The Challenges of Balancing Personal and Professional Relationships Among Historically Black Colleges and Universities (HBCUs) Band Directors

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By

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ABSTRACT

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The purpose of this qualitative study is to identify common challenges and provide strategies for band directors at Historically Black Colleges and Universities (HBCUs), who face work-life balancing issues. HBCU band directors typically experience a high level of stress, burnout, and professional and personal role conflicts. There is a significant gap in the literature regarding how HBCU band directors maintain work-life balance (WLB) when dealing with administrative pressure, protecting the band program's reputation, and serving as a leader role-model, teacher, and mentor to their staff and students.

Band directors commonly identify with or experience issues related to these research questions: (1) "What work-life balance challenges are experienced in Historically Black Colleges and Universities (HBCUs)?" and (2) "What work-life balance strategies are routinely employed by successful Historically Black College and University (HBCU)" band directors?" These research questions are foundational to this study? Semi-structured and open-ended live interviews are conducted with 12 (four (4) private, four (4) public, and four (4) retired) HBCU band directors with varying work, professional, and family life experiences. Research is based upon online/virtual meeting platforms and interviews, previously recorded and transcribed. Data analysis of the responses highlight challenges in maintaining family unit support frameworks, consistent childcare and welfare responsibilities, time and task management, family demands and
career planning. This study provides critical coping strategies for current and future HBCU band
directors to follow when successfully establishing work-life balance goals.

Words for Study: Band Director, Battle of the Bands, Central Intercollegiate Athletic
Association (CIAA), Classic, Comprehensive Band Program, Cranking (Crank Up), Dance
Routine/Dance Block, Director of Bands, Fifth (5th) Quarter, Halftime Show, Historically Black
College or University (HBCU), Historically Black College and University National Band
Directors Consortium (HBCU-NBDC), Predominantly White Institution (PWI), Recruitment,
Southwestern Athletic Conference (SWAC), Staple Tune, Top 40, Tradition, Zero Quarter.
Dedication

This Thesis is dedicated to the following people and dynamic organizations:

1) My Parents, Troy L. Chism, Sr. and Priscilla Chism.

2) The “love of my life,” Tia Rice, and our daughter, Aria DeShae Chism.

3) Jeffrey Lawrence Huddleston (deceased), Director of Bands of Fairley High School.

4) Odie E. Burrus, Jr. (deceased), Director of Jazz Studies at the University of Arkansas at Pine Bluff.

5) Gerome A. Hudson (deceased), Assistant Band Director/Chief Arranger of the University of Arkansas at Pine Bluff Marching Band aka The Marching Musical Machine of the Mid-South (M^4).

6) The University of Arkansas at Pine Bluff Marching Band aka the Marching Musical Machine of the Mid-South (M^4).

7) The Jackson State University Marching Band aka the Famous Sonic BOOM of the South.

8) The Fayetteville State University Marching Band aka the Marching Bronco Express (MBX).

9) The Jarvis Christian College Marching Band aka the Sophisticated Sounds of Soul (S^3).
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Table of Contents

Thesis Project Approval Sheet ........................................................................................................ iii
Abstract ........................................................................................................................................ iv
Dedication ...................................................................................................................................... vi
Acknowledgements ................................................................................................................... vii

Chapter 1: Introduction ................................................................................................................ 1
  Background of Topic .................................................................................................................. 1
  The Purpose .............................................................................................................................. 2
  The Problem .............................................................................................................................. 3
  Significance of Study ............................................................................................................... 4
  Research Questions ............................................................................................................... 5
  Hypothesis ............................................................................................................................... 6
  The Methodology .................................................................................................................... 7
  The Limitation ......................................................................................................................... 8
  Research Plan .......................................................................................................................... 9
  Structure and Organization ..................................................................................................... 9
  Definition of Terms .................................................................................................................. 11

Chapter 2: Literature Review ................................................................................................. 13
  Research related to the History of HBCU Marching Bands ................................................... 13
  Research Related to the History HBCU’s ............................................................................ 20
  Research Related to “Work-life challenges” in Music Education ...................................... 27

Chapter 3: A Historical Overview of HBCU Bands ............................................................. 37
A Brief History of the Historically Black College and University (HBCU) Institutions .37
The History of the HBCU band culture .................................................................39
The Father of the HBCU band culture ................................................................42
The Evolution of the HBCU band culture ............................................................44
Communications, Broadcast Presentations, Entertainment and Social Media ..........47
List of the HBCU band nicknames ......................................................................50
The HBCU Bands and Pop Culture .....................................................................53
  Band Football In-Game Structure (Zero Quarter & Fifth ‘5th’ Quarter)..............54
  Battle of the Bands .........................................................................................54
  Drumline & Pay the Price ..............................................................................55
Summary and Analysis .......................................................................................55

**Chapter 4: Reports from the Four (4) Private HBCU Band Directors** ..................58
Introduction .........................................................................................................58
Educational Background and Musical Experiences ...........................................59
Influence and Philosophy ..................................................................................60
Private HBCU Band Recruitment ......................................................................61
Daily Workload ..................................................................................................63
Support Staff .....................................................................................................63
Time Management ..............................................................................................65
Summary and Analysis .......................................................................................66

**Chapter 5: Reports from the Four (4) Public HBCU Band Directors** ...............68
Introduction .........................................................................................................68
Educational Background and Musical Experiences ...........................................68
Influence and Philosophy ................................................................. 69
Public HBCU Band Recruitment ...................................................... 71
Daily Workload ............................................................................. 72
Support Staff .................................................................................. 72
Time Management ......................................................................... 73
Summary and Analysis .................................................................. 75

Chapter 6: Conclusion and Summary Research .................................. 77
The Problem .................................................................................... 77
Significance of Study ...................................................................... 78
Statement of Research Questions .................................................... 78
Working Hypothesis ........................................................................ 79
The Methodology ........................................................................... 79
The Limitation ................................................................................ 80
Research Plan ................................................................................ 80
Structure & Organization ............................................................... 80
Discoveries from Chapter 3 ............................................................ 82
Discoveries from Chapter 4 ............................................................ 83
Discoveries from Chapter 5 ............................................................ 84
Comparative-Analysis between the Retired HBCU Band Directors, HBCU Band Directors at Privately Owned Institutions, and HBCU Band Directors at Publicly Owned Institutions ........................................ 86
Critical Coping Strategies for Current and Future HBCU Band Directors to Follow ...... 87
Recommendations for Future Research ............................................ 87
Personal Lessons learned through this Study .................................... 87
## Bibliography

Books, Journals Articles, Dissertations and Thesis Projects ........................................... 90

Online Resources, Blogs, Podcast, Videos, and Live Streaming.................................. 95

## Appendices

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>IRB Approval</td>
<td>97</td>
</tr>
<tr>
<td>B</td>
<td>Research Participant Consent Form</td>
<td>98</td>
</tr>
<tr>
<td>C</td>
<td>Invitation of Participation Letter</td>
<td>101</td>
</tr>
<tr>
<td>D</td>
<td>Participation Remind Letter</td>
<td>102</td>
</tr>
<tr>
<td>E</td>
<td>Prescreen Survey</td>
<td>103</td>
</tr>
<tr>
<td>F</td>
<td>Interview Questions for Eight (8) Active HBCU Band Directors</td>
<td>104</td>
</tr>
<tr>
<td>G</td>
<td>Interview Questions for Four (4) Retired HBCU Band Directors</td>
<td>108</td>
</tr>
<tr>
<td>H</td>
<td>Defense PowerPoint Presentation</td>
<td>109</td>
</tr>
</tbody>
</table>
CHAPTER ONE:

Introduction

Very few professions are as isolated as the music teaching profession. College-level band directors have the luxury of having spent many hours as a student – observing, learning, and internalizing the methods and theories of those who were doing the teaching. Not realizing how much time is spent at work and away from home with their wife, children, or significant other. Unfortunately, even if the band directors have also studied at the university level for seven or more years, they may have observed only three or four stellar band directors for some time long enough to synthesize their philosophies, methodologies, and how to cope with time management.

Background Topic

Historically Black Colleges and Universities (HBCUs) band directors, specifically at Historically Black Colleges and Universities (HBCUs), experience significant challenges balancing their personal and professional lives. There are significant formal and informal studies that focus specifically on pedagogical topics and methodologies of college and university band programs. Still, little research focuses on “taking an in-depth look at the time spent in this field, the personal life-challenges, strategies used in coping with the balance of personal and professional demands, and overall time management skills needs for managing band programs at Historically Black Colleges and Universities (HBCU). Guided by the conversations I had with the participants, this study will reveal the lived experiences that will help the reader understand what it means to be a historically Black College and University (HBCU) band director. Also, it will reveal how important it is for band directors to assume reins of leadership and their programs.
The present study will also be crucial to current and future college band directors because of the approach taken and the respected Historically Black and University (HBCU) band directors that have been chosen to participate. By studying some of these band programs and their directors, it should be possible to collect vital information regarding the time spent with the band program for success and failure in other avenues in life, including personal success. Also, this study will be a significant resource for any college band director in his/her search to improve balance in this profession. “Family planning has been labeled a concern for women aspiring to become conductors.”¹

Additionally, while other faculty members at a school can assist the band director with the day to day operations, (i.e., building a band program that is pedagogically sound, increasing the band’s membership, and handling logistics [clerical work that includes: booking trips, hotels, travel arrangements, and meals, uniform cleaning, instrument repairs, grades, etc.]), at the end of the day, it is the band director’s ultimate responsibility to assure that all duties are successfully completed. Although there are peculiarities and specifics related to band pedagogy that are not divulged or uncovered by even the most astute band director, this job is way too complicated for one person to handle. This equates to more time been spent in the band room and music building on the college or university campus. Also, band directors have excellent value in studying the programs and examining the methodology, pedagogy, and most importantly, superb band directors’ time management skills.

**The Purpose**

The study is developed, and the participants selected to maximize the possibility that a study of the philosophies, the time spent in this field, the challenges faced in personal lives,

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strategies used to cope with the balance of personal and professional lives, and overall time management skills as band director at some Historically Black College and Universities (HBCUs) located in the mid-south, will provide rationale for additional studies in the area. Through personal interviews, the participants responded to the questions describing their philosophies, the time spent in this field, the challenges faced in individual lives, strategies used to cope with the balance of personal and professional lives, and overall time management skills. Included are questions concerning their personal development, influences (mentors), and advice to give to students entering the field of Historically Black College and University (HBCU) band directing.

**The Problem**

Historically Black Colleges and Universities (HBCUs) band directors, specifically at Historically Black Colleges and Universities (HBCUs), experience significant challenges balancing their personal and professional lives. An evaluation of challenges and coping strategies related to spousal or significant other support, childcare and welfare, time management, and family and career planning will yield information for developing a strategic coping model for band directors, specifically those who work at Historically Black Colleges and Universities (HBCUs). Although there are several counseling options, Historically Black College and University (HBCU) band directors, as well as their spouses, significant others, and children, should work on plans and strategies that could aid in balancing both personal and professional time. According to research, this document will provide insight on the nature of the issue and give strategies for providing resources and professional support in this area, counseling and otherwise.
The present study is primarily limited by the process of selecting participants and the data collected by the researcher. While many of the band programs selected are of high quality, there are many of equal or possibly higher quality that has been excluded. In an interviewing situation, there is always the possibility that participants will respond to a question “as they think they ought to respond or as they think the interviewer wants them to respond,” and not necessarily responding truthfully. “…work-life or life-work enrichment as the extent to which experiences in one role improve the quality of life in the other role.”²

**Significance of Study**

Although this is a common issue, there is hard to no research conducted on this subject. Historically Black College and University (HBCU) band director families and loved ones are suffering due to the nature of this career. While in college and participating in band, students who are seeking to enter this career do not pay a great deal of detail to the time spent. The band directors appeared to never want to go home. The band rehearsals would last anywhere from 4-7 additional hours after the regular class day schedule was completed. Occasionally, band directors would invite their spouses and children to rehearsals. Even when the band traveled to performances and out-of-town trips, the band directors would also invite their immediate family members to travel with the band. When formulating the questions, several considerations took place.

The researcher will choose a number of questions that will be used for the interview. The questions are generally open-ended and designed to elicit responses that reveal the participant’s experience and knowledge in the area in question while being a Historically Black College and

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University (HBCU) band director. In the event that they had already responded to certain issues, participants were encouraged to skip anything that seemed redundant or repetitious. Using the same set of questions for each interviewee ensured reliability and ease of replication, a qualitative research attribute. “Successful music teachers have been shown to have excellent time management skills.”

There seems to be a significant deficient in available literature that specifically focuses on how Historically Black College and University (HBCU) band directors maintain a professional life balance when dealing with administrative pressure, protecting the reputation of the band program, and serving as a leader, teacher, and mentor to students. Inquiry into these areas may provide a platform for the collection of data that assists in developing a model for current and future Historically Black College and University (HBCU) band directors to use in achieving a successful professional and personal life balance.

In an effort to allow them an opportunity to think through the responses and to keep the overall length of the interviews manageable, participants are given questions in advance of their interview. Particular issues addressed with each question are printed in boldface type. The boldface keywords are later used, rather than the entire question, to organize the present study.

**Statement of the Research Questions**

Historically Black College and University (HBCU) band directors experience a high divorce rate and failed personal relationships due to their demanding and busy daily work schedule. This has been an on-going issue among this community, primarily because spouses and other family members often do not understand the nature and professional demands placed upon the college-level band director, especially within the constraints of the HBCU institutions. Like

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physicians and pastors, a Historically Black College and University (HBCU) band director is usually on call 24/7. This means that spouses and significant others have to understand they are married or in a relationship with that person and their careers. Therefore, methods and strategies must be created in efforts to support this understanding. “It is not uncommon for teachers to work beyond their contractual obligations in the evenings, on the weekends, and during the summer in order to accomplish their teaching duties.”

The purpose of this qualitative study is to identify common challenges and provide strategies for band directors at Historically Black Colleges and Universities (HBCUs). They face issues balancing their professional roles with personal and family responsibilities. Historically Black College and University (HBCU) band directors from Alabama, District of Columbia, Georgia, Louisiana, Mississippi, North Carolina, and Virginia typically experience higher stress, burnout, and role conflicts. Therefore, the primary questions for this study are:

**RQ1:** What work life balance challenges are commonly experienced by band directors in Historically Black Colleges and Universities (HBCUs)?

**RQ2:** What work life balance strategies are commonly employed by successful Historically Black College and University (HBCU) band directors?

**Working Hypothesis**

The following hypotheses to the research questions are:

**H1:** Work life balance challenges commonly experienced by band directors in Historically Black Colleges and Universities (HBCUs), include high stress rates, increased job apathy, and family role conflicts.

**H2:** Work life balance strategies that are commonly employed by successful Historically Black College and University (HBCU) band directors include Planning, Mentoring, and Framing.

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The Methodology

This qualitative study features semi-structured and open-ended live interviews conducted with twelve (12) Historically Black College and University (HBCU) active and retired band directors in with varying ranges of work and family life experiences. Using online/virtual meeting platforms, surveys/focus groups, and interviews will be recorded and transcribed, and data collected on rates of stress, burnout, and role conflicts. While many factors influencing the selection of the participants for the present study were inherently subjective in nature, several objectives were considered.

First, the participants must be a recent or retired band director at a Historically Black College or University (HBCU). Second, achieving a balance between educators with prior high school band experience and educators without such experience was important. And third, limiting the number of participants to a plausible number was a concern.

Twelve (12) active and retired band directors were contacted and agreed to participate. “Individuals who possess a high level of self-efficacy are characterized as the ones who have significantly committed to their education and development since early years, have a high level of education, have advanced knowledge and skills in one or more challenging leisure pursuits, have a broad range of interests, and have to challenge and demanding occupations.”

The researcher considered other, more subjective factors. These include the following: the reputation of the band program (success of former students, competitions, exhibitions, etc.), the reputation of the school (specifically music department or school of music), and the recommendation of colleagues. In order to protect the identities and their prospective universities, pseudonyms are created of the participants in the study that are actively serving an

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institution. The names and identities for the “retired band directors” are retained and used in the study.

The directors who participated in the present study are:

**Private Historically Black College and University (HBCU) Band Directors (4):**

a. Dr. Pirate;  
b. Mr. Bear;  
c. Mr. Panther; and,  
d. Mr. Bison

**Public Historically Black College and University (HBCU) Band Directors (4):**

a. Dr. Tiger;  
b. Dr. Ram;  
c. Dr. Zeta; and,  
d. Mr. Bulldog

**Retired Historically Black College and University (HBCU) Band Directors (4):**

a. Lawrence Jackson – Baton Rouge, LA;  
b. Dr. Larry Pannell – Shreveport, LA;  
c. Dr. Oneill Sanford – Baton Rouge, LA; and,  
d. Dowell Taylor – Jackson, MS.

**The Limitation**

The present study is limited primarily by the process of selecting participants and to the data collected by the researcher. While many of the band programs selected are of high quality, there are many of equal or possibly higher quality that has been excluded. In an interviewing situation, there is always the chance that participants will respond to a question or cue as they think they ought to respond or as they think the interviewer wants them to respond, not necessarily should respond truthfully. “…work-life or life-work enrichment as the extent to which experiences in one role improve the quality of life in the other role.”

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Research Plan

This qualitative study will be drawn from twelve (12) Historically Black College and University (HBCU) active and retired band directors from Alabama, District of Columbia, Georgia, Louisiana, Mississippi, North Carolina, and Virginia. From the results of the survey and resources studied, challenges and coping strategies will be identified for HBCU band directors with relationships to other band directors across the United States. The participants, after consent is established, will be interviewed and recorded. After each of the interviews is transcribed and edited, a “review draft” of the transcript will be sent to each interviewee so he/she could correct any misinterpretations or inaccurate information. This use of a survey or questionnaire instrument will be considered but would have limited the data in terms of detail and flexibility of response. In addition, by limiting the number of participants, the researcher will be able to gather a more in-depth body of data.

Structure and Organization

Chapter 1: This chapter is the introduction and provides the following information: (a) Background Topic, (b) The Purpose, (c) The Problem, (d) Significance of Study, (e) Statement of Research Question, (f) Working Hypothesis, (g) The Methodology, (h) The Limitation, (i) Structure and Organization, and, (j) Definition of Terms.

Chapter 2: This chapter consists of related literature. This chapter is organized into three short sections: (a.) Research related to the Historically Black College and University (HBCU) Marching Band History, (b.) Research Related to the Historically Black College and University (HBCU) History, (c.) Research Related to “Work-life challenges” in Band Directors and Music Education; and (d.) Related Interviews.
Chapter 3: This chapter provides the Historical Precedent of the Historically Black College and University Marching Band Culture. Interviews were conducted with seasoned band directors that covered topics such as (a) The History of the Historically Black College and University (HBCU) band culture; (b) The Father of the Historically Black College and University (HBCU) band culture; (c) The Evolution of Historically Black College and University (HBCU) band culture; (d) Background of the Historically Black College and University (HBCU) band nicknames; and, (e) The Historically Black College and University (HBCU) Bands and Pop Culture.

