

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

**A Comparative Study of the Marching Bands at Four
Historically Black Colleges and Universities**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

Taylor Leonard Whitehead

Lynchburg, Virginia

May 2023

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APPROVED BY:

Dr. Nathan Street, Ed.D., Committee Chair

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Abstract

Since the late nineteenth century, marching bands have served as an integral component of the fabric of Historically Black Colleges and University (HBCU) campuses. In addition to performing for millions of fans annually, HBCU marching bands serve as brand ambassadors for their university's communities. Marching bands at four HBCUs from the southeastern United States comprised the sample for this study. Despite their many successes, each band experiences significant challenges, including declining school enrollment, limited recruitment opportunities, low retention rates, insufficient budgets and staffing, hazing allegations, and increasingly expensive travel costs. More research currently needs to be done that details the negative influences of these challenges. This mixed methods research examines historical data, performance analysis, and the perspectives of HBCU band members, directors, administrators, and alums. To illustrate the experience of the chosen HBCU bands, interviews with current and former band directors and band members will determine their challenges and how the marching band has enriched their lives. This study provides critical development strategies for current and future HBCU band directors to help advance and strengthen their programs.

Keywords: Historically Black Colleges and Universities (HBCUs), Battle of the Bands, Hazing, HBCU Band Community, Central Collegiate Athletic Association (CIAA), Mid-Eastern Athletic Conference (MEAC), Southwestern Athletic Conference (SWAC).

Dedication

"You're blessed when you stay on course, walking steadily on the road revealed by God."¹ First and foremost, I would like to thank God for continuously blessing me, especially throughout my professional and academic career. I am humbled and appreciative of the many favors that you have bestowed upon me. All that I have achieved is through you. I'm grateful you let me use my talents to teach and benefit others. I will forever be thankful that the Lord blessed me with two loving and caring parents, Janis and Leonard Whitehead, who stressed the importance of education. I also want to thank God for blessing me with an older sister, Dr. Kimberly Whitehead, who was an exemplary example of academic excellence and success. I am sure my father and sister are watching down with a smile and are proud of my many accomplishments. While they might not be with me physically to enjoy this milestone, they are forever with me in spirit and my heart.

One of the greatest gifts I could give to my wonderful mother is the honor and privilege of ensuring her children received doctorate degrees. My mother remained patient, supportive, and prayerful throughout my academic career. Her consistent motivation gave me the strength to stay steadfast through my various journeys. To the Whitehead and Taylor families, my coworkers, and my closest friends, thank you for your continued encouragement and support.

To my lovely wife, Angelica, I commend you for sticking with me through this academic experience. I worked nonstop many days and nights, and you were the anchor that kept our home intact. I greatly appreciate you, even though you may not always receive acknowledgment for your everyday sacrifices. To my three precious children, Taylor, Jeremiah, and Trinity, I hope my striving for greatness and perfection will inspire you and be a shining example of what you

¹ Psalms 119:1 (MSG)

can accomplish. The sky is the limit. You should never accept less than what you deserve and promise yourself to reach all your goals.

My band directors, Dennis Snead, Harold Haughton, Sr., James Holden, Jr., and Rev. Sylvester Bullock, deserve all my gratitude for establishing a passion for music that inspired me to pursue a career in music education. Each of you imparted knowledge that has been the foundation of my success and everyday teaching. Thanks to each of you for your continued support, guidance, mentorships, and friendships.

To my Warren County High School "Dynamic Marching Machine" and Virginia State University "Trojan Explosion" students, I thank you for your commitment, dedication, and love for our beloved band programs. Without you, I would not have reached many of my personal goals and received the numerous accolades bestowed upon me.

Finally, I dedicate this dissertation to all HBCU band members and directors working through their daily challenges to put together spectacular music performances. Only we fully understand the many issues we face in creating and maintaining quality band programs. Seeing the results year after year makes me pleased to be alongside you and your hard work since we educate for the outcome, not the financial gain. I sincerely appreciate and pray that you continue to share, acquire, and utilize information. I also commend your efforts. "Search for the Lord and his strength; continually seek him."² I love you all!

