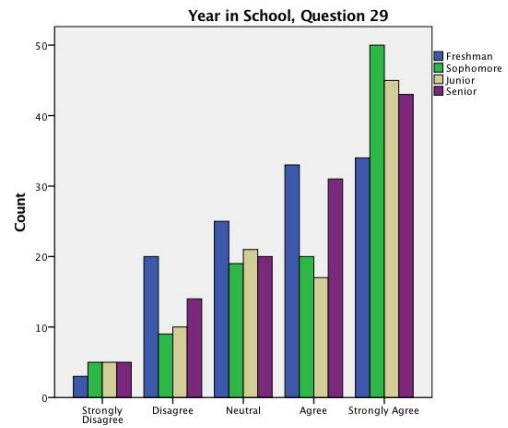


$\chi^2 (28, N = 422) = 15.759, p = .969$

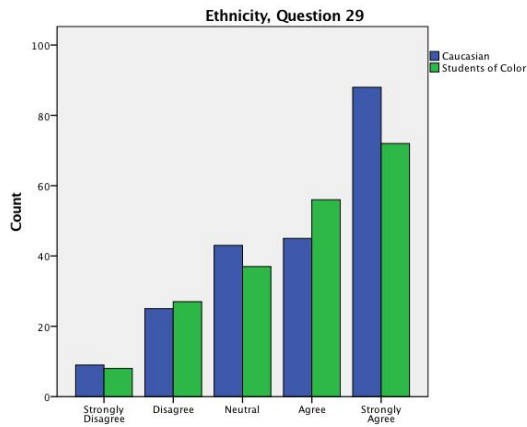
Question 29:



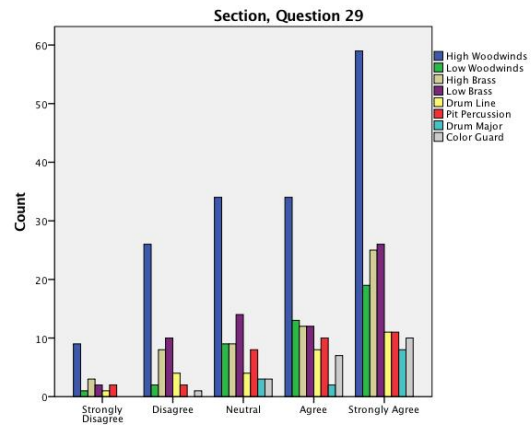
$\chi^2 (4, N = 421) = 1.629, p = .804$



$\chi^2 (12, N = 429) = 15.845, p = .198$

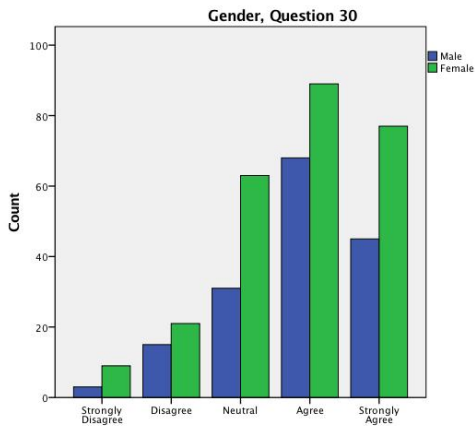


$\chi^2 (4, N = 410) = 3.142, p = .534$

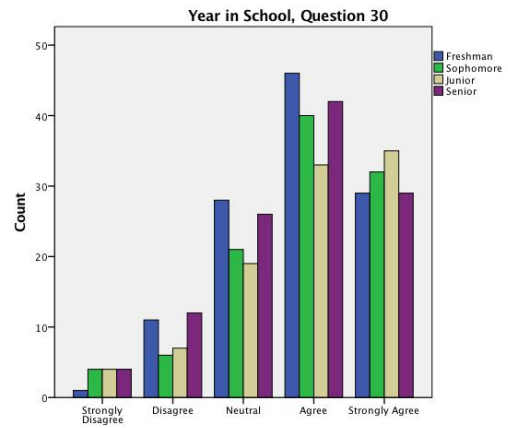


$\chi^2 (28, N = 422) = 20.319, p = .853$

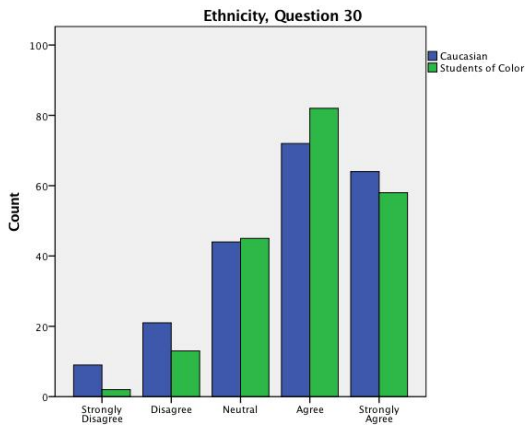
Question 30:



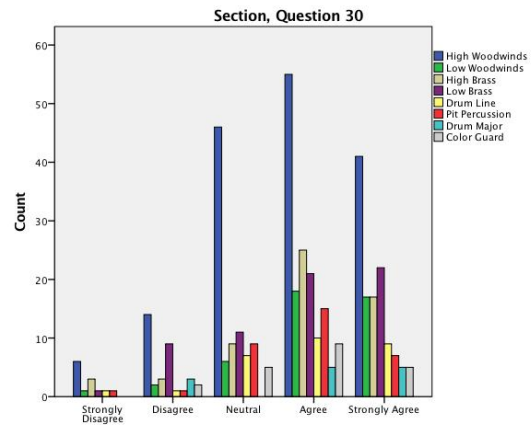
$\chi^2 (4, N = 421) = 3.957, p = .412$



$\chi^2 (12, N = 429) = 8.376, p = .755$

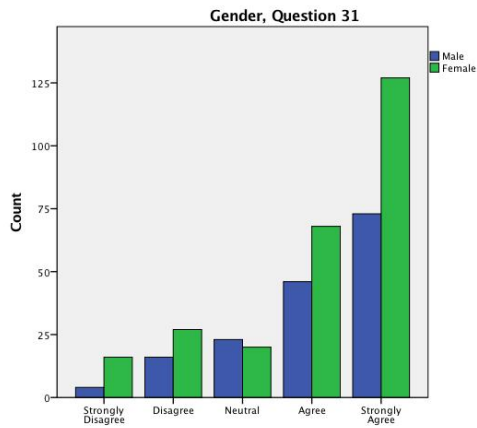


$\chi^2 (4, N = 410) = 7.053, p = .133$

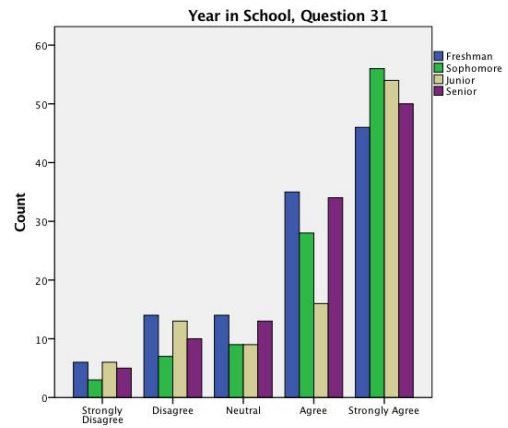


$\chi^2 (28, N = 422) = 28.101, p = .459$

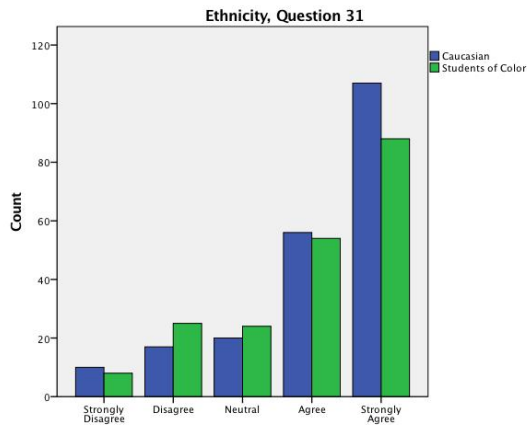
Question 31:



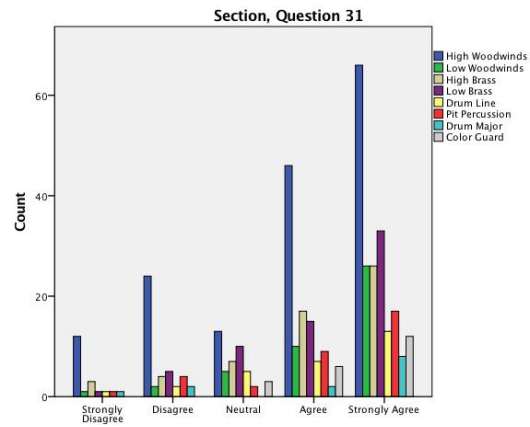
$\chi^2 (4, N = 420) = 7.498, p = .112$



$\chi^2 (12, N = 428) = 13.624, p = .325$

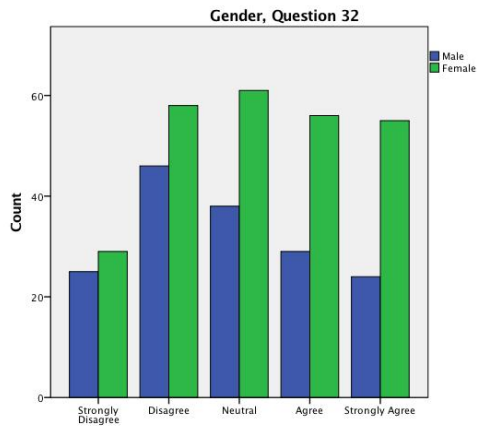


$\chi^2 (4, N = 409) = 3.704, p = .448$

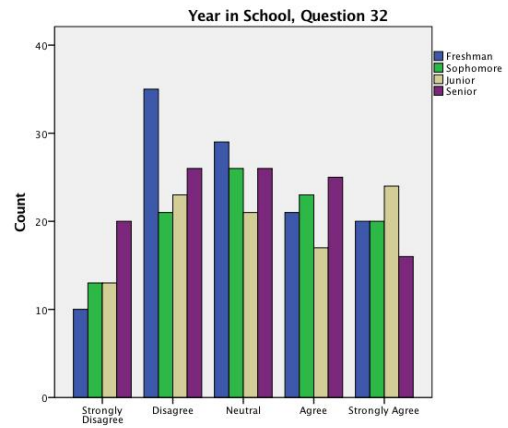


$\chi^2 (28, N = 421) = 26.522, p = .544$

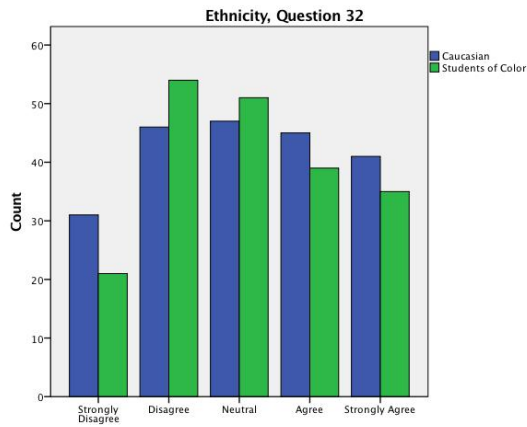
Question 32:



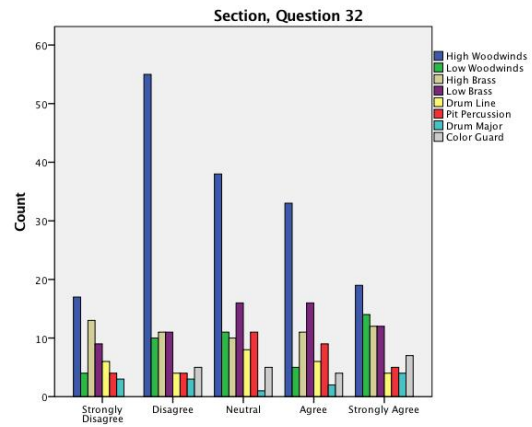
$\chi^2 (4, N = 421) = 5.720, p = .221$



$\chi^2 (12, N = 429) = 10.714, p = .554$

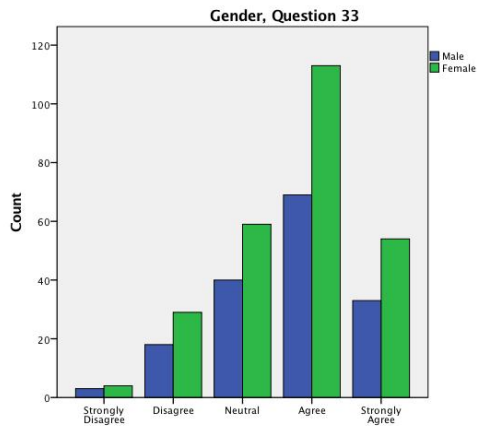


$\chi^2 (4, N = 410) = 3.387, p = .495$

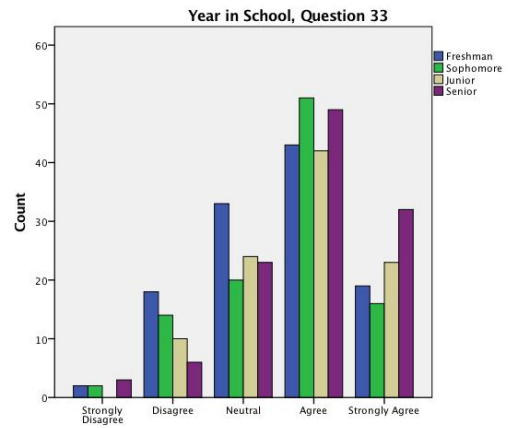


$\chi^2 (28, N = 422) = 41.935, p = .044$

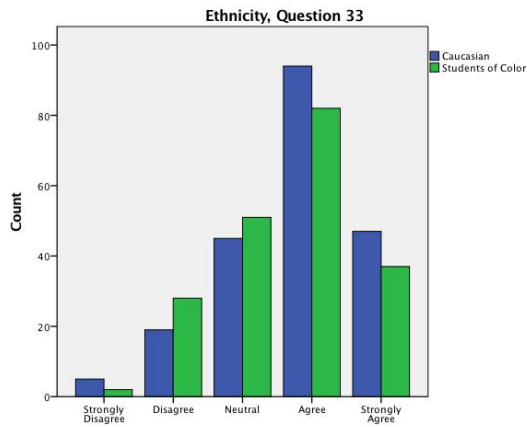
Question 33:



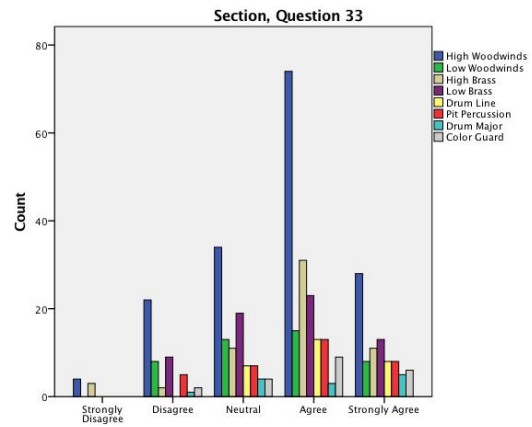
$\chi^2 (4, N = 422) = .244, p = .993$



$\chi^2 (12, N = 430) = 18.737, p = .095$

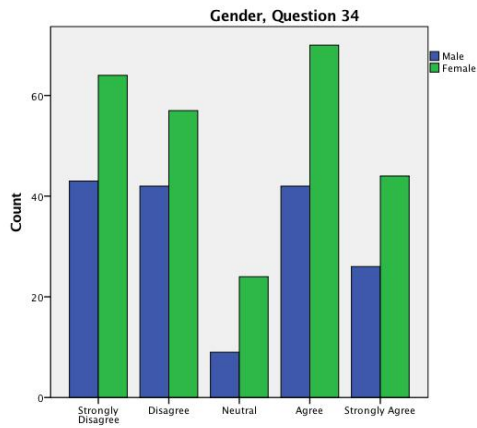


$\chi^2 (4, N = 410) = 5.152, p = .272$

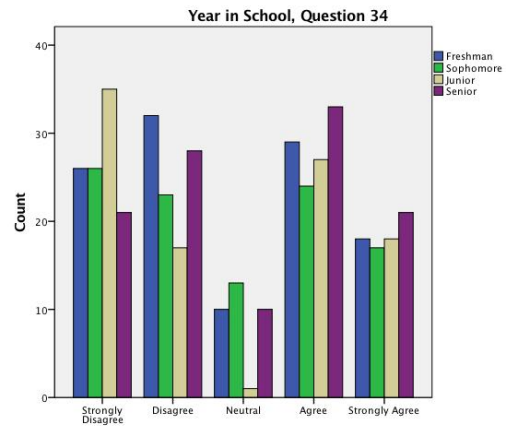


$\chi^2 (28, N = 423) = 30.818, p = .325$

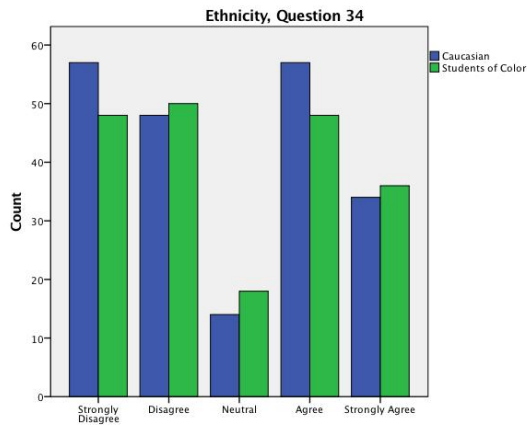
Question 34:



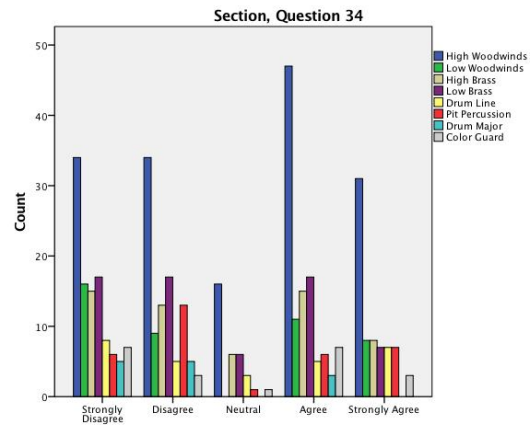
$\chi^2 (4, N = 421) = 2.632, p = .621$



$\chi^2 (12, N = 429) = 19.406, p = .079$

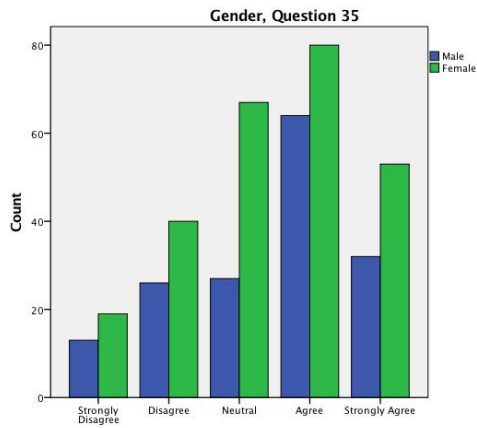


$\chi^2 (4, N = 410) = 1.898, p = .755$

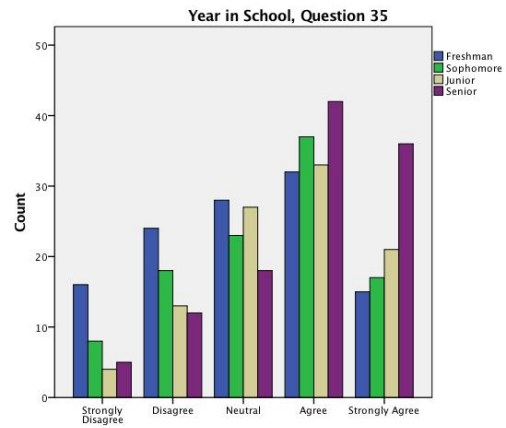


$\chi^2 (28, N = 422) = 28.323, p = .447$

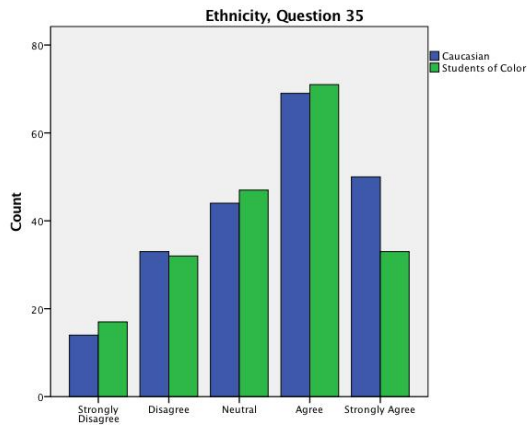
Question 35:



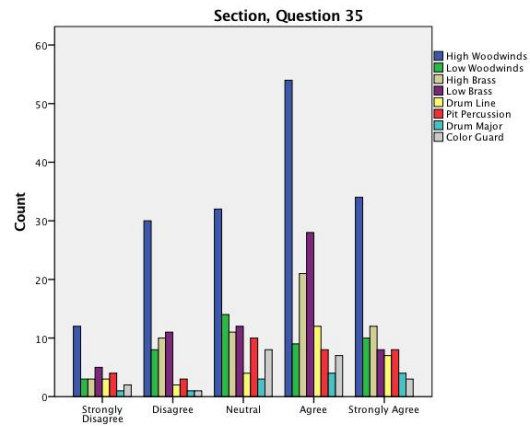
$\chi^2 (4, N = 421) = 6.054, p = .195$



$\chi^2 (12, N = 429) = 29.566, p = .003$

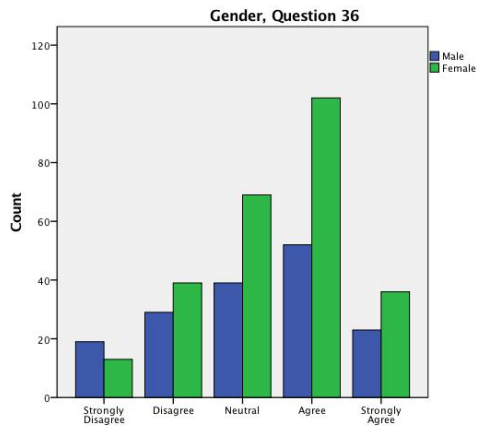


$\chi^2 (4, N = 410) = 3.673, p = .452$

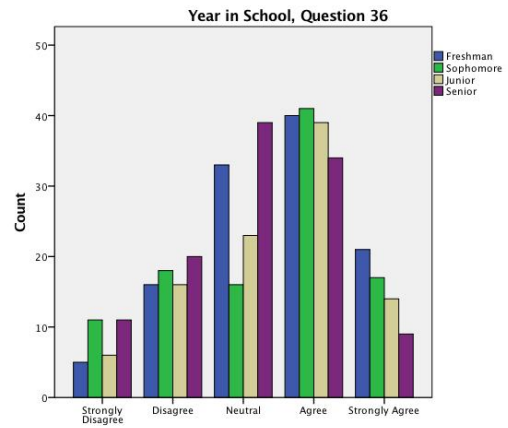


$\chi^2 (28, N = 422) = 23.943, p = .685$

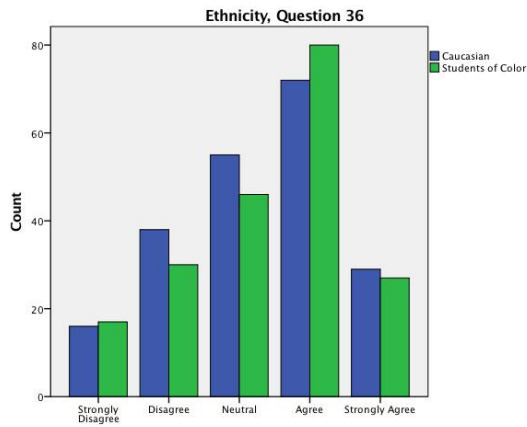
Question 36:



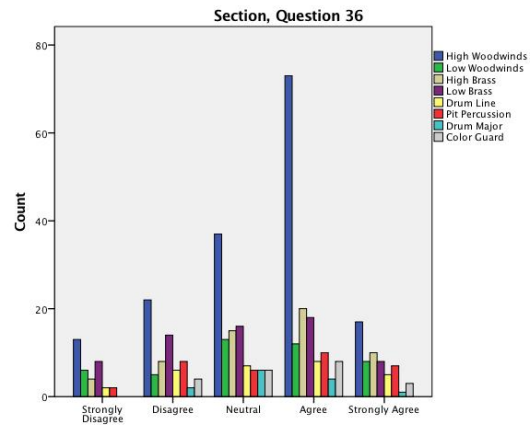
$\chi^2 (4, N = 421) = 8.108, p = .088$



$\chi^2 (12, N = 429) = 19.271, p = .082$

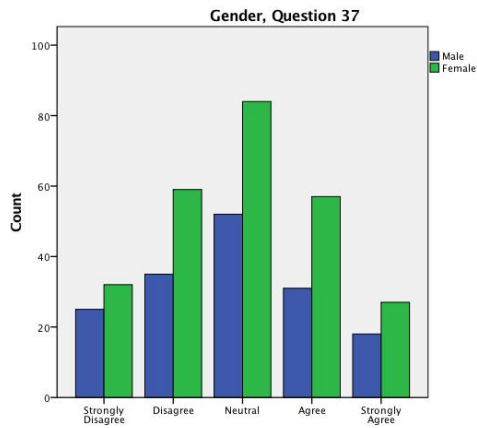


$\chi^2 (4, N = 410) = 2.023, p = .731$

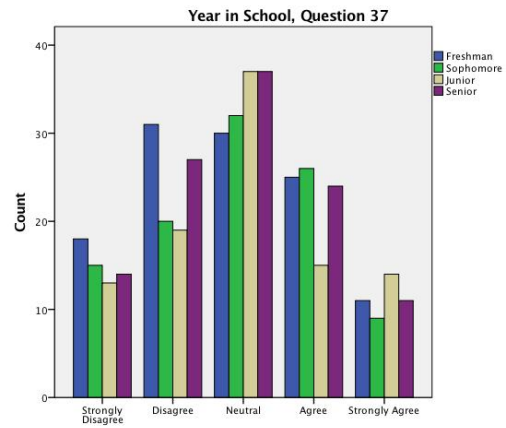


$\chi^2 (28, N = 422) = 25.438, p = .604$

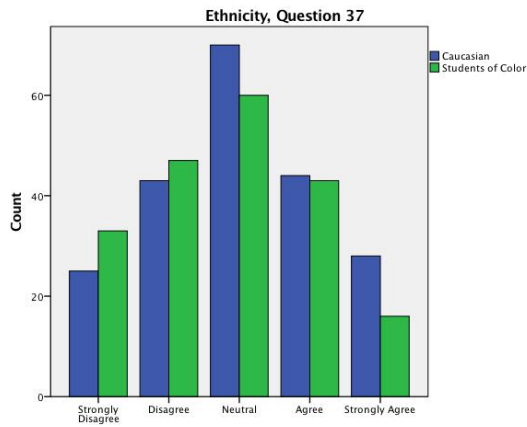
Question 37:



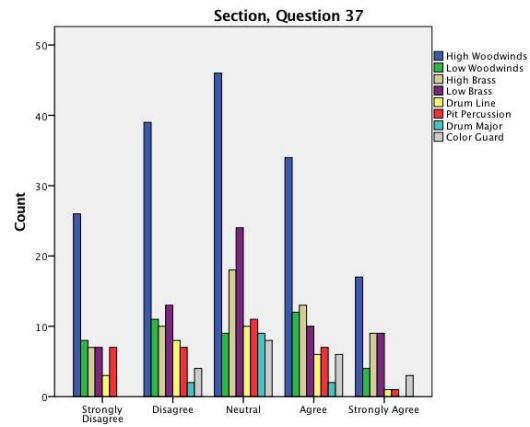
$\chi^2 (4, N = 420) = 1.197, p = .879$



$\chi^2 (12, N = 428) = 9.003, p = .703$

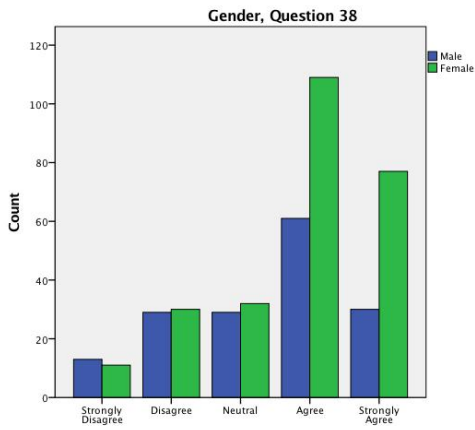


$\chi^2 (4, N = 409) = 5.042, p = .283$

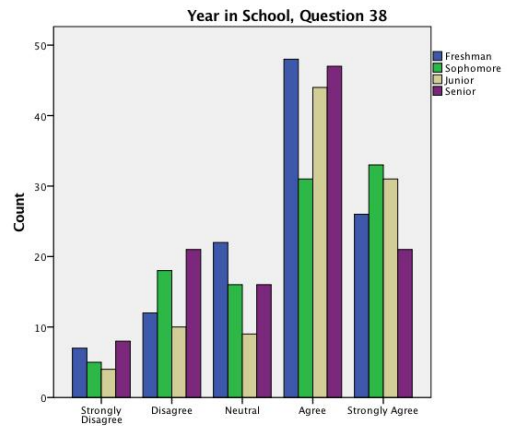


$\chi^2 (28, N = 421) = 28.561, p = .435$

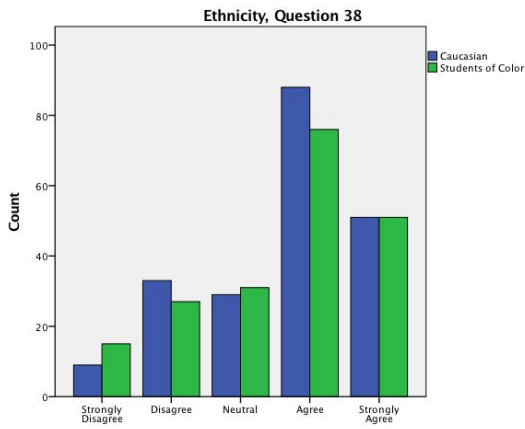
Question 38:



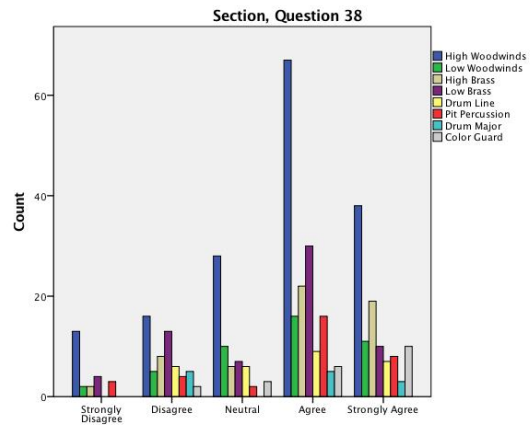
$\chi^2 (4, N = 421) = 12.863, p = .012$



$\chi^2 (12, N = 429) = 18.039, p = .115$

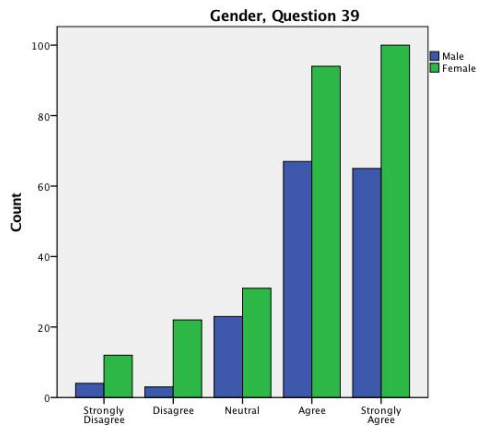


$\chi^2 (4, N = 410) = 2.802, p = .591$

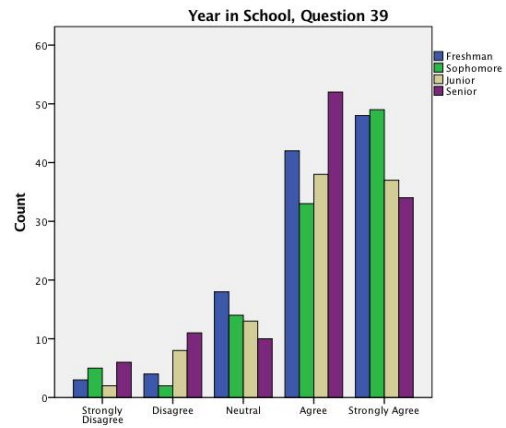


$\chi^2 (28, N = 422) = 36.776, p = .124$

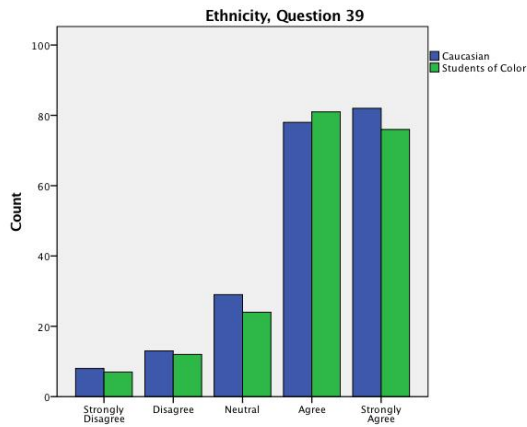
Question 39:



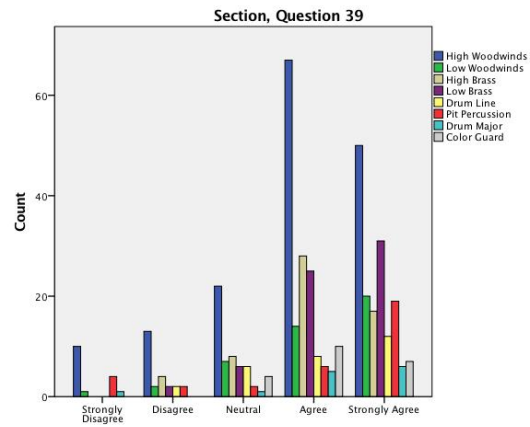
$\chi^2 (4, N = 421) = 9.746, p = .045$



$\chi^2 (12, N = 429) = 19.428, p = .079$

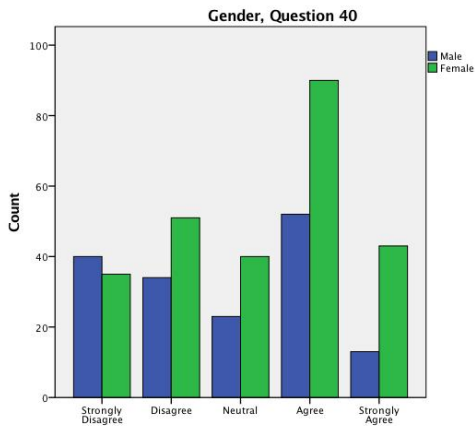


$\chi^2 (4, N = 410) = .619, p = .961$

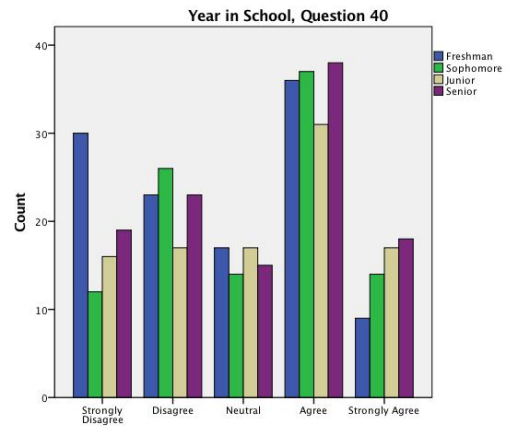


$\chi^2 (28, N = 422) = 41.223, p = .051$

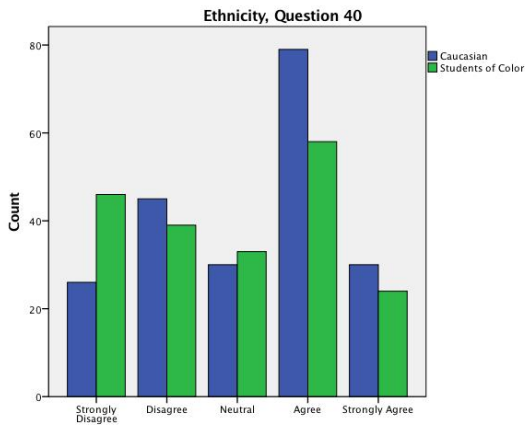
Question 40:



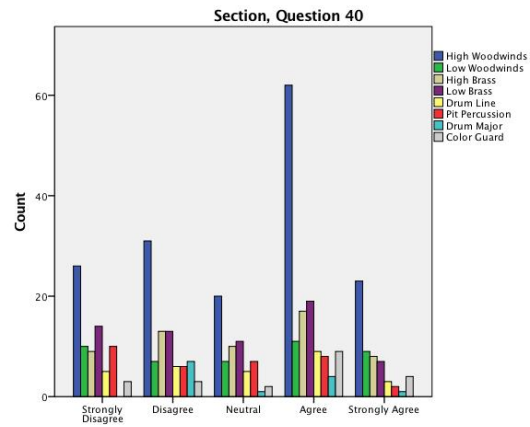
$\chi^2 (4, N = 421) = 12.897, p = .012$



$\chi^2 (12, N = 429) = 13.782, p = .315$

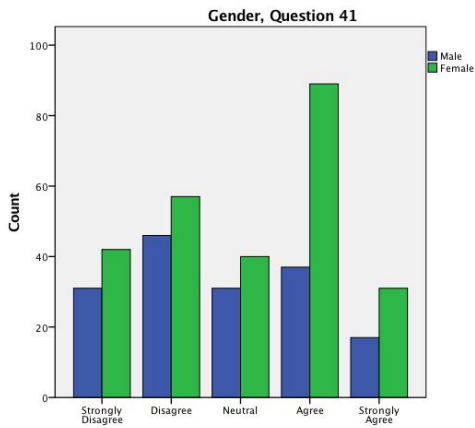


$\chi^2 (4, N = 410) = 9.775, p = .044$

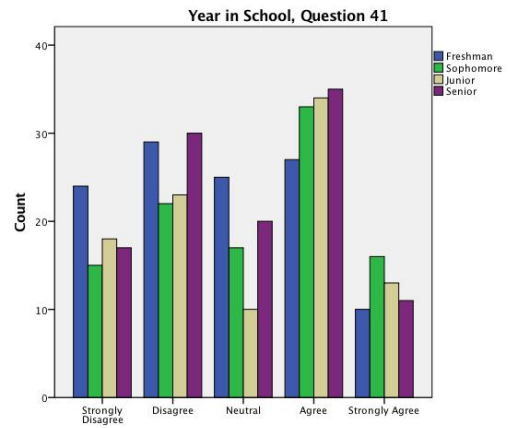


$\chi^2 (28, N = 422) = 26.516, p = .545$

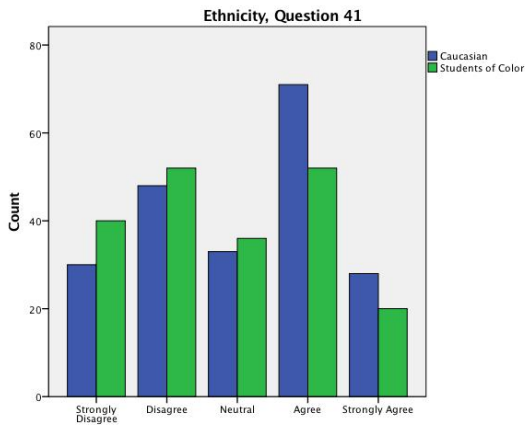
Question 41:



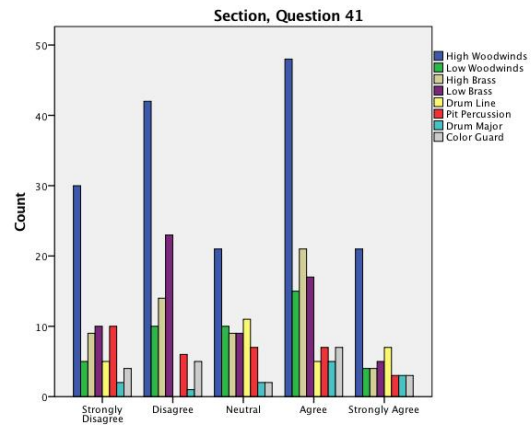
$\chi^2 (4, N = 421) = 7.569, p = .109$



$\chi^2 (12, N = 429) = 11.928, p = .452$

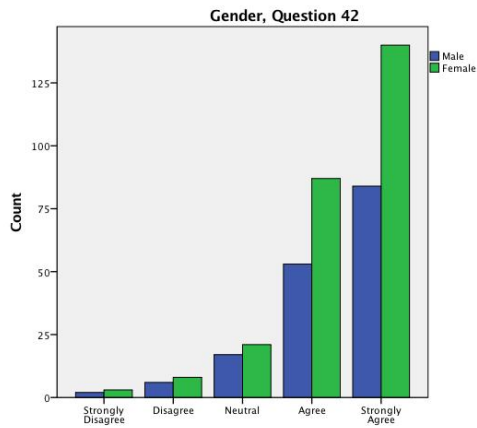


$\chi^2 (4, N = 410) = 5.747, p = .219$

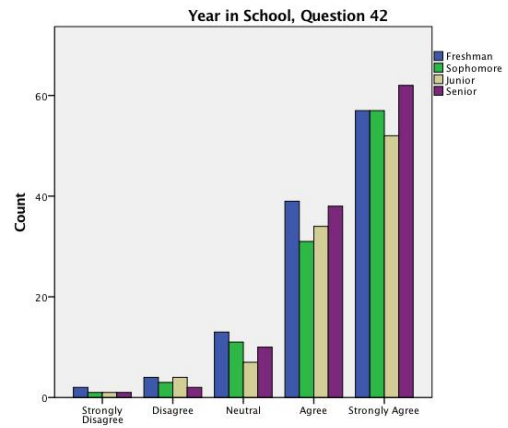


$\chi^2 (28, N = 422) = 41.495, p = .048$

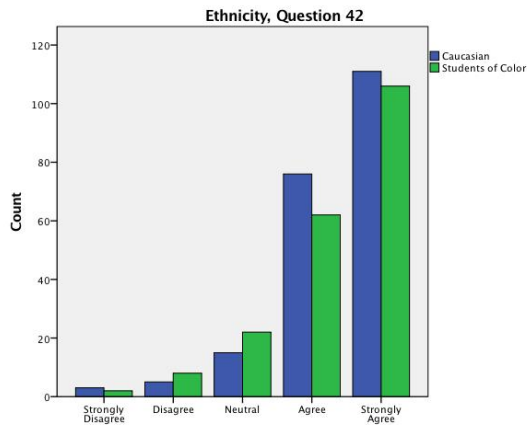
Question 42:



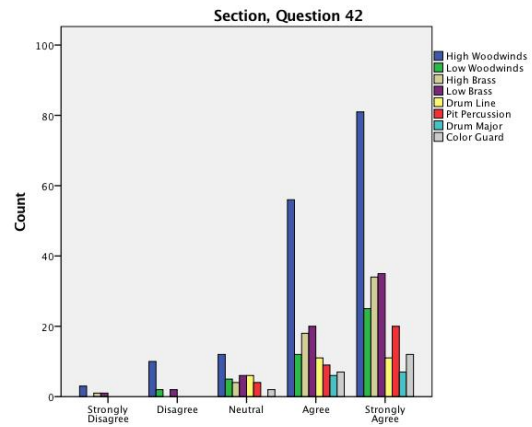
$\chi^2 (4, N = 421) = .860, p = .930$



$\chi^2 (12, N = 429) = 3.465, p = .991$

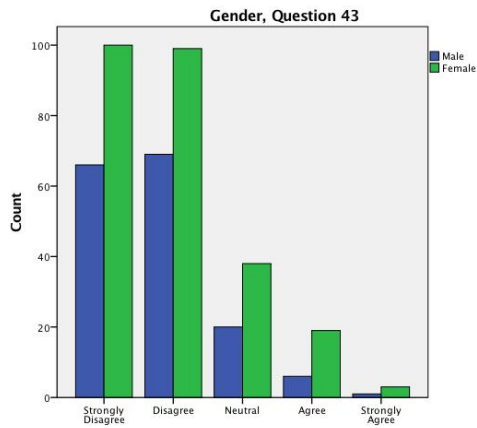


$\chi^2 (4, N = 410) = 3.510, p = .476$

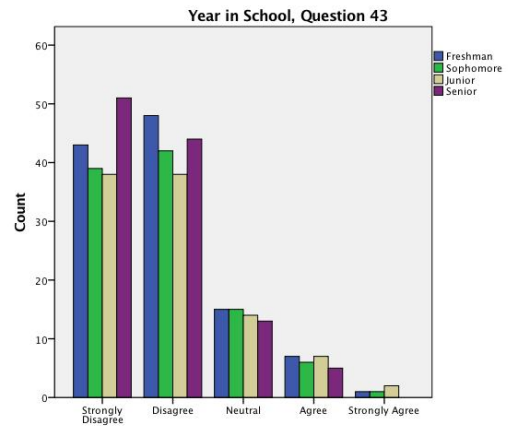


$\chi^2 (28, N = 422) = 23.138, p = .726$

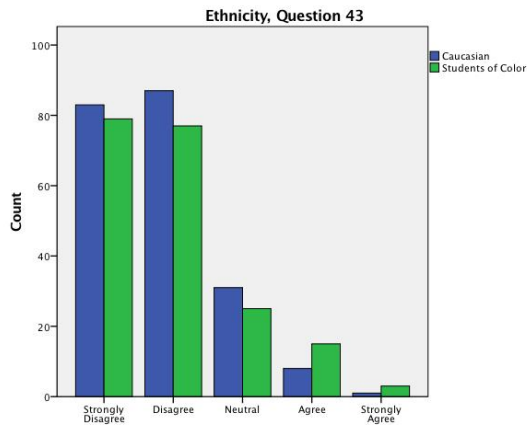
Question 43:



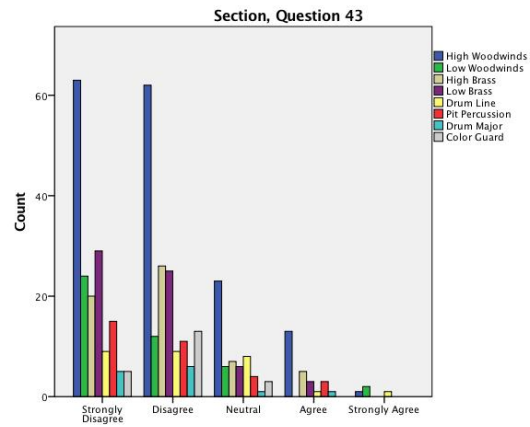
$\chi^2 (4, N = 421) = 3.504, p = .477$



$\chi^2 (12, N = 429) = 4.744, p = .966$

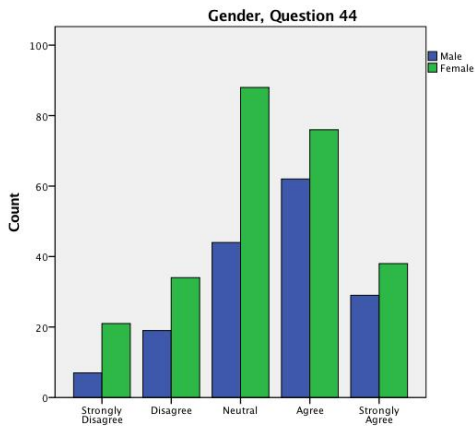


$\chi^2 (4, N = 409) = 4.189, p = .381$

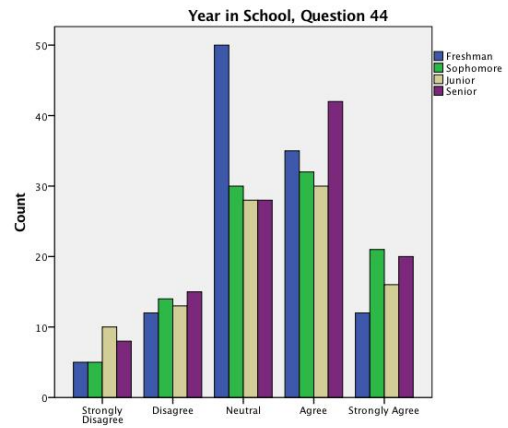


$\chi^2 (28, N = 422) = 33.479, p = .219$

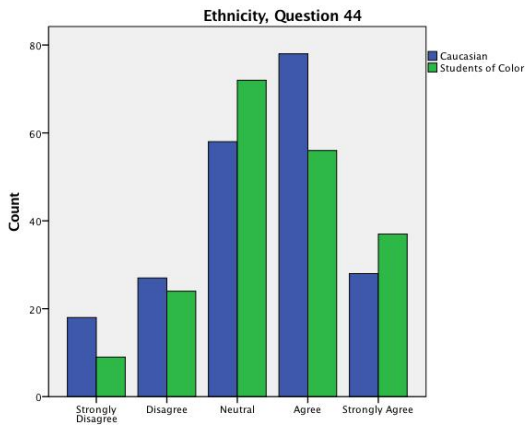
Question 44:



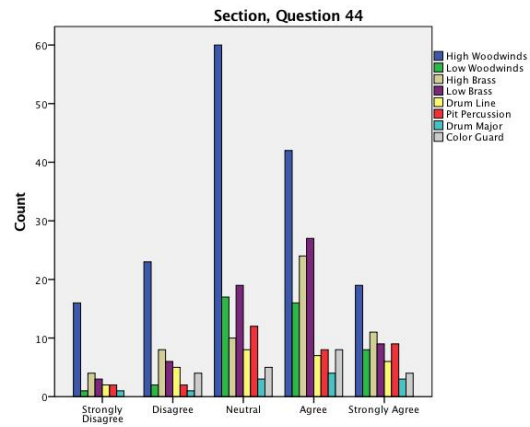
$\chi^2 (4, N = 418) = 6.855, p = .144$



$\chi^2 (12, N = 426) = 15.943, p = .194$

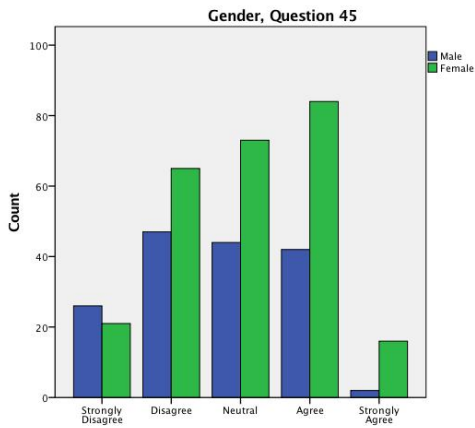


$\chi^2 (4, N = 407) = 9.252, p = .055$

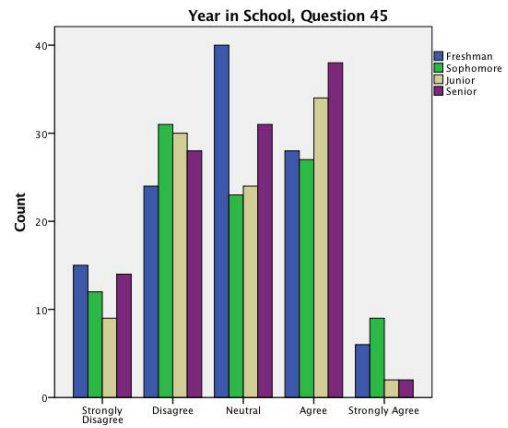


$\chi^2 (28, N = 419) = 31.444, p = .298$

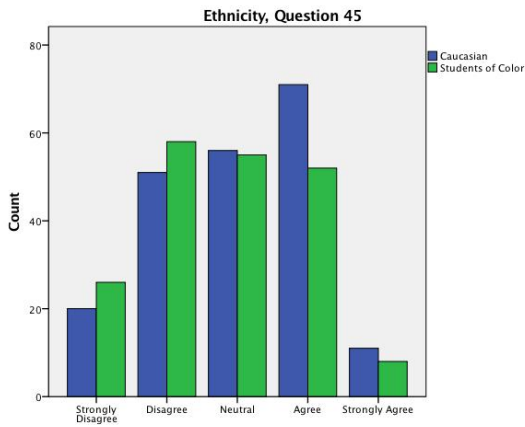
Question 45:



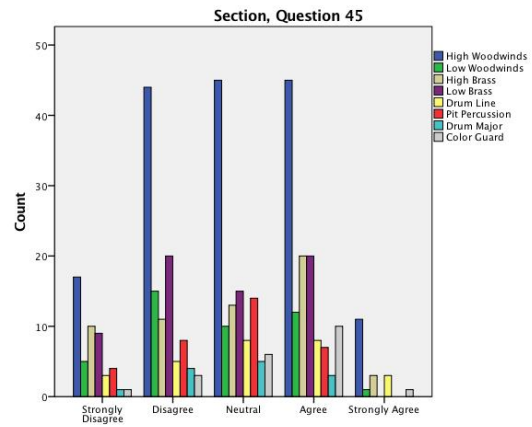
$\chi^2 (4, N = 420) = 13.363, p = .010$