Chapter 4: This chapter provides reports from four (4) private Historically Black College and University (HBCU) band directors. Each band director was asked a series of in-depth interview questions involving the profession and time management, including: (a) Introduction; (b) Educational Background and Musical Experiences; (c) Influence and Philosophy; (d) Private HBCU Band Recruitment; (e) Daily Workload; (f) Support Staff; (g) Roundtable Discussion on Time Management with private HBCU Directors; and chapter summary and analysis.

Chapter 5: This chapter provides reports from four (4) public Historically Black College and University (HBCU) band directors. Each band director was asked a series of in-depth interview questions involving the profession and time management, including: (a) Introduction; (b) Educational Background and Musical Experiences; (c) Influence and Philosophy; (d) Private HBCU Band Recruitment; (e) Daily Workload; (f) Support Staff; (g) Roundtable Discussion on Time Management with Public HBCU Directors; and chapter summary and analysis.

Chapter 6: This is the final chapter of this research and considered as the Summary-Conclusion chapter.
Definition of Terms

1. **Band Director**: An individual who conducts a single instrumental music ensemble.

2. **Battle of the Bands**: An HBCU version of a marching festival that host the best of the best HBCU marching bands in the nation.

3. **Central Intercollegiate Athletic Association (CIAA)**: Founded in 1912, the oldest African-American athletic conference that consists of twelve (12) NCAA Division II Historically Black Colleges and Universities (HBCUs) on the East Coast region of the United States of America; representing Maryland, North Carolina, Pennsylvania, South Carolina, and Virginia.

4. **Classic**: A major rival football game between two HBCUs that involves an entire weekend of events sponsored by major corporations.

5. **Comprehensive Band Program**: A band program that offers multiple ensembles; which include: wind ensembles, chamber ensemble, jazz ensembles, wind symphony, symphonic band, concert band, marching band, pep band or any other band or instrumental ensemble.

6. **Cranking (Crank Up)**: To play as loud as one humanly can with no control. Usually an uncontrolled fortississimo (fff) level.

7. **Dance Routine/Dance Block**: A section during the halftime show when bands perform dance maneuvers.

8. **Director of Bands**: An individual who administers, conducts, and oversees an entire instrumental music program.

9. **Fifth (5th) Quarter**: A period after a traditional college football game when the marching band performs additional musical selections.

10. **Halftime Show**: A 7-10 minute segment during an HBCU football game when the marching bands perform on the football field that involves formations and shapes, dancing, marching, and playing music simultaneously.

11. **Historically Black College or University (HBCU)**: An institution of higher education established before 1964 with the vision to educate African-Americans.

12. **Historically Black College and University National Band Directors Consortium (HBCU-NBDC)**: A professional music education organization and annual music convention held for Historically Black College and University (HBCU) band directors.
13. **Predominantly White Institution (PWI):** An institution of higher learning where the founders and at least 50% of the campus population are of Caucasian heritage and race.

14. **Recruitment:** An act of searching for new members to join an organization.

15. **Southwestern Athletic Conference (SWAC):** Founded in 1920, the third oldest African-American athletic conference that consists of twelve (12) NCAA Division I Historically Black Colleges and Universities (**HBCUs**) on the Southern region of the United States of America; representing Alabama, Arkansas, Florida, Mississippi, Louisiana, and Texas.

16. **Staple Tune:** Musical selections that a band program performs and receives yearly notoriety and fan requests.

17. **Top 40:** When the marching band performs the top current musician selections from the Billboard music chart.

18. **Tradition:** When marching band customs or beliefs are passed from generation to generation.

19. **Zero Quarter:** A period before a traditional college football game when the marching band performs musical selections.
CHAPTER TWO:

Review of Related Research Materials

This chapter is organized into three short sections: (a) Research related to the Historically Black College and University (HBCU) Marching Band History, (b) Research Related to the Historically Black College and University (HBCU) History, (c) Research Related to “Work-life challenges” in HBCU Band Directors and Music Education, and (d) Related Interviews. Related research sources for this thesis include scholarly works and papers, doctorate-level dissertations, formal thesis research, textbooks, trade books, workshop manuals, magazine articles, online blogs, website posts, podcasts, collegiate level journals, and formal lectures.

Research related to the History of HBCU Marching Bands

William Lewis provides an in-depth analysis of the tremendous impact of the Historically Black College and University (HBCU) band culture, In The New Encyclopedia of Southern Culture: Volume 16: Sports and Recreation. Whether it is an athletic event, parade, on-campus pep rallies, etc., the HBCU band is an important component of Historically Black College and University (HBCU) Campuses. “Throughout the South, the football fields and stadiums of Historically Black Colleges and Universities (HBCUs) host some of the most elaborate and competitive musical performances presented to the public on a regular basis, as the schools’ marching bands offer exciting spectacles of showmanship, pageantry, and performatory excellence. The performance traditions that we observe today on the campuses of southern HBCUs traditions that frame and sustain game day as a vital, distinct, and dynamic cultural event have deep roots in a variety
of American marching band traditions.” This source is beneficial because of the in-depth analysis of HBCU band culture at football games.

Known as the Godfather of the HBCU band culture, Dr. William Patrick Foster, former director of bands and founder of the Florida A&M University (FAMU) Marching Band aka the Marching 100, provides an autobiography entitled, The Man Behind the Baton: The Maestro, The Law, The Legend. According to the back liner of the book,

“Dr. William Patrick Foster: a man who overcame adversity, a man who worked exceptionally hard, a man who created a legacy. Dr. Foster’s ties to Florida A&M University (FAMU) and the world he lived in are forever present because of his commitment to excellence in making the world-renowned FAMU Marching “100” Band a sound to remember. The Man Behind The Baton provides an in-depth look at the life and times of The Maestro, the Law, and the Legend.”

This is an excellent resource because of the story Dr. Foster provides concerning the challenges himself and other HBCUs faced while building and maintaining band programs.

Jessica Fraser provides an article in 2016 entitled, “The Best in the Land: A Complete List of HBCU Marching Bands.” In this article, Ms. Fraser provides all active HBCU Marching Bands, their nickname, and a summary about each band.

“HBCU bands are known for their style, showmanship, and amazing music. With classic instruments and modern moves, each college incorporates the best musical traditions from America’s rich history. From the Marching 100 to the Sonic Boom of the South, this complete list of the HBCU marching bands examines the history, music, and the moves that have defined their legacy.”

This resource was helpful because it provided brief information concerning each HBCU band needed to assist in the historical overview for this research.

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Beyond the Fifth Quarter: The Influence of HBCU Marching Bands by Yolanda Essoka provides insight into the early stages of HBCU, from churches and worship to football fields and parades. Although marching band is an extracurricular activity and considered secular music in churches, the HBCU marching still positively affects spiritually.

“Soulful rhythmic beats have a long, significant lineage in Black culture both spiritually and secularly. For years, song has been used by Blacks to worship, soothe, stir, celebrate, and entertain. The aesthetics of music has inspired people to move in various fora, both holy and worldly, by swaying and handclapping in church, dancing in the club, or high-stepping on the football field.”

This resource adds a unique flair to this research because of how the author could associate the early church, Negro spirituals, and praise and worship music with the HBCU marching bands.

Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands is by William D. Lewis. In this article, Mr. Lewis provides an in-depth study on the HBCU’s sole focus on entertainment. The author also observes that the HBCU marching band’s main premises are “musicianship, drilling, dance, showmanship, and pageantry which reflects the values and aesthetics that have sustained African American cultural art forms.” The author suggests that:

“A historical overview of African American marching band traditions is offered and the ways in which HBCU band performances meld African values and aesthetics with European musical traditions to form a uniquely African American art form are discussed.”

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12 Ibid, 124.
In 2016, an article written by an unknown author, *History of African-American Marching Bands*, was included in the Birmingham Times. This article provides a history of the HBCU marching bands in the state of Alabama, which is the home of the Tuskegee University Marching Band (aka The Marching Crimson Piper Band). According to Dr. William P. Foster, founding director of bands at Tuskegee University:

“The Marching Crimson Piper Band is one of the oldest marching bands among historically black colleges and universities (HBCUs). Known for its unique marching style, powerful music arrangements, and intricate dance steps, as well as remarkable presentations by the Dancing Piperettes, the flag line, and the soulful drum majors, the Marching Crimson Pipers have been enthralling audiences for more than a century.”

This article serves as an excellent resource because of the supporting information involving Dr. Williams P. Foster and the early history of HBCU marching band programs.

*A Narrative History of African-American Marching Band: Toward a Historicultural Understanding* is a study of the development and characteristics of the HBCU marching band community by Robert Clark; describing the unique historical and stylistic characteristics of African American marching bands. “The author proposes that African American styles of marching band be examined as an art form through the lens of historicultural research.”

Written by Samuel Rowley, *William Patrick Foster and his impact his impact on African-American Wind Band Conductors* is a dissertation of the formative experiences and musical impact of Dr. William Foster as founder, director of bands, conductor, and department chair and how he overcame a legacy of racial inequity. “The purpose of this study was to shed light on Foster’s achievements as an educator and musical innovator and to record his development as a

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mentor to conductors of color across the United States.” The information provides an efficient
time to prepare for a significant event.

In the article For HBCU Marching Bands, It’s all about the Showmaship, the author
Jonathan Landrum, Jr., provides insight on HBCU marching bands preparation for the Honda
Battle of the Bands. The Honda Battle of the Bands is an annual event held in Atlanta, Georgia,
the last Saturday in January. This event is considered the “Super Bowl” for HBCU Marching
Bands. Only the top is voted upon and selected to participate every year.

“Known for incorporating the latest chart-topping R&B and hip-hop hits into their
performances, HBCU bands have appeared alongside some of the biggest names
in music… On some black college campuses, marching band members are more
popular than basketball or football players. Band sizes range from 200 to 350 at
small black colleges with enrollment between 1,700 to more than 10,000 at those
schools.”

This article was beneficial because it provides a skeleton example of the time used to prepare for
a significant event.

In the book, The HBCU Experience: The HBCU Band Alumni Edition, the authors Drs.
Christy Walker and Ashley Little compiled a team of co-authors to share their HBCU band
experiences. “The authors share their stories and experiences of how being an HBCU Band
Member has molded them into the people they are today.” The information provided by the co-
authors was beneficial to this research due to their knowledge and experiences to the HBCU
marching band world. Some contrasting stories aligned with the central premise of this research.

Band Conductors.” Order No. 3557687, Teachers College, Columbia University, 2013. In
PROQUESTMS ProQuest Dissertations & Theses Global,
theses%2Fwilliam-patrick-foster-his-impact-on-african%2Fdocview%2F1346185120%2Fse-
2%3Ffaccountid%3D12085.

16 Landrum, Jonathan, Jr. “For HBCU Marching Bands, It’s About Showmanship.”
https://apnews.com/article/0df602f36bc4857bf12049181810452.

In *The Aristocrat of Bands: A Historical Investigation of the Tennessee State University Instrumental Music Program and its Directors*, the author, Dr. Reginald McDonald, provides an in-depth historical background of one of the HBCU's premier marching bands; The Tennessee State University Marching Band aka the Aristocrat of Bands.

“As a partial remedy to that circumstance, this study sought to document one of the more noteworthy of such accounts, the history of instrumental music ensembles at Tennessee State University (TSU) and its most significant Directors. In so doing, it traced the progress of instrumental music ensemble activity as it unfolded at one of the United States' prominent HBCU.”

Like Dr. William P. Foster's legacy, Tennessee State's legacy was created by Professor Frank T. Greer in a similar fashion. Because Tennessee State University's Aristocrat of Bands is one of the prominent HBCU bands, the historical value was very beneficial to this research.

In the master's thesis, *An Oral History of Marching Band Traditions at Historically Black Colleges and Universities*, author Claire Milburn provides her personal experiences as a Caucasian member of a HBCU marching band program. Ms. Milburn attended Jackson State University as an undergraduate student and participated in the Jackson State University Marching Band, aka the Famous Sonic BOOM of the South. According to her thesis, it was a different yet exciting experience. Coming from a predominantly white environment, Ms. Milburn shares the transition from one culture to the next and focuses on Jackson State University's biggest football game of the year, the BoomBox Classic.

“This study includes brief histories of each band, including lesser-known insights from directors. Interviews reveal combinations of happenstance and careful planning that birthed traditions such as the famed pre-game ‘zero quarter’ and

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post-game ‘fifth quarter’ rituals that are now commonplace at HBCU football games. I triangulated stories through multiple accounts, and patterns emerged surrounding the intense rivalry between the programs at JSU and SU. I also investigated stylistic differences between bands in the Southwestern Athletic Conference (SWAC) and Mid-Eastern Athletic Conference (MEAC), as well as the reasons behind these differences.”

Because this research was presented from a different cultural point of view, it was beneficial when comparing the HBCU marching band versus the Predominantly White Institution (PWI) marching band.

In 2002, FOX 2000 premiered a movie entitled “Drumline” that changed the views of the HBCU marching band culture forever. In the article, “Halftime is Game Time: An Oral history of “Drumline,” author Aaron Dodson provides a full story background analysis of the idea, the making, talent (actors and actresses) selection, and finally, the HBCU marching band selections.

“The idea of marching bands consisting of “uncool” kids was laid to rest with the premiere of Fox 2000’s Drumline. The beloved film successfully makes the case that marching bands, especially those found at HBCUs in the South, are melting pots of artistic athleticism. Drumline showed the world that band members not only train like the pros but also compete like champions.”

Since Drumline told a story and made a huge impact on the HBCU band culture, this article was instrumental in this research because of the play-by-play construction of the movie.

In the article, “No Band, No Sound: Is This the HBCU Story?” in Black Issues in Higher Education, the author Walter Kimbrough provides deep insight on how to operate programs with little to no resources. This is a familiar tale at HBCUs. Especially in band programs, the administration places high demands on the band director but fails to provide the necessary resources (financial, moral, or physical support) needed to be successful. Walter Kimbrough

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explains that without means, programs will not flourish to a high level of success. This article was helpful because the author’s research is a must-read for administrators.

In the article, *Point and Drive for Life: My HBCU Band Experience*, the author shares her personal experiences as a member of the Florida A&M University (FAMU) Marching Band, aka the Marching 100. Ms. Mitchell provides insight into how she overcame adversity and learned leadership, life, and time management skills through the university band program. Mitchell contends:

“I am a benefactor of ‘The Marching Band Factor’ and the many lessons learned at my HBCU, Florida A&M University, and as a member of The FAMU Marching 100. In fact, growing up in Detroit, and far away from the culture of HBCU’s, the band was my #1 source of recruitment to the university.”

“The nourishing environment was one of extreme growth, challenge and teamwork. Eventually these kids became my confidants, best friends, sisters, brothers and teammates. The thing I really appreciated was that I met and became friends with people all over the world, and it was our unique differences that really made us great friends. These great friends are now business owners, CEO’s, have won Grammys, leading educators, music directors of the nation’s top bands, philanthropists, lawyers, politicians, and even filmmakers. Yup, we make money and do deals together too!”

“The environment and culture of excellence set a standard for me and thousands of others of what we expected throughout life; I looked for nourishing environments where I could be both stretched and motivated to go further. I also seek to create that environment for others.”

Research Related to the History of HBCU Institutions

In the document, *HBCU Versus HWCUs: A Critical Examination of Institutional Distancing Between Collegiate Athletic Programs*, authors Geremy Cheeks and Akilah R. Carter-Francique examines the racial differences between the Historically Black Colleges and

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22 Ibid
23 Ibid
Universities (HBCUs) and Historically White Colleges and Universities (HWCUs) athletic programs.

“More specifically, by employing the conceptual framework of Critical Race Theory (CRT), we aim to explicate how institutional racism and systemic oppression have been utilized as barriers to perpetuate institutional distancing against HBCUs. Based upon the perceived social stratification between HBCUs and Historically White Colleges and Universities (HWCUs), this critical examination of the operationalization of classism is relevant in examining the resource disparities within and between these institutions within the current National Collegiate Athletic Association (NCAA) structure and higher education.”

This explains the racial differences and inequality amongst HBCUs and HWCUs (or PWIs).

In the book *Historically Black Colleges and Universities: An Encyclopedia*, the authors provide a historical background of every HBCU. Beginning with the oldest HBCU, Cheyney State University, located in Pennsylvania, “was founded in 1837 by Quaker philanthropist Richard Humphreys as the Institute for Colored Youth.” By 1902, up to 85 more HBCUs were established. Today, at least 110 HBCUs in existence, and more than 20 percent of America’s African-American students are enrolled in HBCUs. The historical information provided by authors Brooks and Starks adds thorough knowledge to this research.

*From Black to White: The Transition of Bluefield State College from a Historically Black College to a Predominantly White Institution* is a dissertation written by author H. Randall Poole provides an interesting case study of an HBCU that has been converted into a Predominantly White Institution (PWI) Bluefield State College of West Virginia was established in 1896 to educate African-American students until 1954, one month after the Brown versus Board of

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Education decision; West Virginia opened all public colleges and universities to all citizens. Within ten years of the law being passed, “Bluefield State College transitioned from an HBCU to a PWI.”26 Today, an institution that was once an HBCU and Black students where the majority is now the minority.

In the dissertation, It's a Different World: An Analysis of Increased Non-Black Enrollment at Public Historically Black Colleges and Universities (HBCUs) by Selicia Shannon Hughes Kidd, the author, provides insight into how more non-Black students are taking advantage of minority opportunities by enrolling in HBCUs more than Black students.

“This study presented reasons non-Black students chose to attend public HBCUs and an understanding of their experiences as temporary minorities. This research also highlighted the historical legacy of HBCUs, and how desegregation laws impacted its sustainability.”27

This dissertation adds diversity to this research.

In the journal article, Stand by Me: A Mixed Methods Study of a Collegiate Marching Band Members’ Intragroup Beliefs Throughout a Performance Season, the author interviewed fifty-three (53) undergraduates from a National Collegiate Athletic Association (NCAA) Division II marching band to gain knowledge on five broad themes:

a) “Connections, their pride in the band and its connectedness to their school and beyond;

b) Family, how the band represents a family environment;

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c) Acceptance, belonging to the group;  
d) Music, the role of music in their lives;  
e) Time, the temporal beliefs of the group throughout the season.”

In the article, *Educating Our Own: The Historical Legacy Of HBCUs And Their Relevance For Educating A New Generation Of Leaders*, author Travis Albritton provides

“a brief history of HBCUs including how and why they were founded, funding sources and needs over time, and an examination of mission statements the author considers the relevance of HBCUs in the current twenty-first century context. He makes an argument that the educational opportunities HBCUs offer continue to be strongly needed in the contemporary U.S. economic and sociopolitical climate.”

The article states that whether it is financial, moral, or physical, overall support is required to have successful band programs.

Author William Casey Boland writes in the article, *Performance Funding and Historically Black Colleges and Universities: An Assessment of Financial Incentives and Baccalaureate Degree Production* that “Pay-for-performance has become a state finance policy du jour for public postsecondary institutions.” This article provides insight on HBCUs using performance-based funding. Whether it is constant travel, competing in competitions, large scholarship budgets, etc., higher learning institutions fund the organization based on performance statistics.