² Psalms 105:4 (NLT)

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“Therefore encourage one another and build each other up, just as in fact you are doing.”³

Several individuals invested their time to ensure I could complete this project detailing the challenges and experiences of HBCU marching band members and directors.

I thank Dr. Mindy Damon, who first suggested I explore my research topic. Her wisdom was instrumental in helping me develop a strong foundation for this study. Secondly, I would thank each of the band members and directors that graciously provided their narratives that serve as the basis of the findings for this research.

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³ Thessalonians 5:11 (NIV)

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Introduction

This study aimed to examine the lived experiences of current and former band members and directors at Historically Black Colleges and Universities (HBCUs) to learn more about the variables they perceive as affecting their collegiate educational experience and the general reduction in band membership. This chapter provides a thorough overview of the problem and aids in developing the questions this study seeks to answer. This chapter also outlines and explains the significance of the theoretical framework that supports this. Finally, the first chapter concludes with a definition defining the research.

Background of Topic

Not long after their founding, several Black institutions of higher learning began to develop music programs that mainly performed at ceremonial events. Many of the musicians in these bands had served in military bands during the civil war and later minstrel bands. Some of the earliest marching bands established at HBCUs were at Virginia Normal and Collegiate Institute (now Virginia State University) in 1888, Tuskegee Normal School (now Tuskegee University) in 1890, and at State Normal and Industrial School of Huntsville (now Alabama A&M University) also in 1890. That same year, W.C. Handy, considered the Father of the Blues, began leading the State Normal and Industrial School (AAMU) band and became the first band director at a black college to perform popular songs. Before then, bands only played traditional marches. Handy's approach to selecting music became popular with black college bands at Predominantly White Institutions (PWIs).

On December 27, 1892, in Salisbury, North Carolina, "the first Black Intercollegiate football game was played between Biddle College (now Johnson C. Smith University) and

Livingstone College."⁴ Soon after, more black schools began to develop football teams. Founded in 1912, the Central Intercollegiate Athletic Association was the first African American athletic conference. Also, during this time, the bands that once were ceremonial began shifting to marching bands, playing at football games and parades. Marching bands at HBCUs were black military bands of the First World War heavily influenced marching bands at HBCUs white-American soldiers of World War I ardently strove to march like well-oiled war machines, like battle-ready robots. James Reese Europe's black bandmen of the 369th Regiment stepped to the beat of a different drummer."⁵ As the popularity of these bands grew, the size of these band programs also grew. Many bands saw considerable growth until World War II, when many musicians e, enlisted in the military. According to Hunter, after Pearl Harbor was attacked, "every individual and institution would be encouraged to become involved in some facet or another of the war effort."⁶ After the war ended, some bands struggled to rebuild. In contrast, others flourished, especially HBCU bands in the southern United States.

The bands in this study share humble beginnings but have experienced significant accomplishments. The first marching band at Appomattox University was organized by Ulysses S. Grant Patterson, a student, in 1888. The band was an all-brass band with only ten members. In addition to leading the band, Patterson provided instrumental instruction at the college. Students in the band did not have to pay for their musical training because of their service. Patterson

⁴ "HBCU Football History," *Cricket Celebration Bowl*, last modified December 8, 2020, accessed February 27, 2022, <https://www.thecelebrationbowl.com/history/hbcu-football-history/>.

⁵ Jacqui Malone, "The FAMU Marching 100," *The Black Perspective in Music* 18, no. 1/2 (1990): 59–80. <https://doi.org/10.2307/1214858>.

⁶ Gregory Hunter, "Howard University: 'Capstone of Negro Education' During World War II," *The Journal of Negro History* 79, no. 1 (1994): 54–70, <https://doi.org/10.2307/2717667>.

initially did not get paid for his work but petitioned the board for pay and later received \$18.33 monthly for his services. When Patterson graduated in 1891, he became a full-time faculty member. That same year, the school allocated funds to purchase music literature and instruments. Not long after, Patterson resigned to join a minstrel troupe. Walter P. Steptoe, who had played in the band since its second year, followed Steptoe. In 1903, the band had 17 members, 10 of whom were football team members.