$\chi^2 (12, N = 427) = 17.419, p = .135$

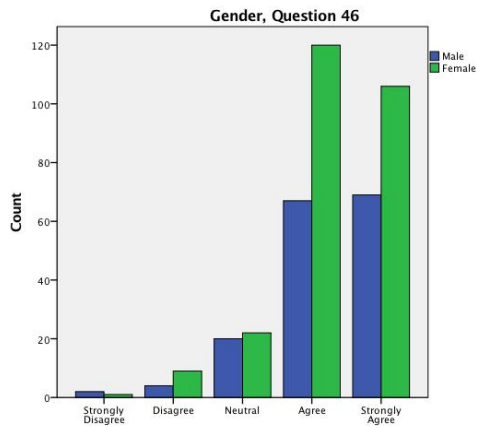


$\chi^2 (4, N = 408) = 4.407, p = .354$

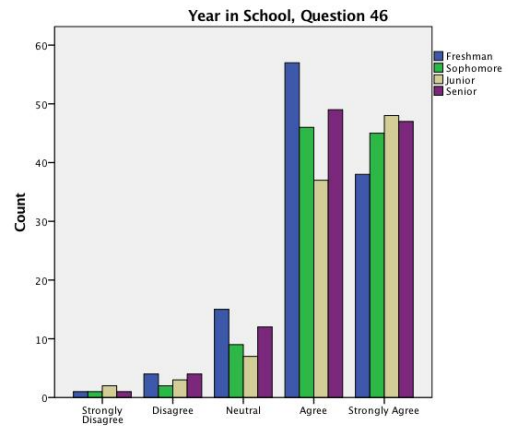


$\chi^2 (28, N = 420) = 26.456, p = .548$

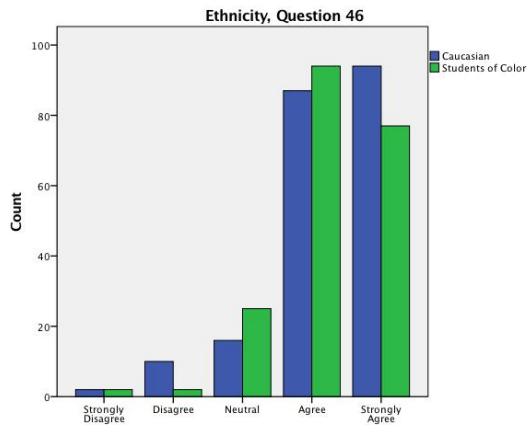
Question 46:



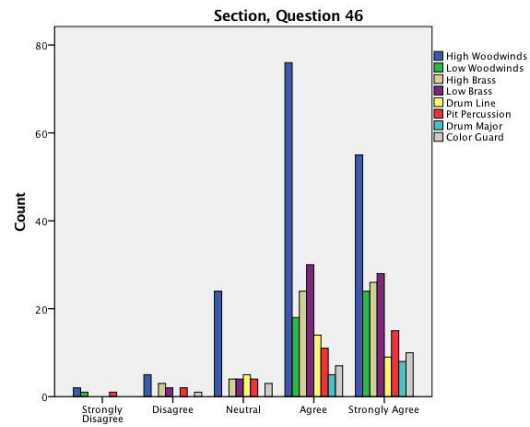
$\chi^2 (4, N = 420) = 3.432, p = .488$



$\chi^2 (12, N = 428) = 8.613, p = .736$

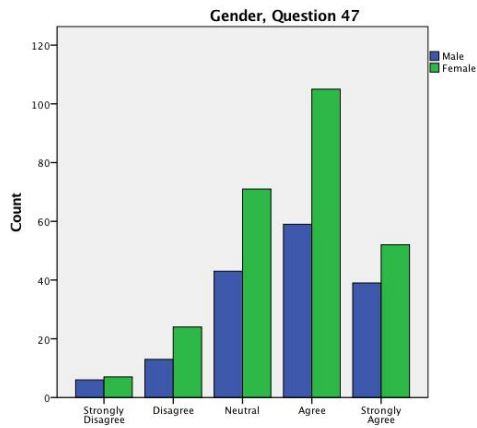


$\chi^2 (4, N = 409) = 9.076, p = .059$

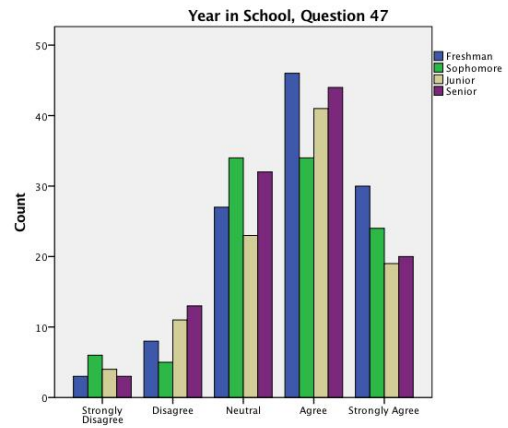


$\chi^2 (28, N = 421) = 30.271, p = .350$

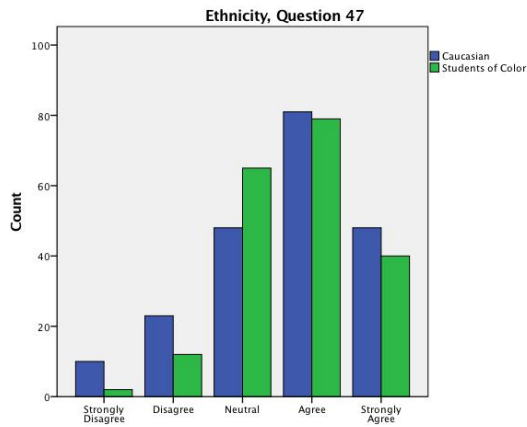
Question 47:



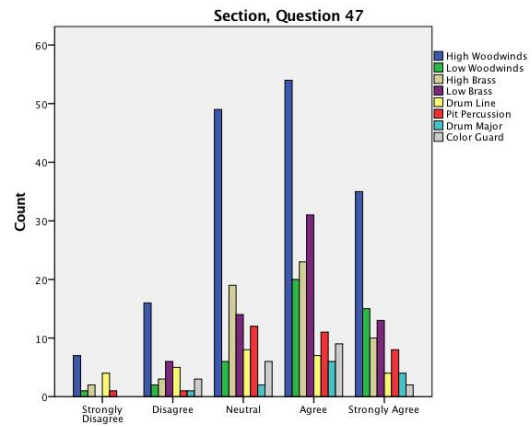
$\chi^2 (4, N = 419) = 1.687, p = .793$



$\chi^2 (12, N = 427) = 11.695, p = .471$

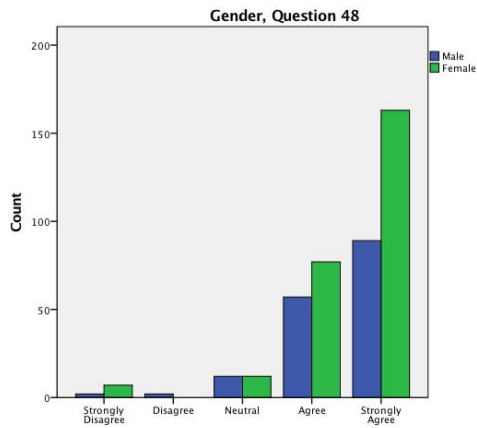


$\chi^2 (4, N = 408) = 11.758, p = .019$

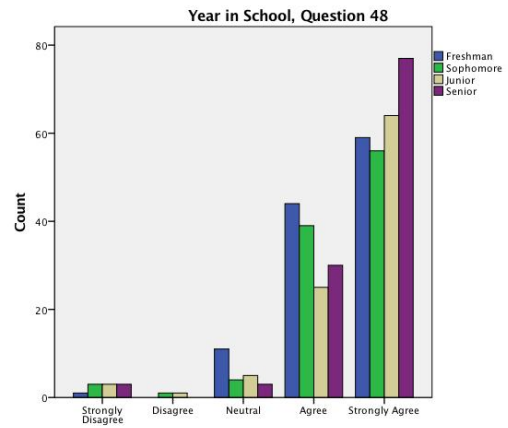


$\chi^2 (28, N = 420) = 37.835, p = .102$

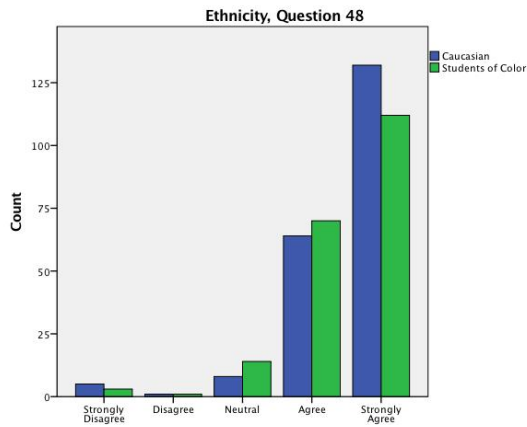
Question 48:



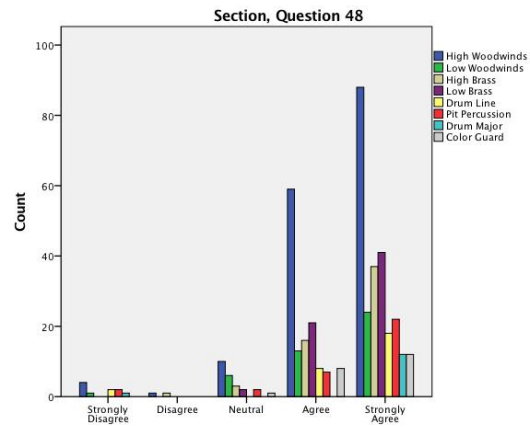
$\chi^2 (4, N = 421) = 7.544, p = .110$



$\chi^2 (12, N = 429) = 18.056, p = .114$

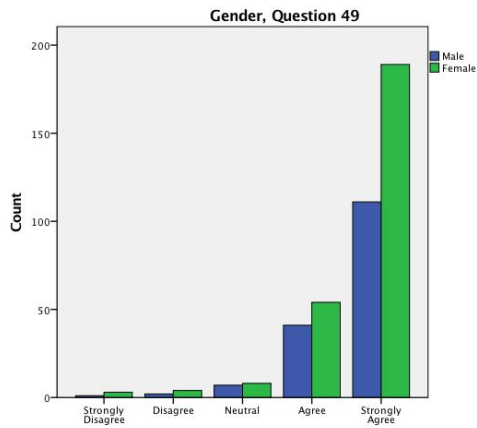


$\chi^2 (4, N = 410) = 3.803, p = .433$

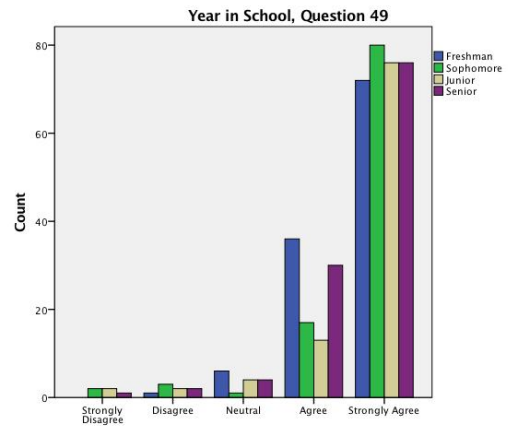


$\chi^2 (28, N = 422) = 31.864, p = .280$

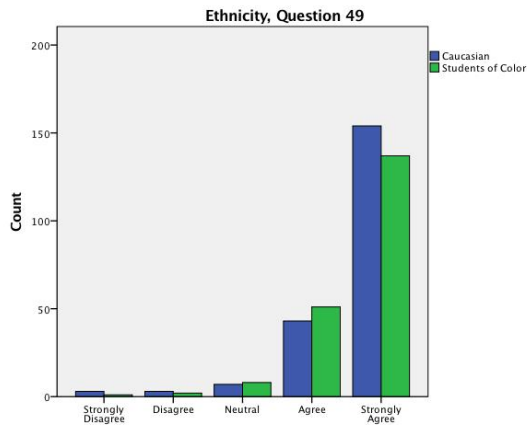
Question 49:



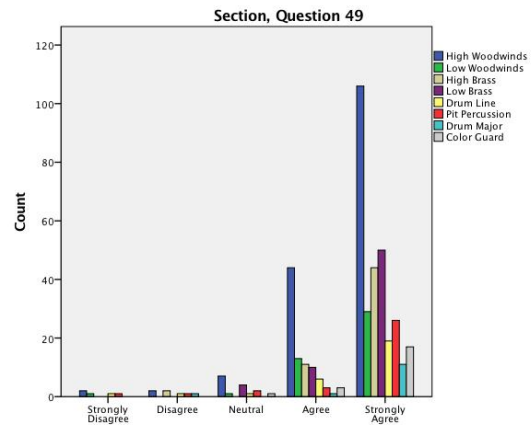
$\chi^2 (4, N = 420) = 1.951, p = .745$



$\chi^2 (12, N = 428) = 19.583, p = .075$

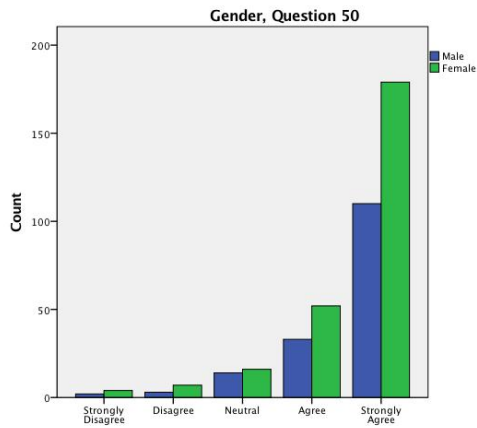


$\chi^2 (4, N = 409) = 2.647, p = .619$

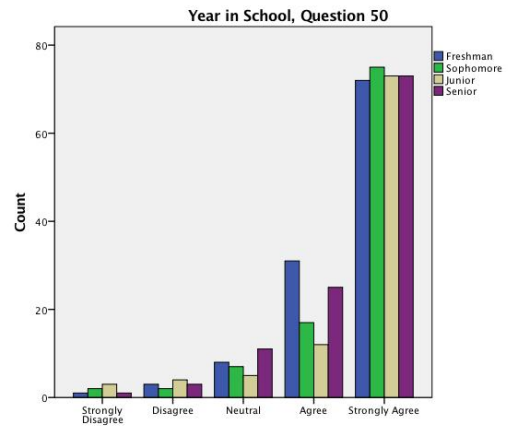


$\chi^2 (28, N = 421) = 27.868, p = .471$

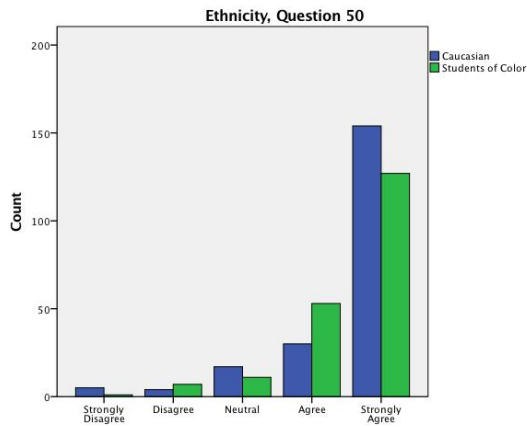
Question 50:



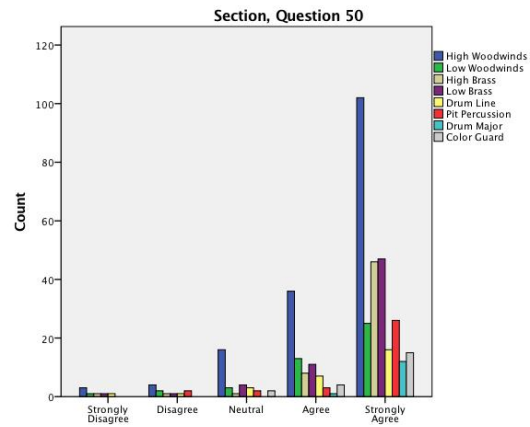
$\chi^2 (4, N = 420) = 1.243, p = .871$



$\chi^2 (12, N = 428) = 12.906, p = .376$





$\chi^2 (4, N = 409) = 13.452, p = .009$



$\chi^2 (28, N = 421) = 23.238, p = .721$

Appendix FF: IRB Approval Email

Approval, Protocol #16-130 EP 1604
IRB Administration [irbadmin@auburn.edu]

Sent: Monday, April 25, 2016 3:17 PM
To: Justin Antos
Cc: Nancy Barry
Attachments:  Investigators Responsibil~1.docx (16 KB);  Antos 16-130 EP 1604 New.pdf (6 MB)

*Use IRBsubmit@auburn.edu for protocol-related submissions and IRBadmin@auburn.edu for questions and information.
The IRB only accepts forms posted at <https://cws.auburn.edu/vpr/compliance/humansubjects/?Forms> and submitted electronically.*

Dear Mr. Antos,

Your protocol entitled "High School Students' Attitudes Toward Competitive Marching Band: A Comparative Analysis Based Upon Contest Rankings" has received approval as "Expedited" under federal regulation 45 CFR 46.110(7).

Official notice:

This e-mail serves as official notice that your protocol has been approved. A formal approval letter will not be sent unless you notify us that you need one. By accepting this approval, you also accept your responsibilities associated with this approval. Details of your responsibilities are attached. Please print and retain.

Informed Consent:

Attached is a scan of your new, stamped informed consent. You must provide a copy for each participant to keep. Also attached is a copy of your approved protocol.

Expiration:

Your protocol will expire on April 24, 2017. Put that date on your calendar now. About three weeks before that time you will need to submit a final report or renewal request.

When you have completed all research activities, have no plans to collect additional data and have destroyed all identifiable information as approved by the IRB, please submit a final report.

If you have any questions, please let us know.

Best wishes for success with your research!

Sarah Bethea
Office of Research Compliance
115 Ramsay Hall
Auburn University, AL 36849
334-844-5966