Author Jason P. Cumberledge writes in the article, *The Benefits of College Marching Bands for Students and Universities: A Review of the Literature* the viable importance of college marching bands to overall college life. It is also mentioned that the college marching band also

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serves as a “powerful recruitment tool and an essential public relations vehicle for music departments and universities.”\textsuperscript{31} Also, the author divides this article into five (5) subparts:

a) “Brief introduction and methodology;
b) Benefits for colleges and universities;
c) Benefits for college students;
d) Challenges for college students;
e) Summary and recommendations.”\textsuperscript{32}

“This article presents scholarship on the possible benefits of marching bands for students and universities in an effort to aid recruitment and inform administrators of the value a marching band brings to their school.”\textsuperscript{33}

In the article, \textit{The State of Research on Historically Black Colleges and Universities}, author Gasman and Commodore “examined the salient literature on HBCUs with an overarching goal of setting a future research agenda for scholars interested in these institutions.”\textsuperscript{34}

In the book, \textit{Opportunities and Challenges at Historically Black Colleges and Universities}, authors Marybeth Gasman and Felecia Commodore provide the historical background and mission statements of each HBCU, which is to educate minority, low-income, and first-generation college students. This book also “discuss topics and issues about HBCUs that rarely make their way into the common conversation pertaining to these institutions.”\textsuperscript{35}

\textit{What About HBCUs? Lessons From Ohio State} is an article written by author C. Rob Shorette II that focused on the inequality between HBCUs and PWIs. Based on the author’s examination, HBCUs marching band have not received the credit they deserve. The author’s

\textsuperscript{32} Ibid
\textsuperscript{33} Ibid
epiphany came when a video of Ohio State University’s marching band performing a Michael Jackson halftime show went viral.

“As I watched the video, I immediately thought to myself, ‘Historically Black colleges and universities have been doing that for years.’ As a matter of fact, I can recall my friend from Florida A&M University’s Marching 100 showing me a YouTube video years ago of them forming the shape of a giant needle, emptying the contents out of the syringe, and spelling the word ‘Toxic’ while performing Britney Spears’ song by that name (and that is only one example). Therefore, I’m quite certain that my reaction to The Ohio State marching band video was not uncommon, particularly for those of us within the HBCU community.”

In *The Athletic Experience at Historically Black Colleges and Universities: Past, Present, and Persistence*, the authors share the alikeness of Historically Black College and University (HBCU) band programs and athletics. Although bands play an intricate role during athletic events at HBCUs, the NCAA tends to remind the fans that attending an athletic event and band is not the main focus. Not only is that but there continued racial division amongst NCAA sports between HBCUs and PWIs.

“Today’s current racial climate reminds us of the historical context that gave birth to HBCUs and segregated athletic experiences. While the sporting life at HBCUs is an integral part of these institutions’ mission, there is a dearth of research about HBCU athletics.”

In the newspaper article, *The History of Historically Black Colleges and Universities*, the author provides a detailed history of the HBCUs from the oldest to the youngest. Also, according to this book,

“African American churches ran their own elementary and secondary education for southern blacks, preparing them for vocations or advanced studies. This

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created a demand for higher education, particularly for the institutes to train teachers for work in black schools.”

In the journal article, *Historically Black Colleges and Universities: Honoring the Past, Engaging the Present, Touching the Future*, the authors placed focus on the planning for the biggest event of the year, homecoming, and the historical events that happen during that weekend. In the midst of the business and historical aspects, the authors also place a minor focus on social events. “In addition to historical information, we use a national database to illuminate trends and shifts in the students choosing to attend, and being served by, these institutions.”

William Featherstone wrote a dissertation entitled, *Reconsidering racial and ethnic diversity: A case study of two Historically Black Colleges and Universities' preparation for the 21st century and beyond*. In this dissertation,

[the author] “examined Jackson State University and Winston-Salem State University, two public HBCUs that recently reexamined their mission through an inclusive strategic planning process.”

This study proved that regardless of where the HBCU is established in the country, all need to experience similar struggles with funding and inequalities related to athletics, funding for programs, and overall campus beautification.

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Research Related to “Work-life challenges” in Music Education

In the thesis entitled, An Examination of the Time Management Behaviors and Work-Life Balance of K-12 Music Educators, Scott Bley provides an approach of work-life balance, daily workload, and time management related to K-12 music educators. This is a common issue because many who enter the profession of music education do not have a clue how much time the job entails.

[By] “using a mixed methods approach, K-12 music educators in Ohio (N = 347) completed an online survey of job requirements and estimated time spent working outside the school day. A shortened version of the Time Management Behavior Scale (TMBS) was adapted for the survey to assess music educators’ time management skills. Questions from the Work-Life Balance Checklist (WLBC) and the Quality of Life Questionnaire (QoLQ) were adapted to assess music educators’ work-life balance.”[41]

In the dissertation, A Narrative Inquiry into the Contribution of Music Experiences to Work-Life Balance of Non-Musicians in Higher Education in Ukraine and the United States, author Olga Buchko conducted a study that “explored the relationship between music experiences and work-life balance.”[42]

“The reason for conducting it was the importance of looking at how faculty navigate high levels of work with methods of balancing work and life, the lack of research on this topic, and having access to faculty on two continents.”[43]

This study was also a comparison and contrast between the United States and Ukraine.

Author Korey Coffer wrote an article called, Keeping Your Balance inside The Instrumentalist magazine. In this article, the author tells the story of a high school band director.

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who is also a husband, father of four (4) children, and how his life is complicated to manage. Inside the article, the author has also suggested strategies for music educators and family men in similar situations. “Providing a high-quality musical experience for his students while being a good husband and father is essential.”

In this journal article written by Kate Fitzpatrick, an “instrumental case study examined the experiences of a successful female high school band director with regard to the phenomenon of striving to find balance within the dual roles of both mother and high school band director.” This study is beneficial to this research because it provides the necessary information from other sex. Because women band directors deal with being band directors, wives, and mothers, this study is beneficial to them.

In the journal article entitled, *Job Satisfaction and Stress among Band Directors*, authors Melissa Heston, Charles Dedrick, Donna Raschke, and Jane Whitehead wrote about the difficulties of job satisfaction and the stressors of being a high school band director. Stressors include:

- a) The students;
- b) Lack of support of the administration and parental support;
- c) The overall day-to-day operations of being a band director.

“The data indicated that strong positive interpersonal relationships between directors and students, parents, administrators, and other faculty could increase the level of job satisfaction experienced by public-school band directors.”

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46 Heston, Melissa L., Charles Dedrick, Donna Raschke, and Jane Whitehead. "Job Satisfaction and
In, *Off Balance: Getting Beyond the Work-Life Balance Myth to Personal and Professional Satisfaction*, Matthew Kelly writes about the importance of scheduling and effectively balancing personal and professional lives. The author makes it evident that the work-life balance is not the issue. The issue in human beings is overall satisfaction. Therefore, Matthew Kelly introduces a system called the “Personal & Professional Satisfaction System” that he has tested amongst clients, colleagues, and even himself to test and prove this theory.

In the September 2019 Edition of the Texas Bandmasters Review, author Fran Kick entitled, *Balancing Your Band with Your Personal Life*. Kick provides insight on burnout causes and relationship failures among band directors. Also, Kick provides ten (10) valuable points to assist with work-life balance among band directors. The article concludes with the difference between “Taking Time vs. Making Time.”

Authors Scott Rush and Jeremy Lane, wrote in the *Quality of Life Habits of a Successful Band Director: Balancing Life and Work for the Modern Music Professional* that being a band director goes beyond conducting ensembles and teaching students; it is a way of life. The job is very demanding and requires extended hours daily. Not to mention, there are tons of stressors related to competition and festival preparation, concert performances, unsupporting administration, balancing budgets, booking trips, managing students, and the headache of all, the parents!

“Topics include: early career strategies; perspectives from the masters Ray Cramer and Frank Battisti; balancing family, spouse, workplace, and personal

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needs; motherhood and band directing; and transferring theory to practice through the development of action steps and professional strategies."^{49}

Ryan Shaw wrote a journal entry entitled, *The Work-Life Balance of Competitive Marching Band Teachers: A Multiple Case Study* in the *Music Educators Journal* 200, no. 3. Shaw writes that a study was conducted that focused solely on how competitive marching band directors deal with managing work-life balance. In this study, the author asked three (3) research questions:

a) “How do competitive marching band teachers describe their work-life balance?  
b) What factors do competitive marching band teachers cite as facilitative of desired work-life balance?  
c) What factors do competitive marching band teachers cite as inhibitive of desired work-life balance?”^{50}

This study provided excellent information for the overall research.

Authors Deborah Sheldon and Linda Hartley wrote an article entitled, *What Color Is Your Baton, Girl? Gender and Ethnicity in Band Conducting*. The article focused on women and minorities in the field of band directing. Although white males have dominated this field, this study has proven that this area is unisex in this day and time. Not to mention, women are having the most challenging time balancing the job and motherhood. Ethnicities included were: American Indian/Alaskan Native, Asian/Pacific Islander, Black, Hispanic, White, and Other.

“Women were more represented at the junior high/middle school level than any other.”^{51}

Considering one of the interviewees is a female, this is a much-needed support document.

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Jessica Terban wrote a thesis entitled *Strategies Used by Women High School Band Directors to Meet the Balancing Career and Family Challenge*. There are not enough women band directors on both the high school and collegiate levels. “The purpose of her study was to investigate strategies used by women high school band directors to meet the challenge of balancing career and family.” Women are not receiving equal opportunities in the field of music education. This study adds additional support to this research.

With racism, sexism, and classism being at an all-time in 2020, in the article, *Breaking the Silence: The Phenomenology of the Female High School Band Director*, the author Amy J. Bovin gives us insight into women's struggles director. In her study, she examines nine bullets:

a) “Support  
b) Resistance and barriers  
c) Loving the students and loving music  
d) Discrimination  
e) Motherhood and time consumption  
f) Building or rebuilding a program  
g) Gender clubs  
h) High School wasn’t the goal  
i) Administrative and leadership degrees and certification”

This is something that women deal with daily. Everybody should be equal and not judged by their gender or sex, but by their ability or lack of jobs.

The book, *Practical Techniques for Building the High School Marching Band* is great for the new band director entering the field. Dr. Davenport gives you practical situations for new and upcoming band directors. He breaks it down from program building to the ready-made/established program. “You just got a new job as a band director. The principal just shook
your hand and gave you the keys to the band room. What do you do now?” This book provided the time-consuming road map it takes to build a program from scratch.

In the article, *Approaches of High School Instrumental Music Educators in Response to Student Challenges* author Scott Edgar shares the challenges based on four high school students from different backgrounds. The students’ struggles consist of a lack of family support, academics, peer support, and everyday home life. I can relate wholeheartedly to this article. When I joined the band in the 7th grade (1990), my mother never allowed me to practice in the house. Now that I’m 42 years old, the first time my family ever heard me play was in 2016, at my cousin’s funeral. They were surprised at how well I played. Not only did I experience that, but I also dealt with being called a “band geek” and jumped on all my life. This article adds the importance of family support and making time for one another.

In the book *Life Matters,*” *Creating a Dynamic Balance of Work, Family, Time, and Money,* the authors provide the readers this topic from the perspective of husband and wife co-authors. The authors discuss their household as well as the struggles firsthand dealing with personal and professional balance. They also share how their failures nearly ended their marriage, which causes them to create strategies to salvage their personal life. Out of all of the books, this book has to be the best one; because of personal experiences.

In the book, *Helping Faculty Find Work-Life Balance: The Path toward Family-Friendly Institutions,* the authors Philipsen, Ingrid, and Bostic share the story that faculty members in even the family friend environments also suffer from the lack of balancing personal and professional failures. This book provides insight that even the environment is an idea, the job

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remains stressors remain the same. In other words, the job is still the job. It is entirely up to the employee to self-search and locates ways of balancing personal and professional life.

Author Viola May wrote a dissertation that is minority-related. In the dissertation, *An Examination of Job Satisfaction and Work/Life Balance among Racial Minority Faculty in Higher Education*, Viola May provided a researched insight on inequalities and struggles among minorities in higher education. Although this is not band-related, the data collected demonstrated that minorities are somewhat forced into choosing a career over personal life. This dissertation would be the basis of this thesis but from a band director’s point of view.

The authors Soma Pillay and Subhash Abhayawansa wrote an article called *Work-Family Balance: Perspectives from Higher Education*. This article gives work-life balance among Australian universities. The significant findings of Australian professors suffer from similar work-life balance challenges. “We (the authors) were specifically interested in work-family experiences between domestic and migrant Australians.” 55 This article effective for this research because of the focus on the work-life balance among higher education educators.

In the article, *Music Faculty at Work in the Academy: Job Crafting*, the authors Sang-Hie and Jonathan McNaughtan explain the dual, sometimes tri-roles that music faculty members are assigned with their job duties. Assign from teaching, and many are also required to do service and research, especially if they are on the tenure track to the role of Associate Professor. Based on their findings, they have “identified job crafting in teaching, research, and service as precursors to increased success in faculty work.”56


Gale Cay, author of *Juggling Busy Lives Is Not Easy, But Can Be Mastered*, interviewed four (4) successful Black women, Agnes Marrow, Chemist for the U.S. Army Corps of Engineers, Karen Potts, Senior Director of Customer Planning and Analysis for Sam’s Club, Chandra Curtis, Ph.D., and Jennifer Sesay, Engineer for *Women of Color Magazine* 13, no. 1. In the interview, the author received positive insight into how they managed to balance their personal lives and remain professional. Women should:

a) “Make time for activities, events, and issues that focus on what’s most interesting to you;

b) Understand that you are a work in progress;

c) Define your personal goals and find someone to share those goals with.”

The book chapter entitled *Late Retirement and Working in Place: The Professors* by Michelle P. Silver was an exciting study. The chapter focused on how most professors who reached retirement age refuse to leave the job and focus on their family and other personal obligations. This book chapter was great for this research because it provided information relevant to time management and work-life balance.

In the article, *Achieving a Good Work-life Balance*, the author, Kathy Oxtoby, focuses on doctors who need to learn how to work-life balance. “Many doctors struggle to balance their professional commitments with their personal lives.” Although this does not apply to the academic community, the subject is relatable to the subject.

In the article, *Band Takes the Field*, Rosalind Fehr interviewed band director Kathleen Jacoby concerning the job. Ms. Jacoby was able to provide Ms. Fehr with some great information concerning the job. Although this article is Band and music education-related, but has not bearings on this research.

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Fathers struggle with work-life balance: Men try to find work-life balance is a newspaper article written by Sue McAllister. “American culture is changing to accept that fathers ought to spend time nurturing their families.” Due to pride, most men are refusing to make efforts to work-life balance. This article is beneficial to the research because of the information provided by the author. The author also offers bullets of advice.

Work-Life Balance: A Conceptual Review is a scholarly article authored by Omar Fayaz Khan and Asif Iqbal Fazili to create a conceptual framework involving work-life balance. Although men can use the strategies and techniques, “the progress of work-life balance issues is related to women employees.” The strategies and techniques provided will be used for this research.

In the dissertation, An Exploration of Sources of Stress among Band Directors in Georgia by Arthur Wright, III. After reading the dissertation as a whole, I found this study to be valuable to this research. “The purpose of this quantitative descriptive study was to investigate band directors’ sources of stress that lead to burnout in the State of Georgia. Because many studies appeared to focus solely on traditional school environments, it was imperative to focus on band directors due to a differing work environment that offers different challenges than those

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found in traditional classroom settings.\textsuperscript{61} This dissertation provides primary resource materials needed for this thesis study.

CHAPTER THREE:

A Historical Overview of HBCU Bands

This chapter is a Historical Overview of Historically Black College and University (HBCU) bands, including: (a) A Brief History of the Historically Black College and University HBCU institutions; (b) The History of the Historically Black College and University (HBCU) band culture; (c) The Father of the Historically Black College and University (HBCU) band culture; (d) The Evolution of Historically Black College and University (HBCU) band culture; (e) Communications, Broadcast Presentations, Entertainment and Social Media; (f) Background of the Historically Black College and University (HBCU) band nicknames; (g) The Historically Black College and University (HBCU) Bands and Pop Culture; and (h) summary and analysis.

A Brief History of the Historically Black College and University (HBCU) Institutions

Historically Black Colleges and Universities (HBCUs) were originally organized for the purpose of educating previously enslaved Africans and their children. According to an article by Matt Stefon in The Encyclopedia Britannica,

The first HBCUs were founded in Pennsylvania and Ohio before the American Civil War (1861–65) with the purpose of providing black youths—who were largely prevented, due to racial discrimination, from attending established colleges and universities—with a basic education and training to become teachers or tradesmen. The Institute for Colored Youth (briefly the African Institute at its founding) opened on a farm outside Philadelphia in 1837. It is today Cheyney University of Pennsylvania, which is part of the Pennsylvania State System of Higher Education. The Ashmun Institute, also located near Philadelphia, provided theological training as well as basic education from its founding in 1854. It became Lincoln University in 1866 in honour of U.S. Pres. Abraham Lincoln and was private until 1972. The oldest private HBCU in the U.S. was founded in 1856, when the Methodist Episcopal Church opened Wilberforce University in Tawawa Springs (present-day Wilberforce), Ohio, as a coeducational institution for blacks who had escaped slavery in the South through the Underground Railroad.
Following the end of the Civil War and the abolition of slavery, HBCUs were founded throughout the South with support from the Freedmen’s Bureau, a federal organization that operated during Reconstruction to help former slaves adjust to freedom. Such institutions as Atlanta University (1865; now Clark Atlanta University), Howard University, and Morehouse College (1867; originally the Augusta Institute) provided a liberal arts education and trained students for careers as teachers or ministers and missionaries, while others focused on preparing students for industrial or agricultural occupations.62

The Land-Grant College Act of 1862, also known as the “Morrill Act of 1862,” provided additional opportunity for the opening of institutions of higher learning. In 1862, Vermont Congressman Justin Smith Morrill, whom the Act was named after, proposed to The United States Congress the provision of 30,000 acres of land and funding for states to establish colleges and universities specializing in the training of African American students specifically in areas of agriculture, industrial, and the mechanical arts. While several state educational systems immediately used the funds to establish new institutions, other state leadership directed funding toward existing colleges and universities with specific designation to providing curriculum instruction and educational opportunity to underserved communities. The Morrill Act of 1862 assisted in the birth of several HBCUs as agriculture, industrial, and mechanical arts (known as A&M) institutions.

Although agriculture, industrial, and mechanical arts were the primary requirements to receive the first Morrill Act grant, military training was introduced in a second Morrill Act (second Land Grant) in 1890. This second Morrill Act, provided training in the “military sciences,” meeting Reserve Officers’ Training Corps requirements. This provided yet another level of recruitment for the United States armed forces. Seventeen Historically Black Colleges

and Universities (HBCUs) and 30 American Indian (Native American) colleges and universities benefitted from the second Morrill Act (second Land Grant) of 1890.