By 1919, funding for the band had increased. The band now had almost forty members. Also, in 1919, Benjamin F. Stevens was hired as the band director, ending the tradition of student leaders. He added woodwind instruments to the band. Upon Steven's death the following year, Joseph P. Tynes, an industrial department carpentry instructor, succeeded him. The college's name "was changed to [Appomattox] College for Negroes in 1930."⁷ Around that time, Gladys Harris served as the school's first and only female director. Mrs. Harris also served as the school's vocal teacher. Like several other college bands, the program fell during World War II, with many musicians enlisting in the military.

In 1947, the school hired Dr. F. Nathaniel Gatlin, who improved the band's instrumentation, conducted band clinics, and started a Children's Band. Under Dr. Gatlin, the band program grew tremendously. With the help of drill master and assistant conductor Dr. Claiborne T. Richardson, the band program gained national recognition. The marching band, which came to be known as the "Marching 110", performed for professional football games with the New York Giants, Philadelphia Eagles, and the Washington Redskins. The "Marching 110" made over twenty nationally televised performances. In 1966, they also had the honor of being

⁷ "History of VSU," Virginia State University, August 10, 2021, <https://www.vsu.edu/about/history/history-vsua.php>.

the first American marching band to perform at a Canadian football game in Montreal, Canada, for the Montreal Beavers. Dr. Richardson eventually replaced Dr. Gatlin as the marching band director in 1967 and served in this capacity until 1973. Under his direction, the band continued to perform at professional football games, parades, and various festivals up and down the East Coast.

Other directors at Appomattox University included Dr. O'Neill Sanford, whose band had the merit of being listed as the number three HBCU Marching Band in the country in the 1975 *Jet Magazine* Band Poll. Following him was Richard Wilson, followed by Moses Hall, who changed the group's name to "Sounds of Distinction" and added dancers. Under Hall's leadership, the band also performed for several National Football League games, including a Pittsburgh Steelers' playoff game. Dr. Victor Herbert was the last director of the "Sounds of Distinction" era.

In 1984, Harold J. Haughton Sr., a former director at Jackson State University, was hired and changed the band's name to the "Trojan Explosion." Under Mr. Haughton's leadership, the band became nationally recognized for its intricate drill maneuvering and made several nationally televised performances on Black Entertainment Television (BET). After Mr. Haughton retired in 2003, Dr. Mark W. Phillips, a graduate of Appomattox University who led the "Trojan Explosion" until 2012, replaced him. Under Dr. Phillips, the band was selected to perform at nine consecutive Honda Battle of the Bands and was one of the feature bands in the French Film "Marching Band in 2009". According to Washington, in 2010, "a historical highlight for part of the band occurred on February 26, when the drumline from the Trojan Explosion was part of a White House ceremony where President Obama signed an executive

order for the White House Initiative on Historically Black Colleges and Universities."⁸ In 2013, James Holden, Jr. became the band director, continuing a long tradition of excellence, making performances for the Washington Redskins, NASCAR racing, and several televised news broadcasts.

Old North State College's first marching band was organized in 1938 by Dr. Stephen J. Wright. The first band only had about twenty-five students. Before Wright formally organized the band, students who were music lovers and owned instruments had participated in music ensembles under Miss Carolyn Glover beginning in 1933. These ensembles mainly played for receptions, cultural programs, and events on campus. In 1944, Old North's band experienced great success under directors Mr. Wesley Howard, Dr. Joseph Mitchell, Mr. Hershel McGinnis, and Mr. Richard Jones. Under Jones, "the band made many outside appearances, including the 1960 North Carolina Governor's Inauguration and the much talked about performance on October 29, 1961, before more than 56,000 fans during the halftime of the New York Giants-Dallas Cowboys game at Yankee Stadium." Jones's band grew to 120 members, won national acclaim as a precision marching group, and recorded an album with RCA-Victor Recording Company in 1962.