Over the years, the HBCU experience has been highly valued and enthusiastically embraced by students, alumni and institutional leadership. HBCUs were generally established for all minorities and are considered their number one choice for academic excellence. Their marching showbands and overall campus life depict a sense of pride, tradition, and honor to participate in the band, graduate and serve their predecessors proudly. Author Randall C. Williams reminisces:

“I followed my father's footsteps to Hampton University, and four years later, I truly understand the HBCU experience. I understand the impact both parents graduating from HBCUs made on me and how my experience educated me about the past of HBCUs and prepared me for the future.”

HBCU band members, alumni, and music educators genuinely stand on the shoulders of giants that pioneered the sound, swagger, and most importantly, the identity of HBCU bands of America.

The History of the Historically Black College and University (HBCU) Band Culture

“Everything came from the navel of Dr. Foster’s vision at Tuskegee College [University]. However, other legendary directors such as: Professor [William] Davis of Jackson State College [now University] and Conrad Hutchinson and William Wiley followed Dr. Foster’s vision at Grambling State College [now University].”

In the early years of Historically Black College and University (HBCU) bands, most ensembles were known as plantation or Union Army bands. As early as 1862, the bands at these universities served as primary fund raising agents for the institutions.

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63 Williams, Randall C. The Undefeated: My family is rooted in black colleges and now I am, too: I found my passion as a journalist at Hampton University. 2020. https://theundefeated.com/features/my-family-is-rooted-in-black-colleges-and-now-i-am-too/

64 Dr. Larry Pannell (retired director of bands) in an interview with the author, June 2021.
Repertoire for these pioneer all-black bands was primarily based on familiar gospel songs, chants, and hymns. By the late 19th century, W. C. Handy led the first black minstrel troupes and became a vital part of the musical traditions throughout the country. Many times, these musicians would go on to start “all-black” brass bands in the South. Military units during World War I had several all-black musical ensembles that served the United States Armed Forces with honor and distinction. Members of these military bands would often be discharged from their units in the Army or Navy and go on to serve as faculty members at HBCUs.65

Historically Black Colleges and Universities (HBCUs), such as Tuskegee Normal and Industrial Institute (now Tuskegee University), Florida A&M College (now Florida A&M University), Kentucky State University, and Alabama State University established some of earliest HBCU band programs in America.

After “The Civil War,” all-black brass bands were formed in major metropolitan cities such as New Orleans, Philadelphia, and New York. The musicianship and skill level of these musicians can be attributed to their military service and training. Frank Johnson was a pioneer black bandleader and composer and performed for various concerts, balls, and military events. Johnson also incorporated valved and keyed brass instruments into his band. The French Opera Company trained many “Creoles of color” who occupied dance orchestras (a group of musicians playing music only for dancing) and string trios (string ensembles that consist of three orchestra string instrumentalists). The emergence of smaller, self-taught brass bands provided a unique sound, style, and repertoire that is directly connected to the origins of jazz.

Several of America’s predominately white institution’s (PWI’s) band programs performed for various events across campus. These bands were most often “attached to the

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military or R.O.T.C. departments” of their institutions.\textsuperscript{66} With the introduction of American football on the college campus came the need for marching band performances across the country. Most PWI’s adopted block formations and corp-style marching, extending the military-marching and drilling practices. Forming letters, words, and various patterns, the University of Illinois band is credited as the first band to deviate from the traditional block marching technique around 1905.\textsuperscript{67}

In the early days of black college football, marching bands were not as much in demand. Top-tier musicians and military vets were often hired to serve as band directors of early HBCU band programs. “W.C. Handy was one of these top tier musicians who was recruited to join the faculty at the Agricultural and Mechanical College in Huntsville, Alabama,”\textsuperscript{68} known today as Alabama A & M University. With the addition of these top-tier musicians, like Handy, who appreciated and valued contemporary music and shared this passion with others (including non-black listeners). By the early and mid-1920s, “high energy shows, twirling batons, and popular music” was a part of the HBCU band programs in the state of Alabama.\textsuperscript{69} The level of musical expertise brought by these top-tier musicians, uniquely equipped these early band organizations to recruit and develop some of America's elite, young, exceptionally skilled black musicians.

By the mid-1900s, several HBCU music graduates began attending “Big Ten Schools” to pursue advanced degrees in music education with special studies in marching band pedagogy and methodology. Among the many prestigious institutions selected for continued studies, several

\textsuperscript{69} Ibid
attended Michigan State University, Northwestern University, University of Michigan, and VanderCook College. They discovered and studied the marching band methods of William Revelli. Upon learning these methods and techniques, these pioneers brought their newly acquired training to the HBCUs, including Bill Moffit’s *Patterns in Motions*. Bill Moffit’s *Patterns in Motion* method focused on field squads of four members with constant movement on the field during halftime shows. This system was adopted when the transition from military/corps style of marching to the showband style. In many ways, these young men are considered the founding fathers of the HBCU band culture.

“All of our founding fathers in the band programs, I can name most of them starting with my Alma mater at Southern university, T. Leroy Davis, Frank T. Greer at Tennessee State University, Russell Boone at Mississippi Valley State University, Bill (William P.) Foster at FAMU, Isaac Griggs at Southern University, (Dr. Thomas) Lyles at Alabama State, (Harold S.) Strong at Arkansas Pine Bluff (at the time Arkansas AM&N), Dr. (Walter) Carlson at North Carolina A&T, and Dr. (F. Nathaniel) Gatlin at Virginia State College (now University); the list goes on and on.”

### The Father of the Historically Black College and University (HBCU) Band Culture

“We need to start off with the legendary Dr. William P. Foster, Florida A&M University. He's one of the pioneers, an architect, he's an institution by himself when it comes to HBCU marching bands.”

Among those attending the Big Ten schools to pursue graduate a degree in marching band technique was Dr. William Patrick Foster of Florida A&M College [now University]. In many ways, Dr. Foster was the inspiration behind HBCU bands today.

During Foster's high school years, he worked various jobs in his home town of Kansas City to purchase his first clarinet. A budding young musician, he would be promoted to student director of the marching band and symphonic orchestra. Becoming highly proficient on multiple

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70 Dr. Oneill Sanford (retired director of bands) in an interview with the author, June 2021.  
71 Ibid.  
72 Lawrence Jackson (retired director of bands) in an interview with the author, June 2021.
instruments such as: clarinet, violin, cello, and coronet, he would also go on to direct the all-city black band in Kansas City, Missouri. Although considered an excellent musician and superb marching band technician, his dream of being a band director at the PWI University of Kansas was denied because of the color of his skin. Dr. Foster speaks of this experience in his autobiography, "The Man Behind the Baton:"

“A friend of mine and I both had new instruments, we came to Kansas University early so we could practice for auditions. I remember that night before auditions were to be held, we both went to the stadium and practiced on the field until midnight. The next morning, we were confident that we were prepared, because confidentially, we both were excellent musicians. Both of us felt good about our individual auditions. But we started getting worried when we didn’t hear the results. To make a long story short, we didn’t make the band because we were Black.”

During the mid-1940s, John Philip Sousa's marches were used as marching band standards during football games across the country with the occasional fight song to enhance the home team’s school spirit. During Dr. Foster's arrival on the campus of Florida A&M University [FAMU], he introduced the Black culture and new genres with flair to the HBCU football experience. His use of high knees, detailed choreography, and various contemporary music and rag-time jazz served as an example for other marching bands to follow:

“While Dr. William P. Foster was the Director of Bands at Tuskegee University, Tuskegee played Florida A&M University in a football game. Dr. Foster’s band embarrassed Florida A&M’s band so bad that the president of FAMU asked, ‘What would it take for you [Foster] to leave Tuskegee and come to Florida and build a major band program at Florida A&M University?’”

An inductee into the National Hall of Fame in 1988, Sudler Trophy Recipient 1985, and McDonald's All American Band Director, Dr. William P. Foster’s FAMU Marching 100 band earned numerous awards and invitations to perform around the world. “Heralded as one of the

74 Dr. Larry Pannell (retired director of bands) in an interview with the author, June 2021.
top conductors in the profession and also leading over three generations of young musicians, Foster's impact is one to be revered truly.”

Widely acknowledged as the progenitor of black college band showmanship, Dr. Foster provides an account of the FAMU marching band’s first dance routine in his *Band Pageantry: A Guide for the Marching Band*:

“It was to the tune of ‘Alexander’s Ragtime Band.’ We were just doing steps and high-knee lifts, and people thought that was the greatest thing on earth. Later, I had a physical education teacher, Beverly Barber, help with the choreography, putting the steps to music, “I didn’t know what I was doing, but it drew in the audience. The band members hadn’t seen anything like it before, and they thought highly of me, so they thought it was all right. Very shortly afterward, other bands started doing it.”

These innovations forever changed the way HBCU and PWI college bands would perform in the future. Dr. Foster’s contribution to bands in America will forever be remembered by his students, colleagues, and spectators, worldwide.

**The Evolution of Historically Black College and University (HBCU) Band Culture**

Since the 1960s, Historically Black College and University (HBCU) band programs have evolved from military and precision to a performance style known as “Marching Showband.” These bands transitioned from playing “traditional military marches” to commercial music, including selections from the Billboard Top 40 playlist. Also, marching bands transitioned from being traditional spirit groups and cheerleaders for the football teams into their own competitive entity; meaning HBCU marching bands not only participate in football games to cheer for their prospective institutions, but to challenge and compete with the opposing band during the game’s

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77 Ibid.
halftime. HBCU bands have developed a type of performance strategy whereby they present
during the “zero quarter” (before the game), at “the halftime show” (with a high quality,
energetic extravaganzas), and the “fifth quarter” (after the game).

From 1965 to 1996, schools were granted 30 minutes for halftime activities at football
games. This provided both home and visiting HBCU bands 10-12 minutes each to perform their
halftime shows. In 1997, the NCAA recommended and adopted new regulations that specifically
addressed the participation of marching bands at officially sanctioned HBCU football games:

“Persons subject to the rules, including bands, shall not create any noise that
prohibits a team from hearing its signals (NCAA Rule 1-1-6).
Penalty: Dead-ball foul. 15 yards from the succeeding spot. Automatic first down
for fouls by Team B if not in conflict with other rules. Flagrant offenders, if
players or substitutes, shall be disqualified.”78

To assist with compliance, band directors had to consider alternative ways in which the
band could openly support their football teams. The following procedures:

- Have the band stop playing from the time the Offense (of either team) breaks
  the huddle until the ball is snapped.

- Or, in the case of Offenses that do not huddle, have the band stop playing
  from the time the Center on Offense is over the ball until the ball is snapped.

This may necessitate creating shorter versions of some music, as is common
practice with college bands. A drum line playing throughout the game generally
does not prohibit a team from hearing its signals – use your discretion. Although
most officials do warn a band prior to calling a penalty, they are not required to
do so. Consider discussing this matter with your head football coach, athletic
director, and/or school administration to determine a plan that is appropriate for
your school.”79

Retired director of bands of Grambling State University, Dr. Larry Pannell

explains:


79 Ibid.
“In the late 60s, each band had 12-15 minutes to perform their halftime show. If the visiting band did not show up, the home band received more time to perform. Over the course of time and NCAA rule changes, bands today receive only seven and a half minutes on and off the field. Due to time restrictions, I was forced to remove some traditional elements from the show.”

Also, according to retired director of bands of Jackson State University, Dowell Taylor:

"From a personal point of view, I have watched the bands evolve. Furthermore, I was part of that evolution at Jackson State, but going back before that, the military influenced most bands. The military sort of set the pace for most, with their dress and their attention to detail. All the band's commands came from the military bands. So when I was coming up, I watched bands, and I am so glad I had the opportunity to participate in bands that played marches while you were doing a drill. I am glad I had the chance to do it. I remember Robinson's Grand Entry March. We (Jackson State College Band) played that coming downfield, and bands for more conservative bands and more disciplined. Now I have heard some horror stories after hours with those bands, but you know what the kids did, but when they got on that field or were in public, they were so disciplined. I mean, it was like a military. Like these guys, they have had come home from the military and brought that experience back with them. Because you know, blacks were not allowed to have guns when they were in the military. They played instruments. Thus, some of them came home. Then they went to these Northern schools to two big white (PWIs) schools, got educated, and brought that experience back. Thus, in schools like Florida A&M and Michigan schools, you will see all those things that many people think miss Michigan's band marches are corp-style. In a sense, they do, but some schools have high knee lifts and do a precision drill well, which influenced us. But then the music came and changed. That's when our beloved HBCU marching bands were forced to change. It was not that we wanted to change.

When I first came in in '84, the music was changing. We still had these full-length songs, but rap was slipping in the door and tipping in. And when I was in the band, if we had even given a thought to doing a dance routine, we would have been put out of the band without holding and playing an instrument. You had to play and dance. Now it was the four corners and the mashed potato. So this is what I had to try to explain to my people; the new dances, all types of contortions and twists, you cannot do that and play. So, I brought in a different formation type on the band for the dance routine. You know, the band used to be in one block when you dance. I need, I need my tubas in action. I split the band into both sides, brought the tubas down the center, and put the percussion in the middle. That is the core style concept. Thus, I brought that to Jackson state. So the bands have evolved because there is no excuse for musicality as it relates to dancing.

80 Dr. Larry Pannell (retired director of bands) in an interview with the author, June 2021.
However, there is no excuse for musicality, musicianship, or professionalism; I do not care what the style of the music is. You must commit those three elements. But because the music changes, you have to rely on percussion and tubas, and you play little snippets of the rap tune, and then it is over. So, as a result, the music started getting louder and louder. Musicality started slipping out of the door, but it was louder and louder. So now here we are at; hopefully, we are at an apex. Hopefully, we at a point where we're going to have to go back and pick up some of that real music. I do not think you will ever get back to dancing and playing. If you notice, some schools are still committed to it but watch what happens when they do that part of that show is people just (watches in boredom), and then when they go, boom, boom, boom and start putting instruments down, start shaking; everybody goes wild there because they are doing the new dancers they can relate to.

So, bands have evolved to a point where now we have to get back to playing music, the dance routines cost the change, we have to be committed to drill, and we have to watch out for all his loud playing, The earlier bands, the band from the sixties, those bands were musical bands. If you notice, those bands also sounded like concert bands on the field. You know what Harold (Haughton) used to do when he set up concert formation? He had the woodwinds upfront. That is nice. Nevertheless, if you get somebody coming in here, it is much entertainment at football that, you know, you do not want folks to eat popcorn on you. When you come there, keep in mind, you got musicality, but you got to entertain as well."81

Communications, Broadcast Presentations, Entertainment and Social Media

Black Entertainment Television (BET) was launched in 1983 to focus more on the elements of Black culture specifically.82 Because major television networks were not airing HBCU activities and sports, BET seized the opportunity of broadcasting the HBCU campus activities and football games, particularly major HBCU Football Classics. This allowed HBCU marching bands to be featured on cable TV every Saturday. Although this was a significant exposure and marketing for HBCU bands because the games were televised, only a portion of each band’s halftime show was viewed by the television audience.

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81 Dowell Taylor (retired director of bands) in an interview with the author, June 2021.
The use of camcorders to record band footage by the public during football games became popular with during the 1990s. Because people could not attend every game, recording bands and selling band tapes became a prominent enterprise by those in attendance. People recorded all movements from the HBCU bands; the zero quarter, halftime shows, and 5th quarter. Although these video recordings were passed around from band to band, this still created an element of surprise for band members and various band leadership.

In 1997, the Gerard Howard introduced its first band discussion board entitled, blackcollegebands.com. On this page, HBCU band members around the country were able to create discussion topics concerning HBCU bands. Whether it was fact or fiction, band members used this forum to publicize their band, build camaraderie and promote competition with other band members, and promote upcoming band events. For two years, the blackcollegebands.com was the only website that focused on HBCU bands. Because this website only focused more on the SWAC conference, other conferences could voice their opinion as well.

In 1999, Dr. Christy A. Walker and Michael Lee created an HBCU band forum called, the5thQuarter.com. Christy A. Walker explains:

“After college, I continued to keep up with HBCU band culture. In 1999, along with Michael Lee, I established an online community for HBCU bands called the5thQuarter.com. Through the5thQuarter.com, I have had the chance to mingle with people from just about every HBCU band. [Because of the5thQuarter.com], I’ve hosted gatherings, sat in luxury suites at stadiums, and even went on a cruise. However, I am proudest of the fact that, through my website, I was able to encourage students to march in an HBCU band.”

With both blackcollegebands.com and the5thQuarter.com being HBCU band social vehicles, the idea of actually posting band footage from video to the internet was presented. In

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84 Ibid, 16.
2000, photographer turned videographer and founder of blackcollegebands.com, [Gerard] Howard changed the URL from blackcollegebands.com to marchingsport.com. This newly developed digital page provided opportunity for HBCU bands to reach the mainstream. Band members and fans worldwide were able to finally upload and see performances from their favorite HBCU band.\(^85\)

As time progressed, Howard found more inventive ways to promote the HBCU band culture through video. With the birth of YouTube, he launched The Marching Network in 2006 as “a video-on-demand website for HBCU marching bands.”\(^86\) Similar to cell phones, broadband connections were improving and easier to access. People were able to upload their videos faster. However, The Marching Network, now changed to bandhead.org, was still the HBCU band hub.

By 2011, social media sites such as Facebook, Instagram, YouTube, and newly introduced SnapChat had improved on their live video streaming capabilities. This provided opportunities for more independent video companies to emerge, and in many cases, HBCU band programs hiring their own media teams.

Although social media has its pros, many also see the cons associated with them. Retired director of bands, Lawrence Jackson explains why:

“\(I\) think it [HBCU bands] has stellar history, and we had some great moments. I think the excitement of the HBCU band is intact but not as profound when it has come to deliver on excitement. I say that because YouTube and social media have played a tremendous part in exposing band exposure and helping with recruiting. However, on the flip side, it gave HBCU bands a lack of too much exposure in terms of halftime chosen performances; because they see what you can do week to week. Back in the day, nobody knew what the other band was doing, which made it more exciting. They did not know what you were going to do or how you are going to do it. A band might have done two shows the whole year, but nobody ever saw you on video. Therefore, you could carry your best show into

\(^86\) Ibid, 84.
somebody's backyard and still house [gain lots of applause] out. Nowadays, you cannot do that. You got to come with something new every day and week.”\textsuperscript{87}

Retired director of bands, Dowell Taylor supports Mr. Jackson’s feelings by explaining how social media may be a hindrance for the HBCU band show:

"We can do a show when we had just BET, and nobody will hardly see it for a whole week. I can take that same show on the road and bring it back home because most people did not see it. Now, when you do a show, the world has seen it within 15 minutes. So you are under that type of pressure to continue to create new material. Moreover, as a result, the crowd can predict what you are going to do. Therefore you have to come up with something outlandish to keep the attention of the crowd. I feel the best way to go is to happen. The best way to move forward is to commit good musicianship, good musicality, stick with it, change your show when you have to let those folks get accustomed to it. Now, the problem is if, if, if I do a show this week and I am going to Southern next week, I cannot do the show. I cannot do it because they will have seen it, and they would have prepared and developed something to counteract. So I think, in essence, social media has been more of a hindrance from my point of view. There is just too much pressure on our directors to keep coming up with new ideas. Furthermore, the next day, you know, you will be doing something outlandish that gets you fired. And, and then, and then, you are going to fool around. And if you do not change enough, you will be considered the most boring band in SWAC. So you are in a catch 22. You got to make some tough decisions there; you carry your stuff. I suggest carrying your stuff long enough for folks to get mad at you. As soon as they get mad at your change, then you preserve your life.”\textsuperscript{88}

**Background of the Historically Black College and University (HBCU) Band Nicknames**

As a method for branding and marketing, each Historically Black College and University (HBCU) band has a nickname. How the nickname is determined comes in many different ideas. For example, the Southern University marching band is known as the *Human Jukebox* because back in the sixties, under the direction of Dr. Isaac Greggs, Southern University is credited for being the first HBCU band to perform the Top 40

\textsuperscript{87} Lawrence Jackson (retired director of bands) in an interview with the author, June 2021.

\textsuperscript{88} Dowell Taylor (retired director of bands) in an interview with the author, June 2021.
selections. Dr. Greggs wanted to create the “Jukebox” mantra every time someone heard Southern University’s marching band.\textsuperscript{89}

Another famous marching band is Florida A&M University’s (FAMU) “\textit{Marching 100}.” They were the first HBCU to “field” 100 band members in a halftime show.\textsuperscript{90}

“HBCU bands are known for their style, showmanship, and amazing music. With classic instruments and modern moves, each college incorporates the best musical traditions from America’s rich musical history.”\textsuperscript{91} What follows is a list all HBCU marching bands, nicknames, and location:

1) “\textit{Marching Crimson Pipers}” - Tuskegee University, Tuskegee, AL;
2) “\textit{Marching Maroon and White}” - Alabama A&M University, Normal, AL;
3) “\textit{Marching Tornado Band}” - Talladega College, Talladega, AL;
4) “\textit{Mighty Marching Hornets}” - Alabama State University, Montgomery, AL;
5) “\textit{Purple Marching Machine}” - Miles College, Fairfield, AL;
6) “\textit{Magnificent Marching Hornets}” – Concordia College, Selma, AL;
7) “\textit{Blue Pride}” – Stillman College, Tuscaloosa, AL;
8) “\textit{Musical Machine of the Mid-South}” - University of Arkansas at Pine Bluff, Pine Bluff, AR;
9) “\textit{Approaching Storm}” - Delaware State University, Dover, DE;
11) “\textit{Marching 100}” - Florida A&M University, Tallahassee, FL;
12) “\textit{Marching Wildcats}” - Bethune-Cookman University, Daytona, FL;
13) “\textit{Triple Threat Marching Band}” - Edward Waters University, Jacksonville, FL;
14) “\textit{Georgia House of Funk}” – Morehouse College, Atlanta, GA;
15) “\textit{Marching Wolverines}” - Morris Brown College, Atlanta, GA;
16) “\textit{Blue Machine Marching Band}” - Fort Valley State University, Fort Valley, GA;
17) “\textit{Coastal Empire Sound Explosion}” - Savannah State University, Savannah, GA;
18) “\textit{Marching Rams Showband}” - Albany State University, Albany, GA;

\textsuperscript{89} Lawrence Jackson (retired director of bands) in an interview with the author, June 2021.
\textsuperscript{90} Dr. Larry Pannell (retired director of bands) in an interview with the author, June 2021.
\textsuperscript{91} Fraser, Jessica. “\textit{A Complete List of HBCU Marching Bands. The Best in The Land}.” https://hbculifestyle.com/list-of-hbcu-marching-bands/
19) “Mighty Marching Panther Band” - Clark-Atlanta University, Atlanta, GA;
20) “Thorobred Express” - Kentucky State University, Frankfort, KY;
21) “The Human Jukebox” - Southern University, Baton Rouge, LA;
22) “The World Famed: Tiger Marching Band” - Grambling State University, Grambling, LA;
23) “Magnificent Marching Machine” - Morgan State University, Baltimore, MD;
24) “Symphony of Soul” - Bowie State University, Bowie, MD;
25) “Mean Green Marching Machine” - Mississippi Valley State University, Itta Bena, MS;
26) “Mississippi Showband of the Delta” – Coahoma Community College, Clarksdale, MS;
27) “Sonic Boom of the South” - Jackson State University, Jackson, MS;
28) “Sounds of Dyn-O-mite Marching Band” - Alcorn State University, Lorman, MS;
29) “Marching Musical Storm” - Lincoln University, Jefferson City, MO;
30) “Blue and Gold Marching Machine” - North Carolina A&T State University, Greensboro, NC;
31) “International Institution of Sound” - Johnson C. Smith University, Charlotte, NC;
32) “Marching Bronco Express” - Fayetteville State University, Fayetteville, NC;
33) “Marching Blue Thunder” – Livingstone College, Livingstone, NC;
34) “Marching Sound Machine” - North Carolina Central University, Durham, NC;
35) “Superior Sound Marching Band” - Saint Augustine’s University, Raleigh, NC;
36) “Platinum Sound” – Shaw University, Raleigh, NC;
37) “The Marching Sound of Class” - Elizabeth City State University, Elizabeth City, NC;
38) “The Red Sea of Sound” - Winston-Salem State University, Winston-Salem, NC;
39) “Invincible Marching Marauders” - Central State University, Wilberforce, OH;
40) “Marching Pride” - Langston University, Langston, OK;
41) “Orange Crush Roaring Lions” - Lincoln University, Lincoln University, PA;
42) “Marching 101” - South Carolina State University, Orangeburg, SC;
43) “Marching Tiger Band of Distinction” - Benedict College, Columbia, SC;
44) “Aristocrat of Bands” - Tennessee State University, Nashville, TN;
45) “Marching Quiet Storm” - Lane College, Jackson, TN;
46) “The Sophisticated Sounds of Soul” - Jarvis Christian College, Hawkins, TX;
47) “The Marching Steers” – Texas College, Tyler, TX;

* Founded by the author, Rodney D. Chism.
The Historically Black College and University (HBCU) Bands and Pop Culture

Since the popularity of Black Entertainment Television (BET) and its focus on black culture and Historically Black Colleges and Universities, campus activities, athletics, and marching bands began hosting and participating in football classics between rival institutions. These events provide opportunity to fundraise and promote HBCUs through corporate sponsorships and alumni gatherings.

HBCU Football Classics such as the Florida Classic (Florida A&M University vs. Bethune-Cookman University), the Southern Heritage Classic (Jackson State University vs. Tennessee State University), Chicago Classic, and one of the most widely attended college football games in the county, the Bayou Classic (Southern University vs. Grambling State University) are thriving today and serve as a homecoming event for all HBCU alumni, family, and friends. “In 2018, Saints fans were in for a double dose of some New Orleans flavor when both the Southern University and Grambling State University bands were invited to perform at the NFL halftime show before nearly 73,000 fans.”

Another HBCU classic staple, drawing over 42,000 fans, the Florida Classic was created in 1978 at Orlando, FL. Networks like BET highlight these endorsement of HBCU pride and

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tradition. The National HBCU Championship, also known as the Celebration Bowl, highlights the top two HBCU football teams and their band programs in Atlanta, GA, each December.

**Band Football Game Structure**  
*(The Zero and Fifth Quarters)*

Important to the HBCU band culture are the Zero and Fifth (5th) quarter experience, giving HBCU show bands opportunity to perform additional musical selections. This is when the “hometown” band and the “visiting” band “pull out their most creative and entertaining stand tunes to display their musicality and endurance in competition with each other. Many consider the 5th quarter the ultimate proving ground for the HBCU institution’s band program. The 5th quarter is genuinely “the last man standing,” which serves notice that the competition between HBCUs is not only on the football field but between each band.

**Battle of the Bands**

In the HBCU band culture, outside of football games and parades, the most prominent events are the “annual battle of the bands.” Battle of the Bands started as a fundraiser and gradually, over time, became a significant event in the HBCU band community. Although HBCU bands battle at football games, select bands are invited to participate in the two (2) significant battle of the bands every year: 1) Labor Day weekend in Houston, Texas, hosted by Cracker Barrel; and 2) the Honda Battle of the Bands, convened the last Saturday in January, the oldest event and known as the Super Bowl for HBCU marching bands.

Today's HBCU Battle of the Bands are general exhibitions of student talent and musical presentation, eliminating the need for trophies or special awards. All participating bands receive participation plaques and a significant monetary donation towards the institution's scholarship fund. The fans decide who wins and receive “street credit” in the band world.
Drumline and Pay the Price

In 2002, HBCU band culture was presented to the American public through the entertainment industry. Two (2) Hollywood movies focused on the HBCU band culture: (1) *Pay the Price*; and, (2) *Drumline*. Both movies “told the story” of various experiences young African-American college students’ encounter in an HBCU band. Although movies are similar premise, they articulate two (2) different stories.

The movie *Pay the Price* was a “low-budget film” directed by Darryl Lassiter:

[This is] “The first movie ever dealing with Black College Marching Bands. It is a true story based on the director's life in Alabama State University’s Marching Band. Freshmen go through strenuous physical and mental exercises to make the band. A white male and black female try and become the first to inherit membership in an all-male Southern Black College Marching Band. They, along with the remaining freshmen known as "crabs" are harassed by the upperclassmen to see if they have what it takes to "Pay the Price" to become members in this prestigious band. They help lead the band to glory.”95

*Drumline*, on the other hand, told the story of a young drummer from Harlem, New York, who was recruited to play in an HBCU band in the south. Devon Miles, a talented drummer with a nasty and cocky attitude, lacks the musical fundamentals to participate in a college band.

Unlike *Pay the Price*, *Drumline* focuses on the in-depth experiences of the HBCU band. *Drumline’s* storyline methodically chronicles the transition from high school to college, first day of band camp, band audition, football and halftime experience, fraternity, and the precursor for the Honda Battle of the Bands.

Chapter Summary and Analysis

Research into the historical data of HBCUs revealed that institutions were established for the primary purpose of providing education opportunity to formerly enslaved minorities.

including African Americans. The Morrill Act of 1862 and the second Act of 1890 made it possible for HBCUs to be organized and established throughout the American landscape. Both Acts provided the funding and land space for public and private institutions of higher learning that focused on agriculture, industrial, mechanical arts, and military sciences. This was proven to be beneficial to slaves since they excelled in these particular areas. At the time, blacks could not attend PWIs; therefore, HBCUs were established to compete in society equally.

In the early – the mid-1900s, several African American music students who studied undergraduate music at HBCUs attended PWIs in the Midwest region to intensively study marching band methods. Among these students was William Patrick Foster, a graduate of Florida A&M College [now University]. Upon graduation, Foster at the University of Michigan to study band techniques under William [Bill] Revelli. Immediately after graduating from the University of Michigan, Foster took all of his teachings and delivered them to the HBCU community. Landing his first college position at Tuskegee College [now University], Foster’s most significant contribution to the HBCU band culture was developing the “Patterns in Motions” concept.

As HBCU culture grew in popularity, new elements were added the student experience. Among those new elements was the emergence of HBCU bands. Pre-1965, HBCU bands followed the model as their white counterparts of performing military marches at football games. Over time, HBCU bands transitioned from performing military marches to Billboard Top 40 playlists and more “exciting and engaging” halftime shows.

In 1983, BET (Black Entertainment Television) was launched to promote African American culture. This promotion was exceedingly supportive of the HBCU movement.
In 1997, Gerard Howard gave birth to the first HBCU band’s social media. This allowed band members to record and post audio and videos to the internet of HBCU band shows.

As a method of university advertisement and branding, each HBCU band selected a “nickname.” The significance of the nicknames was based on the band’s history, location, or institution.

Efforts to place HBCU band culture mainstream included: in-game activities during the football games (zero quarter, halftime, and fifth quarters), battle of the bands (super bowl of HBCU bands), and HBCU bands being featured in motion pictures (Drumline and Pay the Price) and television. In recent years, HBCU marching bands are used in major venues such as The Super Bowl, NBA halftimes and All-Star Weekend, NFL halftime performances, nationally televised parades (Macy’s Thanksgiving, NCAA Bowls, Bud Billiken, etc.), and appearances in television commercials and sit-coms.
CHAPTER FOUR: 

The Interviews with Private HBCU Band Directors

This chapter documents in narrative answers researched from four (4) band directors employed at private Historically Black College and University (HBCU). Included in the narrative is documentation in the form of: (a) Chapter Introduction; (b) Educational Background and Musical Experiences; (c) Influence and Philosophy; (d) Private HBCU Band Recruitment; (e) Daily Workload; (f) Support Staff; (g) Time Management; and (h) Chapter summary and analysis.

Introduction

In the field of HBCU show band leadership, the task of “band director” may be stressful, strenuous, time consuming, emotionally draining and a routinely exhausting endeavor. Band students aspiring a career as a HBCU band director, seem to focus more often on the “benefits and glory of the job” without consideration of the responsibilities of the task at hand. In this chapter, a narrative providing valuable information and application to career preparation and participation for HBCU show band leadership helps clarify the scope of equipping necessary to serve well in this role.

Attention is given to the need for balancing personal and professional demands on the lives of band directors at a private HBCU institutions and the articulation (through personal testimony) of the emotional, spiritual and physical toll often part of the “marching show band director” experience. This narrative is drawn from interviews with four (4) HBCU band directors in the private institution sector. The names and identities of the band directors and the HBCU institutions they represent are kept confidential. Synonyms representing each band director and their related organization are used in this report.
Educational Background and Musical Experiences

The first section of the interviews focuses on the band director’s educational background, musical preparation and experience as a HBCU leader:

- All four (4) band directors attended an HBCU institution as an undergraduate student;
- Two band directors are alumni at their place of employment;
- All four band directors participated in the marching band as undergraduate students;
- It is of unanimous consensus that participating in the marching band requires a significant amount of time management skill. Moreover, the major challenge facing each director is most readily seen in balancing the band rehearsal and performance schedules, academic course load, and, in some cases, not thoroughly enjoying the college experiences often part of Greek life, social events, and even intimate relationships with significant others.
- The band directors are in unanimous agreement that scheduling and properly balancing time is critically important to their success.

Although being a band member at private HBCU institutions may be an enriching experience, responsibilities may often place exceptionally burdensome pressure and demands on the student musicians. The majority of band students in private HBCU institutions often enter with a prior sense of priority. Membership requires gifted and talented students that demonstrate a special awareness and commitment to and understanding of the sacrifices of time, emotional energy, musical contribution, intellectual stamina and physical endurance necessary for achieving long-term personal and organizational rewards.

“The biggest thing was probably time management. I was able to block off time for rehearsals and performances both on and off-campus; while still trying to balance schoolwork, attending class regularly, and develop an adequate rest plan.”

“As far as academics are concerned, I made sure that I stayed ahead of the game and prioritized by scheduling everything. Procrastination is never a great characteristic, especially for band students.”

Another interesting challenge that band students may experience at privately owned HBCU institutions is financial. Often, students attending private institutions deal with added

96 Dr. Pirate (Private HBCU Director) in an interview with the author, June 2021.
97 Mr. Panther (Private HBCU Director) in an interview with the author, June 2021.
levels of stress because do not receive enough funding to meet the demands of their own day-to-day activities. While many receive band scholarships, these funding sources are most often directed toward tuition needs, leaving the student to find creative ways to find additional funding for personal needs (books, meals, toiletries, etc.). Unlike public institutions of higher learning, it seems that private HBCU schools do not receive the same level of funding from the government or outside sources, which in itself limits the number of band scholarships available to the student.

**Influence and Philosophy**

Important to the leadership qualities of band directors at private HBCU institutions are the philosophical influences shaping the band director’s life experience. These influences often shape and mold the band director’s approach to teaching, nurturing inter-personal relationships, strategies for growth, performance technique and character building.

Perhaps the most important influence focuses on the band director’s need to demonstrate a spirit of humility. Instilling a “quality of humbleness” seems to have a high priority as the band directors list their own mentoring goals, especially while students embark on a serious “study to become future band directors.” Apparently, band directors at HBCU private institutions want students to know and appreciate the influences that shaped their own careers. These include, but are not limited to:

- Giving acknowledgment to their high school, undergraduate, and at least one veteran band director in the field of music education;
- Sharing the person that had a major impact and influence on their own life.

In giving testimony of this role of influence, one band director explains that:

“All of [his] influences were bandmasters, great instrumentalists, great musicians, great people, and Christian men. They were not just music teachers, but they taught the game of life; how you should live, how you balance life, how you treat other people, and overall lifelong lessons. This is the type of music educator I was
inspired to become. I wanted to be similar to my music educators and band directors. They were more like fathers than academic ambassadors.”

Typical among most band directors is the consensus that “band directors wear many hats.” As music educators (band directors), may serve as unofficial: stepfather/mother, big brother/sister, payday loan officer, doctor, nurse, auto mechanic, landlord, etc.”

Often these very influences help shape the career interest of their students. The interaction between student and band director sometimes become the defining moment that influences career choices and educational pursuits:

“They [high school and undergraduate band directors] helped spark a passion for the field later in life. As an undergrad, I did not major in music. I have always had a passion for music, but saw it as a hobby instead of a career. It was a conversation with my undergraduate band director after I graduated that influenced this career change.”

It is nearly an unanimous consensus by band directors at private HBCU institutions that teaching philosophies, strategies, and techniques as band directors are most often created and nurtured by their own life influences. “Over time, [they] develop [their own] philosophy and techniques around the teaching [influences] of [their own] teachers. They always instilled the do’s and don’ts in the profession.”

Private HBCU Band Recruitment

Recruitment for HBCU band programs is a meticulous and tedious task. According to the Merriam-Webster dictionary, recruitment is: “the process of adding new individuals to a population or subpopulation by growth, reproduction, immigration, and stocking.”

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98 Mr. Bison (Private HBCU Director) in an interview with the author, June 2021.
99 Dowell Taylor (retired director of bands) in an interview with the author, June 2021.
100 Dr. Pirate (Private HBCU Director) in an interview with the author, June 2021.
101 Mr. Bison (Private HBCU Director) in an interview with the author, June 2021.
private HBCU band director, recruitment is one of the most important tasks. The process requires significant time away from campuses, resulting in missing classes, rehearsals, departmental meetings. Often, recruitment initiatives require time away from home (families, significant others, and spouses). Nearly every band director is involved in developing and maintaining their band programs through some type of recruiting process:

- A lot of the leg work on recruitment, retention, and developing plans comes from [the band director] at a small institution. When not performing, rehearsing, or teaching, [band directors are usually] out recruiting."103

- On a scale from 1 (low) – 10 (high), the importance of recruitment is a high end 10;

- “The recruitment here is of the utmost importance. However, recruitment at [a private HBCU] institution is unique. Since [private HBCU’s] are not state schools, [they] are academically a private school. With that said, [they often] recruit upper echelon students, which is very challenging. This forces [the band director] to dig a little deeper when recruiting students and [requires additional] time traveling, searching for that student who meets university standards."104

- Many band directors will devote upward toward 50 hours on some level of recruitment each semester.