Following Jones' tenure, Old North alumnus Dr. Joseph Mitchell, Mr. Willie Williams, Dr. Jerry Head, and ONSC Alumnus Mr. Xavier Cason followed as directors. Under Cason, the band made several nationally televised performances. Ms. Robyn Reaves, the only female band director at Old North State, succeeded Mr. Cason. Her assistant, Jorim Reid, was hired next. She led the band to six appearances at the Honda Battle of the Bands Showcase in Atlanta, Georgia,

⁸ Jessica Washington, "From the White House to the Georgia Dome, VSU's Marching Band Plays to Accolades," *McClatchy - Tribune Business News*, May 04, 2010.

and the 122nd Rose Parade in Pasadena, California. According to Jagirdar, "Reid's success over the course of his initial eight years as director at ONSC, particularly his band's five consecutive appearances at the annual Honda Battle of the Bands (HBOB), gained the attention of Rose Parade officials."⁹ The ONSC "Marching Sound Machine" is currently directed by Mr. Thurman Hollins. He has led the band in many televised performances and national events.

Magnolia State University's marching band was established in the early 1940s by Fredrick D. Hall, who had previously directed a concert band as early as the 1920s. The band initially consisted of students from Magnolia State and nearby Lanier High School. Kermit Holly, Sr., who studied under Hall as a young musician, was the next band director. Charles Saulsburg replaced Holly, serving as the band director only during the 1947-1948 academic year. The band program grew, and its sound tremendously grew after William W. Davis, a former Cab Calloway's Orchestra arranger, was hired as the director in 1948 and served until 1971.

In 1971, Harold Haughton, Sr, a Magnolia State alumnus, became the band director. Under Haughton's leadership, the band gained national recognition, performing for the New Orleans Saints, Detroit Lions, Atlanta Falcons, and Cincinnati Bengals. Haughton also replaced the majorettes with dancers called the "Prancing J-Settes," increased the band size to over 160 instrumentalists, named the band the "Sonic Boom of the South," and performed in the first HBCU Battle of the Bands sponsored by Braniff Airlines at Texas Stadium in Irving, Texas. Dowell Taylor, a fellow Magnolia State alumnus who served as the band director from 1984 to 1992, succeeded Haughton. According to Weidmayer, "Taylor joined MSU as an assistant

⁹ "North Carolina Central University's Marching Sound Machine Selected for 2011 Tournament of Roses Parade," *US Fed News Service, Including US State News*, Nov 10, 2009.

professor of music and as the director of bands."¹⁰ Under Taylor's baton, the band made many notable appearances, including Motown's 30th Anniversary Celebration in Hollywood, California, in 1991 and the 1992 NBA All-Star game in Charlotte, North Carolina.

Lewis Liddell became the third alumnus of Magnolia State University to oversee the band program in 1992. The band achieved national notoriety while under Liddell's direction. Some noteworthy performances during Liddell's tenure include NBA appearances, a 2004 Senior Bowl appearance, and the 34th NAACP Image Awards. According to Joiner, the Image Awards was "hosted by comedian Cedric the Entertainer, began with a stirring rendition of The Temptations' "Get Ready" by the amazing and energetic [Magnolia] State University marching band."¹¹ From 2016 to 2017, Dr. O'Neill Sanford led the band and recruited some of the best musicians from across the country and the US Virgin Islands. When Dowell Taylor returned to lead the band in 2017, the band size had decreased from 350 musicians to just over 200 due to budget constraints. Roderick Little currently leads the "Sonic Boom of the South" as the fourth Magnolia State alumnus to assume this highly acclaimed position. Today, many people consider the MSU band one of the top band programs in the country, making many high-profile performances yearly, including the 2021 Presidential Inauguration Parade for President Joseph Biden.

The first band at Sunshine State University was established in 1892 with 16 instrumentalists under the tutelage of P.A. Van Weller at then A&M College. The marching band was "organized in 1910 by Nathaniel C. Adderley, the uncle of famed jazz musicians "Nat" and "Cannonball" Adderley," who led the band until 1918. Herman Searing, Arnold Lee, Sr., and

¹⁰ Marie Weidmayer, "Dowell Taylor," Dowell Taylor | Jackson Free Press | Jackson, MS, accessed March 3, 2022, <https://www.jacksonfreepress.com/news/2018/jun/27/dowell-taylor/>.

¹¹ Lottie L. Joiner, "NAACP Honors the Arts," *The Crisis*, May, 2003. 58,

Captain W. Carey Thomas followed Adderley between 1918 and 1930. Leander A. Kirksey led the band from 1930 to 1945, playing for concerts, graduations, military services, athletic events, and special campus affairs. By the end of Kirksey's tenure, the band size had returned to only sixteen band members.

No band director had more influence on developing HBCU bands than Dr. William P. Foster, who led the Sunshine State University band from 1946-1998. "With great determination, administrative and recruitment skills, and a talented staff, Foster, with his idea and desire of a band with 100 band members, would soon organize what would later become widely known as The Marching 100."¹² Sunshine State's band is considered the earliest rendition of the modern style of HBCU marching bands, with the distinctive high-stepping marching style and intricate dance routines performed by musicians and auxiliary members. With Foster at the helm, the band became nationally and internationally recognized for its innovative performances, dynamic showmanship, and precision. "In 1985, the [Sunshine State University] Marching Band was selected as the fourth band in America and the only band from a Historically Black College and University (HBCU) to receive the coveted Sudler Trophy, considered to be the Heisman Trophy for collegiate marching bands."¹³ The Sunshine State band was also the only band selected by the French government to represent the United States in the Bicentennial Celebration of the French Revolution in 1989, performing for millions of international television viewers in Paris, France.

Dr. Foster's band made numerous other high-profile performances, including Super Bowl III, the Grammy Awards, the Opening Ceremonies of the Walt Disney Indy 200, the Fifteenth

¹² "The Incomparable Marching 100," *Marching 100*, accessed February 26, 2022, <https://cssah.famu.edu/departments-and-centers/music/marching100.php>.

¹³ "Band History," FAMU Bands, accessed March 2, 2022, <https://www.famubands.com/band-history>.

and Twenty-fifth anniversary of Walt Disney World in 1986 and 1996, as well as the 1993 and 1997 Inaugural Parades for President Bill Clinton. Dr. Foster developed over 30 marching band techniques, including double-time and triple-time marching and the slow death march. He also required that all musicians memorize all show music. Directors following Dr. Foster include Dr. Julian E. White (1998-2012), who took the band to six Honda Battle of the Bands Showcases, Dr. Sylvester Young (2013-2016), and current director Shelby Chipman, all Sunshine State graduates. The Sunshine State Band is one of America's best college marching bands. Several other HBCU bands experienced early success, such as the marching band at Grambling State University, which became famous and known for extravagant performances in the early 1950s. Soon after, in 1955, Tennessee State University's marching band became the first HBCU band to appear on national television when they made a halftime performance during a Chicago Bears NFL football game. When they performed at President John F. Kennedy's 1961 inaugural parade, Tennessee State became the first HBCU to perform at a presidential inaugural parade. In 1967, Grambling State's band performed at halftime during Super Bowl I in Los Angeles, California. According to Berkowitz and Gamio, "Other historically black schools saw the Super Bowl as a grand showcase, and now the Grambling band is considered a trailblazer."¹⁴

Over the last fifty years, marching bands have become the most visible performance ensemble within the music department and often the primary recruitment tool for HBCUs. Requests for HBCU marching band performances nationwide have been in high demand for decades. Some notable appearances by HBCU marching bands include performances at the

¹⁴ Bonnie Berkowitz and Lazaro Gamio, "An Illustrated History of the Super Bowl Halftime Show," The Washington Post (WP Company), accessed July 25, 2022, <https://www.washingtonpost.com/graphics/sports/superbowl-halftime-show-history/#intro>.

Super Bowls, Presidential Inaugural Parades, Macy's Thanksgiving Day Parade, Rose Parade, professional sporting events, movies, commercials, music videos, television shows, and news broadcasts. HBCU marching bands have received numerous awards and accolades, including the highly acclaimed Sudler Trophy. Despite the success of these organizations, HBCU bands continue to face many challenges that many Predominantly White Institutions (PWIs) often do not have. There is often debate regarding the academic and musical performance of HBCU students compared to non-HBCU students.