- “Between late January and early March, band directors will typically visit [between] 100 - 150 high schools [in search of qualified musicians].”105

- Often, band directors will “travel at least 4-5 days out of the week [instate] ...and [out-of-state … two to three times a [a month].”106

Due to the lack of funding and mainstream popularity, private HBCU band directors often live with the notion that they need to spend more time recruiting than their public sector counterparts.

103 Mr. Bear (Private HBCU Director) in an interview with the author, June 2021.
104 Mr. Bison (Private HBCU Director) in an interview with the author, June 2021.
105 Dr. Pirate (Private HBCU Director) in an interview with the author, June 2021.
106 Mr. Panther (Private HBCU Director) in an interview with the author, June 2021.
**Daily Workloads**

A day as an HBCU band director at a private institution is often very busy. Along with the performance, recruiting, and rehearsal schedules, band directors are frequently assigned a full-time teaching load. This is in addition to the responsibilities associated with marching band rehearsal. According to each interviewee, in addition to their full-time load, they routinely:

- Daily rehearsals;
- Weekly (sometimes daily) supervised ensemble/band performances;
- Performance participation that require multiday travel.

During the fall semester, the typical workday for a band director in a private HBCU will include an 8 am – 5 pm workday schedule for teaching and lesson preparation, marching band rehearsal from 5:30 p.m./6 p.m. – 11 p.m., and finding additional moments for recruiting and marketing initiatives. Additionally, weekend travels to football games, parades, battles of the bands, and small venue performances may make random time demands.

During the spring semester, schedules do not seem to be as strenuous. Although the 8 am – 5 pm schedule for teaching and lesson planning remains the same, the marching band rehearsal is replaced by concert/symphonic band preparation, usually meeting on Monday – Thursday from 6 pm – 7:30 pm. Weekly football games are replaced with home basketball games and requires some type of “pep-band.” And, from the end of January to mid-March, marching band recruitment season goes into effect.

**Support Staff**

Being a band director at a private HBCU is an assiduous task, and nearly impossible to place such massive responsibilities in the hands of one person. Some of these responsibilities include but are not limited to facilitating band camps, daily rehearsals and performances (Scheduling), buses, lodging, and meals (Travel), balancing budgets (Instruments, Scholarships,
Travel, and Uniforms), academic advising, and student mentorship. It is the unanimous consensus by band directors at private HBCU institutions that one individual cannot accomplish the rigors and demands at a private HBCU band director alone. That director must have help.

Similar to a college football program, in order to be successful, adequate full-time support staff must be in place. For example, a complete football program has a head coach, two coordinators (offensive and defensive), assistant coaches for each position (defensive line coach, linebackers coach, defensive backs coach, offensive line coach, wide receivers coach, quarterback coach, running backs coach, and special teams coach), and other staff positions such as athletic trainers, statisticians, and administrative assistant.

In order to maintain a successful band program at a large privately owned HBCU institution, an entire staff must be secured. HBCU marching band staff might include: the director of bands, associate director of bands, assistant director of bands, assistant band directors (director of woodwinds, director upper brass, director lower brass, and director of the percussion), and other staff positions such as athletic trainers, drill designer, majorette sponsor, color guard sponsor, and administrative assistant.

Although it is not uncommon for some band directors in private HBCU band programs to be considered a “one-man show,” several band programs are blessed with large, efficient support staff.

While having support staff duties, it is not typical for these positions to be full-time. Often, support staff in a private HBCU band program are adjunct/part-time or volunteer band directors assisting during weekly practice and on the weekend. It is the unanimous consensus by band directors at private HBCU institutions, that their support staff are not generally full-time employees of the institution. One interviewee summed up the dilemma by saying, “I am the only
full-time faculty member/band director. However, they [the university] have allowed me to hire two part-time assistant directors for the marching band.\textsuperscript{107}

**Time Management with Four (4) Private HBCU Band Directors**

The need for well structured “Time Management” is fundamental to this research inquiry. The question to the band directors at privately owned HBCU is: “How do the private HBCU directors manage their time and balance their personal and professional lives?” Each private HBCU band director was asked eight (8) questions concerning time management. Based on the responses provided by all four (4) band directors, the task and expectations of a private HBCU band is not only a demanding undertaking but it often invades the director’s home life. It requires meticulous planning, careful scheduling and thoughtful organization.

HBCU band directors spend massive hours rehearsing and performing. This often causes band directors to miss important family milestone and dates, i.e., anniversaries, birthdays, child birth, concerts, and holidays by spouses/significant others and children. All four (4) directors unanimously agreed that they were guilty of misguided family priorities. Suggestions and strategies for protecting “family time” were shared, including:

- Plan and schedule dates prior to or immediately after the holiday event;
- Cancel a few band rehearsals and unimportant performances to focus on family time;
- During break times throughout the day, schedule lunches.
- Utilize technology by face timing or video conferencing as much as possible;
- Make sure support staff is 100% supportive of the vision of the director of bands and committed to step up when deemed necessary.

Finally, due to the overwhelming job of an HBCU band director at the private institution, all four (4) band directors recommended counseling on both personal and spiritual levels. While attempting to maintain the employment requirements and responsibilities, family needs have an

\textsuperscript{107} Mr. Bear (Private HBCU Director) in an interview with the author, June 2021.
equal or greater priority, dedication and determination. Seeking assistance from counselors is recommended for guidance, direction, and mental stability. “To risk the possibility of burning out or having a mental breakdown, spiritual and psychological counseling is very much necessary in this profession.”

Chapter Summary and Analysis

Being a band member in an HBCU band in a private institution as a student is a daunting task. Students in the private sector struggle with the need to develop time management skills and creating financial security, especially among band students.

In order to be an effective music educator, it is critical to identify influence(s) (role model(s)) and develop philosophies from their influences. Even at private HBCUs, band directors need some guidance and motivation to grow in their career. The need for attending workshops and seminars is great. One response expanded upon this need:

“I was able to gain more knowledge by attending professional development clinics and workshops about being a band director or instrumental music teacher.”

Almost all HBCU band directors maintain a regular recruiting routine. To be a successful recruiter, the band director must understand the amount of time that has to be spent in this area. Many band directors spend a minimum of 50 hours monthly in the area of recruitment.

Professionally, HBCU band directors at a private institution have proven to be an overloading task. Each private HBCU shared their daily teaching loads and rehearsal, typical performance, and travel schedules. Based off the information received, being a band director in this capacity is similar to working two jobs. In a 24-hour period, the HBCU private institution

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108 Dr. Pirate (Private HBCU Director) in an interview with the author, June 2021.
109 Mr. Bison (Private HBCU Director) in an interview with the author, June 2021.
band director spends approximately 12 hours daily on campus teaching and rehears ing. That equates to a minimum of 60 work hours weekly and 240 work hours monthly.

As it relates to support staff for the private HBCU band programs, there is great need for additional full time and part time assistance. In some cases, HBCU administrative teams require that band directors increase the band’s membership by at least 100 members before a full-time assistants are considered for hire.\textsuperscript{110}

\textsuperscript{110} Mr. Bear (Private HBCU Director) in an interview with the author, June 2021.
CHAPTER FIVE:

The Interviews with Public HBCU Band Directors

This chapter documents in narrative answers researched from four (4) band directors employed at public Historically Black College and University (HBCU). Included in the narrative is documentation in the form of: (a) Chapter Introduction; (b) Educational Background and Musical Experiences; (c) Influence and Philosophy; (d) Public HBCU Band Recruitment; (e) Daily Workload; (f) Support Staff; (g) Time Management; and (h) Chapter summary and analysis.

Introduction

Public HBCU band directors also experience similar stressful, strenuous, time-consuming, emotionally draining, and routinely exhausting endeavors as their private HBCU counterparts. In this chapter, a narrative providing valuable information and application to career preparation and participation for HBCU demonstrate how band leadership may help clarify the scope of equipping necessary to serve well in this role. Attention is given to the need for balancing personal and professional demands on the lives of band directors at public HBCU institutions and the articulation (through personal testimony) of the emotional, spiritual and physical toll often part of the “marching show band director” experience. This narrative is drawn from interviews with four (4) HBCU band directors serving the public institution sector.

Educational Background and Musical Experiences

The interviews in this section focuses on the band director’s educational background, musical preparation and experience as a HBCU band leader:

- All four (4) band directors attended an HBCU institution as an undergraduate student;
- Three of the four band directors are alumni at their place of employment;
• All four band directors participated in the marching band as undergraduate students;
• One of the four band directors is female;
• It is of unanimous consensus that participating in the marching band requires a significant amount of time management skill. Moreover, the major challenge facing each director is most readily seen in balancing the band rehearsal and performance schedules, academic course load, and, carving out needed time to participate in campus Greek life events, social gatherings, and intimate relationships with significant others.
• The band directors are in unanimous agreement that scheduling and properly balancing time is critically important to their success.

Band members at public HBCU institutions give testimony of having an enriching experience. Even so, responsibilities may often place exceptionally burdensome pressure and demands on the student musicians. Membership requires gifted and talented students who demonstrate a unique awareness and commitment to and understanding of the sacrifices of time, emotional energy, musical contribution, intellectual stamina, and physical endurance necessary to achieve long-term personal and organizational rewards.

In a public HBCU setting, finances are not typically as burdensome among the student population. Although many band students receive on-going band scholarships, students also receive additional sources in the form of “Pell Grants,” student work loans” and academic grants from their state Departments of Education. State owned institutions often provide student assistance through their Office of Development or Institutional Advancement, providing students opportunity to stay focused more efficiency on day-to-day academic goals.\footnote{Historically Black Colleges and Universities and Higher Education Desegregation. “United States Department of Education,” January 03, 1991. https://www2.ed.gov/about/offices/list/ocr/docs/hq9511.html}

**Influence and Philosophy**

Each band director provided a group of individuals who served as influences and mentors in their chosen field of music education. Based on the philosophies and strategies demonstrated
by their predecessors and mentors, the public HBCU band directors are able to develop and expressed their own ideas and methodologies for showband performance.

Perhaps the most important influence focuses on the band director’s need to demonstrate a spirit of humility. Instilling a “quality of humbleness” seems to have a high priority as the band directors list their own mentoring goals, especially while students embark on a serious “study to become future band directors.” Apparently, band directors at HBCU public institutions want students to know and appreciate the influences that shaped their own careers. These include, but are not limited to:

- Giving acknowledgment to their high school, undergraduate, and at least one veteran band director in the field of music education;
- Sharing details about the person that had a major impact and influence on their own life.

In giving testimony of this role of influence, one band director explains that:

“My high school band director was a significant influence. Because he was also a clarinet player, he motivated me to become an excellent musician. He [high school band director] used to play his clarinet with me every day, teaching me different nuances of the instrument. After this experience, I majored in music at the same university as him [high school band director]. Little did I know, I would eventually serve as my high school band director’s associate director of bands at my undergraduate institution 15 years later.”\(^{112}\)

Another band director stated that:

“One hundred percent of my influence came from my high school band director. Growing up in poverty, I was searching for reasons not to go home in the evenings. In efforts to recruit band students, he [high school band director] saw me in the hallway during school and asked me to join the band. While sharing the many career paths in music, he also provided lifelong lessons. To this day, he is a massive influence on my life personally and professionally.”\(^{113}\)

Due to the amount of time spent in the presence of students, public HBCU band directors serve many capacities outside of music. Although public HBCU band directors are professional

\(^{112}\) Dr. Ram (Public HBCU Director) in an interview with the author, June 2021.
\(^{113}\) Dr. Zeta (Public HBCU Director) in an interview with the author, June 2021.
music educators, they may serve as unofficial: stepfather/mother, big brother/sister, uncle/aunt, payday loan officer, psychologist, medical doctor, nurse, grocery store clerk, Uber driver, auto mechanic, landlord, and the list goes on and on.

**Public HBCU Band Recruitment**

Nearly every band director is involved in developing and maintaining their band programs, requiring significant energy and time in the recruiting process. Recruitment for HBCU band programs is meticulous and tedious. As a public HBCU band director, recruiting for new high-level musicians is very important to their individual programs. The process requires significant time away from campus, resulting in missing classes, rehearsals, departmental meetings, and time away from home (families, significant others, and spouses). The public HBCU band directors explain:

- On a scale from 1 (low) – 10 (high), recruitment priorities are a high end 10;
- “Recruitment is the life behind what goes on if for any band program. If a band program does not have students to foster and create their program, they are swimming upstream. Even with a band program as strong as ours, if there is no strong recruitment or feeder pattern, the program could either fail or be at a major standstill. Therefore, recruitment reserves are significant for the lifeline of a program.”
- Many band directors spend upward at least 75 hours with recruitment in a semester.
- Administration provides a significant amount of funds and resources to focus heavily on recruiting musicians in and out of state.
- Often, band directors will “travel at least 4-6 days out of the week [instate] ... [out-of-state … three to five times [a month].”

Due to the funding, resource support from administration, and mainstream popularity, public HBCU band directors often live with the notion that more time and energy is spent with the recruitment process than the classroom.

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114 Dr. Tiger (Private HBCU Director) in an interview with the author, June 2021.
115 Mr. Bulldog (Private HBCU Director) in an interview with the author, June 2021.
Daily Workloads

A day as an HBCU band director at a public institution is has proven to be very busy. Although performances, recruiting, and rehearsal schedules are at the highest level of importance, they are also assigned a full teaching load. According to each public HBCU band director, along with their entire daily teaching loads and departmental assignments, their band programs:

- Daily rehearsals (up to four hours, daily);
- Weekly (sometimes daily) supervised ensemble/band performances;
- Performance participation that require multiday travel.

Busy daily schedules place public HBCU band directors into work overload. It has been said that, “Many HBCU band directors in a public setting will work twice as long in a workday than a general education instructor.”

In the spring semester, schedules are often not as strenuous. Although the 8 am – 5 pm schedule remains the same, the premier ensemble changes. The premier ensemble for the fall semester is marching band. Spring schedules provide opportunity for concert/symphonic band rehearsals. Instead of meeting on Monday through Friday, the premier ensemble meets on Monday – Thursday from 6 p.m. to 7:30 p.m.

Support Staff

A public HBCU band director is a meticulous job. Because of the massive daily responsibilities, one public HBCU band director cannot facilitate an entire band program. It is a unanimous consensus by band directors at public HBCU institutions that an individual cannot perform the responsibilities of a public HBCU band director alone. The band director must have help. Some of these responsibilities include but are not limited to facilitating band camps, daily rehearsals and performance scheduling, securing buses, lodging, and meals when traveling as an
ensemble, balancing, instrumental inventory, scholarships assignments, travel strategies, uniform care, academic advising, and student mentorship.

For a successful band program to function well, an entire staff must be secured, in place and utilized. Personnel for this kind of marching band organization may include: the director of bands, associate director of bands, assistant director of bands, assistant band directors for each instrumental family/section, and other staff positions such as athletic trainers, drill designer, dance coach, color guard [flags] coach, media team, and administrative assistant.

Due to large membership numbers and additional university funding and support, it is common for public HBCU band programs to be fully staffed. It is the unanimous consensus by band directors at public HBCU institutions that the majority of their support staff are full-time employees of the institution.

“Although we are a small public HBCU, the band staff consists of a director of bands, associate director of bands, assistant band director, dancer coach, flag coach, band announcer, and media specialist.”

Another band director observed that:

“Since having a relatively large institution, the university has blessed the band program with the following positions: director of bands, associate director of bands, assistant director of bands, assistant band director, director of symphonic bands, dancer coach, twirler [majorette] coach, band announcer, administrative assistant, and media specialist. All of which are full-time university positions.”

**Time Management with Four (4) Public HBCU Band Directors**

The ability to manage time effectively is highly critical in this profession. With an overbearing work schedule, the biggest question is: “How do the public HBCU directors manage their time and balance their personal and professional lives?” Responding to eight (8) questions concerning time management, each public HBCU band director shared detailed insight into the

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116 Dr. Zeta (Private HBCU Director) in an interview with the author, June 2021.  
117 Dr. Tiger (Private HBCU Director) in an interview with the author, June 2021.
challenges public HBCU band directors face professionally in their future roles. They also offered possible remedies to potential conflicts with clearly articulated time management strategies. All four (4) band directors lamented that their busy jobs often invades their personal life schedules and priorities.

In a unanimous consensus, all four (4) band directors gave the importance of time management the highest rating of five (5). Although all four (4) band directors mentioned they have children, three of the four are married. A fourth band director is divorced and readily attributes the rigors of a HBCU band director’s job to the negative influences on family life:

“‘My ex’ used to say all the time, ‘I [did not sign up] for this type of marriage.’ My job is 100% what led to our divorce. Working 15 hour days, 6-7 weekly, became a strain on the family.”118

Public HBCU band directors spend significant time rehearsing and performing. HBCU band directors at state institutions tend to miss important family obligations, milestone dates, such as anniversaries, birthdays, and holidays. All four (4) directors unanimously agreed that they were guilty of sacrificing family needs on multiple occasions. Strategies were provided that seemed helpful in developing a better sense of balance with their time management:

- Cancel a few band rehearsals and unimportant performances to focus on family time;
- During break times throughout the day, schedule lunches;
- Utilize technology by face timing or video conferencing as much as possible;
- Plan and schedule dates prior to or immediately after the holiday event;
- Invite significant other/spouse and children to rehearsals and performances.

Finally, due to the overwhelming job of an HBCU band director at the public institution, all four (4) band directors recommended that counseling on both personal and spiritual levels would be assisting and positive. Balancing the requirements at work and family responsibilities

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118 Dr. Zeta (Private HBCU Director) in an interview with the author, June 2021.
requires a high level of focus. By seeking assistance from counselors and professional planners is highly recommended for guidance and mental stability.

“We [band directors] do not understand the importance of mental health. There is the mantra of believing that just a person seeking counseling is mentally ill and should be institutionalized. I have not experienced personal counseling personally, but I have consulted spiritual counseling. Those sessions assisted me in overcoming life’s challenges.”

Chapter Summary and Analysis

Being a HBCU band member in a public institution as a student may, at times be a daunting task. Because of the additional funding opportunities, students attending a public HBCU typically do not struggle with finances. However, time management skills tend to be a huge issue. All four (4) public HBCU band directors seem to understand the importance of managing time effectively and successfully conveying their strategies to their students.

Each band director shared the importance of having influences and role models and how they assisted in molding them into the educator they are today. By adopting some of the philosophies and strategies of their influences, each director was able to develop their own performance concepts, pedagogical strategies and organizational methodologies.

Recruitment is an essential task in the public HBCU band setting. Recruiting additional talent helps grow and preserve band programs. The band directors spend a minimum of 60 hours monthly, traveling both in and out of state, spending multiple hours away from family, friends, colleagues, and students. “Recruitment is everything! Without recruitment strategies and goals, it would be impossible to maintain a band program.”

The HBCU band director at a public institution position is has proven to be a task that requires a team effort to complete. On top of their university teaching responsibilities, the public

119 Mr. Bulldog (Private HBCU Director) in an interview with the author, June 2021.
120 Mr. Zeta (Private HBCU Director) in an interview with the author, June 2021.
HBCU band director also must maintain intensive rehearsal performance and travel schedules. Family and personal time must be carefully guarded.

Due to the level of administrative and financial support, public HBCU band programs often receive support staff, as needed. Often, public HBCU band directors request assistance from their institutional administrators but are usually approved as long as it brings positive attention and recruitment opportunity to the university. The administration at a number of public HBCU band programs provide nearly the same support as that given to their athletic teams.

All four (4) public HBCU band directors shared their experiences and the importance of time management. It has been recognized that band directors at public HBCUs require a significant amount of planning in their professional and personal lives. The band directors were genuine with their responses and advised on proper time management techniques. Although this all had different responses, all four (4) directors shared similar views of balance. It is the general consensus that mental health and personal enrichment are more important than the meeting the expectations and demands of professional life as a HBCU marching band director.
CHAPTER SIX:

Conclusion and Research Summary

The purpose of this qualitative study was to identify common challenges and provide strategies for band directors at Historically Black Colleges and Universities (HBCUs), who face work-life balancing issues. HBCU band directors typically experience a high level of stress, burnout, and professional and personal role conflicts.

Band directors commonly identified with or experienced issues related to these research questions: (1) "What work-life balance challenges are experienced in Historically Black Colleges and Universities (HBCUs)?" and (2) "What work-life balance strategies are routinely employed by successful Historically Black College and University (HBCU)" band directors?"

These research questions were foundational to this study? Semi-structured and open-ended live interviews were conducted with 12 (four (4) private, four (4) public, and four (4) retired) HBCU band directors with varying work, professional, and family life experiences. Research was based upon online/virtual meeting platforms and interviews, previously recorded and transcribed. Data analysis of the responses highlight challenges in maintaining family unit support frameworks, consistent childcare and welfare responsibilities, time and task management, family demands and career planning.

This study provided and investigated critical coping strategies for current and future HBCU band directors to follow when successfully establishing work-life balance goals.

The Problem

Historically Black Colleges and Universities (HBCUs) band directors, specifically at Historically Black Colleges and Universities (HBCUs), experience significant challenges balancing their personal and professional lives. An evaluation of challenges and coping strategies
related to spousal or significant other support, childcare and welfare, time management, and family and career planning will yield information for developing a strategic coping model for band directors, specifically those who work at Historically Black Colleges and Universities (HBCUs). Although there are several counseling options, Historically Black College and University (HBCU) band directors, as well as their spouses, significant others, and children, should work on plans and strategies that could aid in balancing both personal and professional time.

Significance of Study

Although this is a common issue among HBCU showband personnel, little research has ever been conducted on this subject. Historically Black College and University (HBCU) band director families and loved ones often suffering due to the nature of this career. There is a significant gap in the literature regarding how Historically Black College and University (HBCU) band directors maintain a professional life balance when dealing with administrative pressure, protecting the reputation of the band program, and serving as a leader, teacher, and mentor to students.

Statement of the Research Questions

Historically Black College and University (HBCU) band directors experience a high divorce rate and failed personal relationships due to the demanding and busy daily work schedule. This has been an outgoing issue among this community because significant others and spouses who have do not understand the profession's nature. Like physicians and pastors, a Historically Black College and University (HBCU) band director is usually on call 24/7.

The purpose of this qualitative study was to identify common challenges and provide strategies for band directors at Historically Black Colleges and Universities (HBCUs). They face
issues balancing their professional roles with personal and family responsibilities. Historically Black College and University (HBCU) band directors from Alabama, District of Columbia, Georgia, Louisiana, Mississippi, North Carolina, and Virginia typically experience higher stress, burnout, and role conflicts.

The primary questions for this study are:

RQ1: What work life balance challenges are commonly experienced by band directors in Historically Black Colleges and Universities (HBCUs)?

RQ2: What work life balance strategies are commonly employed by successful Historically Black College and University (HBCU) band directors?

Working Hypothesis

The following hypotheses to the research questions are:

H1: Work life balance challenges commonly experienced by band directors in Historically Black Colleges and Universities (HBCUs), include high stress rates, increased job apathy, and family role conflicts.

H2: Work life balance strategies that are commonly employed by successful Historically Black College and University (HBCU) band directors include Planning, Mentoring, and Framing.

The Methodology

The qualitative study featured semi-structured and open-ended live interviews with twelve (12) Historically Black College and University (HBCU) active and retired band directors in with varying ranges of work and family life experiences. Using online/virtual meeting platforms, surveys/focus groups, and interviews were recorded and transcribed, and data collected on rates of stress, burnout, and role conflicts. While many factors influencing the selection of the participants for the present study were inherently subjective in nature, several objectives were considered. First, the participants must be a recent or retired band director at a
Historically Black College or University (HBCU). Second, achieving a balance between educators with prior high school band experience and educators without such experience was important. And third, limiting the number of participants to a plausible number was a concern. Twelve (12) active and retired band directors were contacted and agreed to participate. To protect the participants’ identity, and their association with a specific HBCU institution, synonyms were created and used in the actual report.

**The Limitation**

The present study was limited primarily by the process of selecting only 12 participants and to the data collected by the researcher.

**Research Plan**

This qualitative study was drawn from twelve active and/or retired HBCU band directors from Alabama, District of Columbia, Georgia, Louisiana, Mississippi, North Carolina, and Virginia. From the results of the survey and resources studied, challenges and coping strategies will be identified for HBCU band directors with relationships to other band directors across the United States. The participants, after consent was established, were interviewed and recorded. After each of the interviews were transcribed and edited, a “review draft” of the transcript was sent to each interviewee so he/she could correct any misinterpretations or inaccurate information.

**Structure and Organization**

The research findings were organized, as follows:

- **Chapter One** was the introduction and provided the following information: (a) Background Topic, (b) The Purpose, (c) The Problem, (d) Significance of Study, (e) Statement of

Chapter Two was a thorough study of related literature. This chapter was organized into three short sections: (a.) Research related to the Historically Black College and University (HBCU) Marching Band History, (b.) Research Related to the Historically Black College and University (HBCU) History, (c.) Research Related to “Work-life challenges” as Band Directors and Music Education; and (d.) Related Interviews.

Chapter Three was an accounting of the Historical Precedent of a Historically Black College and University Marching Band Culture. Interviews were conducted with seasoned band directors that covered topics such as (a) The History of the Historically Black College and University (HBCU) band culture; (b) The Father of the Historically Black College and University (HBCU) band culture; (c) The Evolution of Historically Black College and University (HBCU) band culture; (d) Background of the Historically Black College and University (HBCU) band nicknames; and, (e) The Historically Black College and University (HBCU) Bands and Pop Culture.

Chapter Four included reports from four (4) band directors at private Historically Black College and University (HBCU). Each band director was asked a series of in-depth interview questions involving the profession and time management, including: (a) Introduction about the director and the job responsibilities at the HBCU institution they serve; (b) Educational Background and Musical Experiences; (c) Influence and Philosophy; (d) Private HBCU Band Recruitment; (e) Daily Workload; (f) Support Staff; (g) Time Management with private HBCU Directors; and (h) chapter summary and analysis.
Chapter Five included reports from four (4) band directors at public Historically Black College and University (HBCU). Each band director was asked a series of in-depth interview questions involving the profession and time management, including: (a) Introduction about the director and the job responsibilities at the HBCU institution they serve; (b) Educational Background and Musical Experiences; (c) Influence and Philosophy; (d) Private HBCU Band Recruitment; (e) Daily Workload; (f) Support Staff; (g) Time Management with Public HBCU Directors; and (h) chapter summary and analysis.

Discoveries - Chapter Three

Research into the historical data revealed that HBCUs institutions were established for the primary purpose of providing education opportunity to formerly enslaved minorities, including African Americans. The Morrill Act of 1862 and the second Act of 1890 made it possible for HBCUs to be organized and established throughout the American landscape.

Both Acts provided the funding and land space for public and private institutions of higher learning that focused on agriculture, industrial, mechanical arts, and military sciences. This was proven to be beneficial to slaves since they excelled in these particular areas. At the time, blacks could not attend PWIs; therefore, HBCUs were established to compete in society equally.

In the early – the mid-1900s, several African American music students who studied undergraduate music at HBCUs attended PWIs in the Midwest region to intensively study marching band methods.

Among these students was William Patrick Foster, a graduate of Florida A&M College [now University]. Upon graduation, Foster at the University of Michigan to study band techniques under William [Bill] Revelli. Immediately after graduating from the University of
Michigan, Foster took all of his teachings and delivered them to the HBCU community. Landing his first college position at Tuskegee College [now University], Foster’s most significant contribution to the HBCU band culture was developing the “Patterns in Motions” concept.

As HBCU culture grew in popularity, new elements were added the student experience. Among those new elements was the emergence of HBCU bands. Pre-1965, HBCU bands followed the model as their white counterparts of performing military marches at football games. Over time, HBCU bands transitioned from performing military marches to Billboard Top 40 playlists and more “exciting and engaging” halftime shows.

In 1983, BET (Black Entertainment Television) was launched to promote African American culture. This promotion was exceedingly supportive of the HBCU movement.

In 1997, Gerard Howard gave birth to the first HBCU band’s social media. This allowed band members to record and post audio and videos to the internet of HBCU band shows.

As a method of university advertisement and branding, each HBCU band selected a “nickname.” The significance of the nicknames was based on the band’s history, location, or institution.

Efforts to place HBCU band culture mainstream included: in-game activities during the football games (zero quarter, halftime, and fifth quarters), battle of the bands (super bowl of HBCU bands), and HBCU bands being featured in motion pictures (Drumline and Pay the Price) and television.

In recent years, HBCU marching bands are used in major venues such as The Super Bowl, NBA halftimes and All-Star Weekend, NFL halftime performances, nationally televised parades (Macy’s Thanksgiving, NCAA Bowls, Bud Billiken, etc.), and appearances in television commercials and sit-coms.
In turning attention to the privately owned HBCU institutions, it was discovered that being a band member in an HBCU band in a private institution as a student is a daunting task. Students in the private sector struggle with the need to develop time management skills and creating financial security, especially among band students.

In order to be an effective music educator, it is critical to identify influence(s) (role model(s)) and develop philosophies from their influences. Even at private HBCUs, band directors need some guidance and motivation to grow in their career. The need for attending workshops and seminars is great. One response expanded upon this need:

“I was able to gain more knowledge by attending professional development clinics and workshops about being a band director or instrumental music teacher.”

Almost all HBCU band directors maintain a regular recruiting routine. To be a successful recruiter, the band director must understand the amount of time that has to be spent in this area. Many band directors spend a minimum of 50 hours monthly in the area of recruitment.

Professionally, HBCU band directors at a private institution have proven to be an overloading task. Each private HBCU shared their daily teaching loads and rehearsal, typical performance, and travel schedules. Based off the information received, being a band director in this capacity is similar to working two jobs. In a 24-hour period, the HBCU private institution band director spends approximately 12 hours daily on campus teaching and rehearsing. That equates to a minimum of 60 work hours weekly and 240 work hours monthly.

As it relates to support staff for the private HBCU band programs, there is great need for additional full time and part time assistance. In some cases, HBCU administrative teams require

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121 Mr. Bison (Private HBCU Director) in discussion with the author, June 2021.
that band directors increase the band’s membership by at least 100 members before a full-time assistants are considered for hire.

Discoveries – Chapter Five

Being a HBCU band member in a public institution as a student may, at times be a daunting task. Because of the additional funding opportunities, students attending a public HBCU typically do not struggle with finances. However, time management skills tend to be a huge issue. All four (4) public HBCU band directors seem to understand the importance of managing time effectively and successfully conveying their strategies to their students.

Each band director shared the importance of having influences and role models and how they assisted in molding them into the educator they are today. By adopting some of the philosophies and strategies of their influences, each director was able to develop their own performance concepts, pedagogical strategies and organizational methodologies.

Recruitment is an essential task in the public HBCU band setting. Recruiting additional talent helps grow and preserve band programs. The band directors spend a minimum of 60 hours monthly, traveling both in and out of state, spending multiple hours away from family, friends, colleagues, and students. “Recruitment is everything! Without recruitment strategies and goals, it would be impossible to maintain a band program.”

The HBCU band director at a public institution position is has proven to be a task that requires a team effort to complete. On top of their university teaching responsibilities, the public HBCU band director also must maintain intensive rehearsal performance and travel schedules. Family and personal time must be carefully guarded.

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122 Mr. Zeta (Private HBCU Director) in an interview with the author, June 2021.
Due to the level of administrative and financial support, public HBCU band programs often receive support staff, as needed. Often, public HBCU band directors request assistance from their institutional administrators but are usually approved as long as it brings positive attention and recruitment opportunity to the university. The administration at a number of public HBCU band programs provide nearly the same support as that given to their athletic teams.

All four (4) public HBCU band directors shared their experiences and the importance of time management. It has been recognized that band directors at public HBCUs require a significant amount of planning in their professional and personal lives. The band directors were genuine with their responses and advised on proper time management techniques. Although this all had different responses, all four (4) directors shared similar views of balance. It is the general consensus that mental health and personal enrichment are more important than the meeting the expectations and demands of professional life as a HBCU marching band director.

**Comparative-Analysis between the Retired HBCU Band Directors, HBCU Band Directors at Privately Owned Institutions and HBCU Band Directors at Publicly Owned Institutions.**

**Retired Band Directors:**

1. Bands performing the Billboard Top 40 charts was uncommon until 1967.
2. The first HBCU Battle of the Bands was held in 1972.

**Band Directors at Privately owned HBCUs:**

1. Receive limited support financially for scholarships and full-time staffing.
2. In a 24-hour period, the HBCU private institution band director spends approximately 12 hours daily on campus teaching and rehearsing (60 work hours weekly and 240 work hours monthly.)

**Band Directors at Publicly owned HBCUs:**

1. Receives more support financially for scholarships and full-time staffing.
2. Spends a minimum of 60 hours monthly, traveling both in and out of state, spending multiple hours away from family, friends, colleagues, and students.
Critical coping strategies for current and future HBCU band directors to follow

Here are critical coping strategies for current and future HBCU band directors to follow, but not limited to:

- As much as possible, use all your free time at home with your family. The time you spend away from home, try to double that time spent at home with family.
- Use the 5 P system: **Prior Planning Prevents Poor Performance**.
- As much as possible, cancel unnecessary band rehearsals and non-essential, “unimportant” performances. Redirect this time towards family time.
- Schedule lunches or dinner dates with family members during daily break times.
- As much as possible, utilize technology by face timing or video conferencing with family, especially with small children.
- Plan and schedule dates prior to or immediately after the holiday events.
- Invite spouse and/or children to band rehearsals and performances.
- Treat the family just as though they are MORE IMPORTANT than the marching band job.
- While scheduling job duties, schedule family time as well.

Recommendation for future research

Upon consideration of the purposes for this research initiative, the following recommendations for future research should be considered:

1) Studies in the importance of social and spiritual counseling for HBCU band directors.
2) Comparative Analysis in HBCU band directors work related stress versus PWI band directors work related stress.
3) Pedagogy and training for HBCU band directors’ work-life balance.
4) The Psychological Effects the job of HBCU band directors carry.
5) Pros and cons of being an HBCU band director versus a PWI band director.
6) Comparative Analysis in the job challenges between HBCU private and public band directors.
7) An in-depth study of each individual HBCU program’s band history.

Personal lessons learned through this study

After conducting this thorough research, I learned a great heap of knowledge concerning but limited to:

1. Most HBCU band directors attended HBCUs as undergraduates;
2. The overall amount of time demands spent in recruitment, daily workload, and away from family, friends, and with students is hugely significant;
3. Importance of having influences, support staff, and time management skills;
4. Seeking counseling on both personal and spiritual levels is essential for healthy job performance.

**Conclusion**

The majority of HBCU band directors are a product of the HBCU environment itself. All twelve (12) band directors attended an HBCU and participated in the marching band as undergraduates from the interviews conducted. I found it intriguing that each director loved the HBCU community so much that they decided to stay and share their knowledge for younger generations to come. I, too, am a product of an HBCU and would love that same feeling.

Whether in the private or public sector, a significant amount of time, dedication, and sacrifices must be made to be a successful band director and music educator. The job of an HBCU band requires a mass amount of time spent rehearsing, performing, recruiting, and teaching course loads. The job requirements of an HBCU band director are typically too large for one person to manage.

Several HBCU band directors have multiple influences and mentors who assisted in molding them until the band director they are today. All twelve (12) band directors paid homage to their high school band directors as their first music influence when conducting the interviews. Also, I found it intriguing that one of the band directors, Dr. Zeta, and I share the same influence; our high school band director.

The job of an HBCU band director is nearly impossible for one individual to successfully accomplish alone. There must be a team of leaders. With the duties of managing an entire band program and teaching loads, the support staff is needed. However, the staff support is not the same between the private and public institutions. It appears the public institutions have the
required support financially and administratively to be successful, whereas the privately-owned institutions have work much harder to manage a solid band program effectively.

Time management skills are a must-have. Planning and scheduling can be vital because of the time spent with the job and away from family. It would help balance the time spent with the job and away from family due to the busy schedule and lack of understanding of the career of an HBCU band director, many marriages, and relationships. However, preplanning and scheduling time for important family milestones would assist in deviating missed family milestones.
Bibliography

Books, Journal Articles, Dissertations and Thesis Projects


Silver, Michelle Pannor. "Late Retirement and Working in Place: THE PROFESSORS."
In Retirement and Its Discontents: Why We Won't Stop Working, Even If We Can, 127-62.


**Online Resources, Blogs, Podcasts, Videos and Live Streaming**


Lawrence Jackson, (retired HBCU band director) in an interview with the author, June 2021.

Dr. Larry Pannell, (retired HBCU band director) in an interview with the author, June 2021.

Dr. Oneill Sanford, (retired HBCU band director) in an interview with the author, June 2021.


July 23, 2021

Rodney Chism
Vernon Whaley

Re: IRB Approval - IRB-FY20-21-940 The Challenges of Balancing Personal and Professional Relationships Among Historically Black Colleges and Universities (HBCUs) Band Directors

Dear Rodney Chism, Vernon Whaley:

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: July 23, 2021. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office
APPENDIX B

Consent

Title of the Project: The Challenges of Balancing Personal and Professional Relationships among Historically Black Colleges and Universities (HBCUs) Band Directors
Principal Investigator: Rodney D. Chism, Doctor of Education Candidate, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be 21 years of age or older, have attended a Historically Black College or University (HBCU) as an undergraduate student, have participated in a marching band program while attending an HBCU as an undergraduate student, and either be presently serving as a band director at an HBCU or have retired from serving as a band director at an HBCU. Your participation in this research project is strictly voluntary. Please know that you do not have to answer any question you do not feel comfortable with answering since this is voluntary. Also, you may discontinue your participation at any time.

Please take time to read this entire form and ask questions before deciding whether to participate in this research.

What is the study about and why is it being done?

The purpose of this study is to identify common challenges and provide strategies for band directors at Historically Black Colleges and Universities (HBCUs) who face work-life balancing issues. HBCU band directors typically experience higher stress, burnout, and professional and personal role conflicts. This work will also provide critical coping strategies for current and future HBCU band directors to achieve successful work-life balances.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following things:

1. Participate in a 45-60 minute, audio- and video-recorded interview. The interview will be conducted either in-person, through Zoom, or through email.
2. Participants will also be asked to review their interview transcripts for accuracy.

How could you or others benefit from this study?

There are no direct benefits for participating in this study.

Benefits to society include:
1. Better techniques for time management.
2. Pros and cons from experienced band directors concerning the profession.

What risks might you experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

Liberty University
IRB-FY20-21-940
Approved on 7-23-2021
How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records. Data collected from you may be shared for use in future research studies or with other researchers. If data collected from you is shared, any information that could identify you, if applicable, will be removed before the data is shared.

- Participant responses will be kept confidential through the use of pseudonyms.
- Interviews will be conducted in a private, one-on-one session in a location where others will not easily overhear the conversation.
- Data will be stored on its own password-protected personal flash drive and stored in a locked safe. After three years, all electronic records will be deleted.
- Interviews will be recorded and transcribed. Recordings will be stored on a password protected flash drive for three years and then erased. Only the researcher will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Rodney D. Chism. You may ask any questions you have now. If you have questions later, you are encouraged to contact him at [redacted] or [redacted]. You may also contact the researcher’s faculty sponsor, Dr. Vernon Whaley, at [redacted].

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.
Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the researcher using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio- and video-record me as part of my participation in this study.

____________________________
Printed Subject Name

____________________________
Signature & Date
APPENDIX C

Letter of Participation Inquiry

(Date)

Dear <Title> <First & Last Name>,

My name is Rodney D. Chism. I am a candidate for a Doctor of Music Education degree at Liberty University and am completing research as a requirement for my degree.

As a band director myself, I am aware of the limited amount of information that addresses The Challenges of Balancing Personal and Professional Relationships among Historically Black Colleges and Universities (HBCUs) Band Directors. Due to this lack of information, I would like to explore the time management skills of several institutions. I am soliciting your assistance because you:

1. Are 21 years of age or older.
2. Attended a Historically Black College or University (HBCU) as an undergraduate student.
3. Participated in a marching band program while attending a Historically Black College or University (HBCU) as an undergraduate student.
4. Are presently serving as a band director at a Historically Black College or University (HBCU) or have retired from serving as a band director at a Historically Black College or University (HBCU).

As a requirement for my degree and with your permission, I would ask you to participate in a 45-60 minute, audio- and video-recorded interview during the Summer 2021 academic semester. Please know that all interviews will be conducted by myself. If you would like to discontinue the interview process at any time, any information obtained from your participation will be excluded from this project. The interview will be conducted either in-person, through Zoom, or through email. Participants will also be asked to review their interview transcripts for accuracy. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

Verification of this study can be obtained by contacting Liberty University’s Institutional Review Board Office at irb@liberty.edu or my faculty sponsor, Dr. Vernon M. Whaley, at vernonwhaley@liberty.edu. Please contact me at [Contact Information] or [Contact Information] if you would like more information.

Upon confirmation of your agreement to be part of this project, a letter of participation from the researcher will be sent via email within 3-5 days, along with additional information about my research. The consent document contains additional information about my research.

Please know that participation in the research project is not compulsory, nor will the decision to decline impact any current relationship between yourself and Liberty University or any future relationships. However, I hope you conclude that this thesis project is credible and worthy of your time and attention. Your decision to provide your valuable input will be greatly appreciated.

Thank you in advance for your attention to this request. I look forward to your response in this matter.

Respectfully,

Rodney D. Chism, Candidate
Doctor of Music Education
Liberty University
Letter of Participation Inquiry Reminder

(Date)

Dear <Title><First & Last Name>,

My name is Rodney D. Chism. I am a candidate for a Doctor of Music Education degree at Liberty University and am completing research as a requirement for my degree.

Ten days ago, I contacted you seeking your participation in my study. As of (date), I have not received your confirmation response to participate in this study. Although I understand that this is the busy recruitment season, your consent and participation are highly needed. Please know that I am open to scheduling an interview to fit your schedule during the Summer 2021 semester. Again, the interview will be conducted either in-person, through Zoom, or through email.

As mentioned before, participation in the research project is not compulsory, nor will the decision to decline impact any current, personal relationship between yourself and Liberty University or any future relationships. However, I hope you conclude that this project is credible and worthy of your time and attention. Your decision to provide your valuable input will be greatly appreciated.

As a requirement for my degree and with your permission, I would ask you to participate in a 45-60 minute, audio- and video-recorded interview during the Summer 2021 academic semester. Please know that all interviews will be conducted by myself. If you would like to discontinue the interview process at any time, any information obtained from your participation will be excluded from this thesis project. The interview will be conducted either in-person, through Zoom, or through email. Participants will also be asked to review their interview transcripts for accuracy. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

Again, the verification of this study can be obtained by contacting Liberty University’s Institutional Review Board Office at irb@liberty.edu or my faculty sponsor, Dr. Vernon M. Whaley, [redacted]. Please contact me at [redacted] or [redacted] if you would like more information.

Upon confirmation of your agreement to be part of this project, a letter of participation from the researcher will be sent via email within 3-5 days, along with additional information about my research. The consent document contains additional information about my research.

Thank you in advance for your attention to this request. I look forward to your response in this matter.

Respectfully,
Rodney D. Chism, Candidate
Doctor of Music Education
Liberty University
APPENDIX E

Screening Survey Questions

1. Are you 21 years of age or older? Please circle (bubble) your response.
   
   Yes  
   No

2. As an undergraduate student, did you attend a Historically Black College and University (HBCU)? Please circle (bubble) your response.
   
   Yes  
   No

3. As an undergraduate student, did you participate in the marching band at a Historically Black College and University (HBCU)? Please circle (bubble) your response.
   
   Yes  
   No

4. Do you currently serve in the role of a band director at a Historically Black College and University (HBCU)? Please circle (bubble) your response.
   
   Yes  
   No  
   N/A

5. If retired, have you ever served in the role of a band director at a Historically Black College and University (HBCU)? Please circle (bubble) your response.
   
   Yes  
   No  
   N/A

Thank you for your feedback. Should you qualify to participate in this research study, you will receive an email with further instructions.
APPENDIX F

Interview Questions
(Eight (8) Active Band Director Subjects)

I. Educational Background and Musical Experiences
   1. As a student, did you attend a Historically Black College and University (HBCU)?
   2. If so, would you share the institution(s), public or private status, and degree(s) received?
   3. While attending said Historically Black College and University (HBCU), did you participate in the marching band?
   4. What challenges did you face by being a member of the university marching band versus other students who did not participate in the university marching band?
   5. What were some personal strategies you used that helped you balance your band schedule and schoolwork while matriculating through college?

II. Influence and Philosophy
   1. Now that you are a music educator, who was your major influence(s) in this field?
   2. How did this person(s) impact your life?
   3. What were the philosophies, strategies, or techniques that you learned/adapted from this person(s)?
   4. Do you convey similar philosophies, strategies, or techniques to your students?
   5. To avoid being a clone of your influence(s), what are the philosophies, strategies, or techniques that you developed on your own?
   6. What reaction do you give when your students deem you as a major influence while studying to become a band director?

III. Teaching/Band Directing
   1. What is your current title?
   2. How long have you been in the field of music education?
   3. In your own words, what is the difference between “Director of Bands” and “Band Director?”
4. As a "director of bands or band director," there are specific physical/psychological concepts and "gems of wisdom" that you convey to the band when standing on the podium. Can you identify any "gems" that you have used and developed throughout your career?

5. When your students tell you that they have the aspirations of becoming a band director at a Historically Black College and University (HBCU), what counsel do you give them?

IV. Recruitment, Scholarship, and Methodology

1. Does your band program have a tradition(s) or did you have to build the program from scratch? (a) If building from scratch, what are the greatest challenges of building a program from scratch? (b) If have a tradition, what are the greatest challenges of upholding that tradition(s)?

2. How involved are you with the development and maintaining of your band program?

3. How important is recruitment for your band program?

4. What is the estimated average amount of time traveling for recruitment per week? Monthly?

5. With the Covid-19 Pandemic being a major event, how did this affect your band program’s membership and recruitment?

6. What are some strategies and techniques you use to recruit band students?

7. Besides recruiting good students, how do you evaluate your band program’s overall success?

8. In your own words, what is a comprehensive program? And how important is it to have one?

9. What are some other ensembles do your music department offer?

V. Planning and Scheduling

1. Being a Historically Black College and University (HBCU) Director of Bands (band director), what is a typical workday?

2. Outside of being the Director of Bands (band director), do you teach other courses within the music department? If so, what courses would those be?

3. How often you preparing both, your course and ensemble lesson plans?
4. In an event when you do not meet that lesson plan goal for that day, how do you rebound the next day to stay on task?

5. With your daily course load, how often does your band program rehearse?

6. How often does your band perform?

7. Does your performances include multiday travel?

8. What would be an idea dream daily work schedule?

VI. Staffing

1. Could the Director of Bands (band director) job be run by a single individual? Why or why not?

2. Does your band program currently have a staff? (a) *If so, what are the titles of your team? (b) *If not, what would be an idea for additional staff?

3. As the steward of the college or university band program, do you excel in delegating the appropriate duties to your staff?

4. Are you comfortable with trusting your ensembles with your staff in your absence?

5. Unlike Predominantly White Institutions (PWIs), do Historically Black Colleges and Universities (HBCUs) receive equal support in staffing? Why or why not?

VII. Time Management

1. How important are time management skills?

2. Rating from 1 (lowest) to 5 (highest), how important is time management skills in this profession?

3. What is your relationship status? Married, Single, or Divorced?
   a. *If married, how long? Have you ever had marital issues because of your job?
   b. *If single, are you planning on getting married in the future?
   c. *If divorced, would you say that your career played a significant role in your divorce?
4. Have your spouse or significant other ever suffered (as the spouse or significant other, you missed important milestones: birthdays, holidays, dinners, etc.) due to your job?

5. Do you have children? If so, have they ever suffered (as the parent, you missed important milestones: birthdays, holidays, concerts, etc.) due to your job?

6. With heavy course loads and intense rehearsals and performances, when and how do you typically make up after missing these important milestones in your spouse/significant other and child(ren)'s lives?

7. Do you recommend counseling on both personal and spiritual levels? Why or why not?

8. What are two or three of your most challenging moments when you were forced to choose your professional life over your personal life?

9. What are some time management strategies you could provide for young band directors?

VIII. Conclusion

1. How important is administrative support to your band program?

2. Due to the high demand and popularity of Historically Black College and University (HBCU) marching bands, it is not uncommon for administration to invest majority of the music department’s budget into the marching band. As director of bands, how would you advertise the financial need to support the other ensembles (concert band, symphonic band, jazz ensemble, and chamber ensembles) associated with the college or university band program?

3. Do you feel that social media platforms are helpers, hinders, or both to Historically Black College and University (HBCU) band programs? Why or why not?

4. As we conclude, is there anything else you would like to add to this study?
APPENDIX G

Interview Questions
(Four (4) Retired Band Directors)

Retiree HBCU History

1. How long did you serve as a Historically Black College and University (HBCU) Director of Bands?

2. What institution(s) did you serve in this capacity?

3. What are the major venues your band program(s) were privileged to participate in?

4. Whom would you consider as the pioneer(s) of the Historically Black College and University (HBCU) band culture?

5. With the popularity of the Battle of the Bands, to your knowledge, who receives credit as the first Historically Black College and University (HBCU) marching band to participate and win the first Battle of the Bands?

6. Several Historically Black College and University (HBCU) marching bands have nicknames. Were these created to serve as branding and marketing strategies for both, the band program and university as a whole?

7. Beginning in the 1960s, would you share the evolution of the band culture in the decades prior to the 2020s?
The purpose of this qualitative study was to identify common challenges and provide strategies for band directors at Historically Black Colleges and Universities (HBCUs), who face work-life balancing issues. HBCU band directors typically experience a high level of stress, burnout, and professional and personal role conflicts.
Research questions were foundational to this study? Semi-structured and open-ended live interviews were conducted with 12 (four (4) private, four (4) public, and four (4) retired) HBCU band directors with varying work, professional, and family life experiences. Research was based upon online/virtual meeting platforms and interviews, previously recorded and transcribed.

Data analysis of the responses highlight challenges in maintaining family unit support frameworks, consistent childcare and welfare responsibilities, time and task management, family demands and career planning. This study provided and investigated critical coping strategies for current and future HBCU band directors to follow when successfully establishing work-life balance goals.
Statement of the Research Questions
Historically Black College and University (HBCU) band directors experience a high divorce rate and failed personal relationships due to the demanding and busy daily work schedule.

The primary questions for this study are:

RQ1: What work life balance challenges are commonly experienced by band directors in Historically Black Colleges and Universities (HBCUs)?

RQ2: What work life balance strategies are commonly employed by successful Historically Black College and University (HBCU) band directors?
**Working Hypothesis**

The following hypotheses to the research questions are:

H1: Work life balance challenges commonly experienced by band directors in Historically Black Colleges and Universities (HBCUs), include high stress rates, increased job apathy, and family role conflicts.

H2: Work life balance strategies that are commonly employed by successful Historically Black College and University (HBCU) band directors include Planning, Mentoring, and Framing.

**The Methodology**

- The qualitative study featured semi-structured and open-ended live interviews with twelve (12) Historically Black College and University (HBCU) active and retired band directors in with varying ranges of work and family life experiences.
- Using online/virtual meeting platforms, surveys/focus groups, and interviews were recorded and transcribed, and data collected on rates of stress, burnout, and role conflicts.
The Limitations
The present study was limited primarily by the process of selecting only 12 participants and to the data collected by the researcher.

Research Plan
• This qualitative study was drawn from twelve active and/or retired HBCU band directors from Alabama, District of Columbia, Georgia, Louisiana, Mississippi, North Carolina, and Virginia.

• The participants, after consent was established, were interviewed and recorded. After each of the interviews were transcribed and edited, a “review draft” of the transcript was sent to each interviewee so he/she could correct any misinterpretations or inaccurate information.
Structure and Organization
The research findings were organized, as follows:

**Chapter One** was the introduction.
**Chapter Two** was a thorough study of related literature.
**Chapter Three** was an accounting of the Historical Precedent of a Historically Black College and University Marching Band Culture.

Structure and Organization
The research findings were organized, as follows:

**Chapter Four** included reports from four (4) band directors at private Historically Black College and University (HBCU).
**Chapter Five** included reports from four (4) band directors at public Historically Black College and University (HBCU).
**Chapter Six** included a summary-conclusion of the entire research project.
**Discoveries**

**Chapter 3**

1) The Morrill Act of 1862 and the second Act of 1890 made it possible for HBCUs to be organized and established throughout the American landscape.

2) Dr. William Patrick Foster is known as the “Father of the HBCU Band Culture.”

3) After 1965, HBCU bands transitioned from performing traditional military marches to the Billboard’s Top 40.

4) In 1983, BET (Black Entertainment Television) was launched to promote African American culture.

5) In 1997, Gerard Howard gave birth to the first HBCU band’s social media.

6) HBCU band culture mainstream included: in-game activities during the football games (zero quarter, halftime, and fifth quarters), battle of the bands (super bowl of HBCU bands), and HBCU bands being featured in motion pictures (*Drumline* and *Pay the Price*) and television.

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**Discoveries**

**Chapter 4**

1. Band students in the private sector struggle with the need to develop time management skills and creating financial security.

2. To be an effective music educator, it is critical to identify influence(s) (role model(s)) and develop philosophies from their influences.

3. Many band directors spend a minimum of 50 hours monthly in the area of recruitment.

4. In a 24-hour period, the HBCU private institution band director spends approximately 12 hours daily on campus teaching and rehearsing (60 work hours weekly and 240 work hours monthly.)

5. At most private HBCUs, administrative teams require that band directors increase the band’s membership by at least 100 members before a full-time assistant is considered for hire.
Discoveries
Chapter 5

1. Due to additional funding opportunities, students attending a public HBCU typically do not struggle with finances.
2. Most public HBCU band director believe that it is important to have influences and role models and they assisted in molding them into the music educators they are today.
3. The public band directors spend a minimum of 60 hours monthly, traveling both in and out of state, spending multiple hours away from family, friends, colleagues, and students.
4. Family and personal time must be carefully guarded.
5. The administration at a number of public HBCU band programs provide nearly the same support as that given to their athletic teams.
6. Mental health and personal enrichment are more important than the meeting the expectations and demands of professional life as a HBCU marching band director.

Comparative-Analysis

Retired Band Directors
1. Bands performing the Billboard Top 40 charts was uncommon until 1967.
2. The first HBCU Battle of the Bands was held in 1972 and was an adjudicated event.

Band Directors at Privately owned HBCUs
1. Receive limited support financially for scholarships and full-time staffing.
2. In a 24-hour period, the HBCU private institution band director spends approximately 12 hours daily on campus teaching and rehearsing (60 work hours weekly and 240 work hours monthly.)

Band Directors at Publicly owned HBCUs
1. Receives more administrative & financial support for scholarships & full-time staffing.
2. Spends a minimum of 60 hours monthly, traveling with multiple days away from family needs, friends, colleagues, and students.
**Critical Coping Strategies**

1) Use all your free time at home as much as possible. The time you spend away from home, try to double that time spent at home with family.
2) Use the 5 P system: Prior Planning Prevents Poor Performance.
3) Cancel a few band rehearsals and unimportant performances to focus on family time.
4) During break times throughout the day, schedule lunches.
5) Utilize technology by face timing or video conferencing as much as possible.
6) Plan and schedule dates prior to or immediately after the holiday event.
7) Invite significant other/spouse and children to rehearsals and performances.
8) Treat the family as MORE IMPORTANT than marching band job.

**Recommendation for Future Research**

1) Studies in the importance of social and spiritual counseling for HBCU band directors.
2) Comparative Analysis in HBCU band directors work related stress versus PWI band directors work related stress.
3) Pedagogy and training for HBCU band directors’ work-life balance.
4) The Psychological Effects the job of HBCU band directors carry.
5) Pros and cons of being an HBCU band director versus a PWI band director.
6) Comparative Analysis in the job challenges between HBCU private and public band directors.
7) An in-depth study of each individual HBCU program’s band history.
Personal Lessons learned through this Study

After conducting this research within the HBCU band director community, I learned the following that may be applied to my own personal health and work ethic:

1) Most HBCU band directors attended HBCUs as undergraduates – they know and understand the culture;
2) The overall amount of time demands spent in recruitment, daily workload, and away from family, friends, and with students is hugely significant;
3) Importance of having influences, support staff, and time management skills;
4) Seeking counseling on both personal and spiritual levels is essential for healthy job performance.

CONCLUSIONS

1) The majority of HBCU band directors are a product of the HBCU environment itself – THEY ALL LOVE HBCU BAND.;
2) Whether in the private or public sector, a significant amount of time, dedication, and sacrifices must be made to be a successful band director and music educator.
3) Several HBCU band directors have multiple influences and mentors who assisted in molding them until the band director they are today.
4) The job of an HBCU band director is nearly impossible for one individual to successfully accomplish alone . . . Time management skills are essential.