Problem Statement

From the late 1960s to the early 2000s, marching bands at many Historically Black Colleges expanded at unprecedented rates. However, several HBCU marching bands have experienced a remarkable decline in membership over the last decade as they have encountered numerous obstacles and challenges. The difficulties that HBCU marching bands experience have negatively affected the programs' students, staff, directors, and overall development. According to Jones, "HBCUs often underperform in relation to non-HBCUs on traditional performance measures such as selectivity, graduation rates, and institutional wealth."¹⁵ Given the importance of marching bands at HBCUs, students, band directors, future band directors, administrators, and alums will benefit from developing strategies to help overcome these challenges. The current literature addresses the popularity and success of HBCU marching bands. Still, there is a gap in the literature regarding the challenges these bands encounter affecting expansion, including insufficient budgets and staffing, hazing, limited recruitment, low retention rates, and the strategies to assist with these issues.

¹⁵ Willis A. Jones, "Prestige Among Black Colleges: Examining the Predictors of HBCU Peer Academic Reputation," *Journal of African American Studies* 17, no. 2 (2013): 129–41. <http://www.jstor.org/stable/43525451>.

Purpose Statement

This study examines how Historically Black College and University marching bands influence participants' self-discipline, motivation, musicianship, leadership abilities, creativity, communication skills, and relationships. In addition, this study will investigate the influence of HBCU marching bands on participants' career preparedness. This research also examines the lived experiences of band members and staff personnel, many of whom have never disclosed their stories. Finally, this research explores the challenges, including insufficient budgets and staffing, hazing, and low retention experienced by members in HBCU bands and those of four participating university band bands in Florida, Mississippi, North Carolina, and Virginia.

Significance of Study

Some HBCU band directors cite various challenges as the leading cause of declining membership in their band programs. While most HBCU band directors are considered talented musicians and qualified educators, they often struggle to build sustainable music programs due to insufficient budgets and staffing, hazing incidents, low retention rates, and lack of recruitment. Repeatedly, some university administrators help contribute to the bands' decline at their institutions as they continue to make necessary reallocations and sometimes eliminate already insufficient band scholarship and operational budgets. Pappas states that some administrators will "prioritize what they feel they can afford and cut specific items."¹⁶ As financial support dwindles for band programs, membership often follows. As band programs constrict, many people assign blame in all directions. Some universities resort to suspending and dismissing band

¹⁶ Joseph Pappas, "Creatively Preparing the Music Department Budget," *SmartMusic*, last modified August 29, 2018, accessed February 21, 2022, <https://www.smartmusic.com/blog/creatively-preparing-music-department-budget/>.

directors due to minor infractions, often resulting in a gap in leadership and causing further damage to their band programs. Research is available that explores the benefits and influence of HBCU marching bands. However, there is a notable deficiency in the literature regarding band members and band director challenges regarding insufficient budgets and staffing, hazing, limited recruitment, low retention rates, and possible strategies to assist members and directors with these challenges. This study seeks to address these gaps.

According to Carter, "Whether it's the fast pace of the "Sound Machine" at [Old North State College] or the slow methodical "Snake Walk" of the famed Marching 100 at [Sunshine State University], the pageantry of marching bands at HBCUs is something that cannot be duplicated."¹⁷ This study focuses on four Historically Black Colleges and University band programs located in Tallahassee, Florida (Sunshine State College), Jackson, Mississippi (Magnolia State University), Durham, North Carolina (Old North State College), and Petersburg, Virginia (Appomattox University). The marching bands at each institution all have storied histories, remarkable accomplishments, and former members contributing to society from all walks of life.

This study includes historical information, data, opinions, and perspectives through existing literature, surveys, and interviews, which help provide the basis of the history, significance, and influence of Historically Black College and University bands, specifically at these institutions. This study also includes data detailing the positive influence and the importance of HBCU marching bands and strategies to help with various challenges experienced by these programs. This research is critical to current and future band directors as it may

¹⁷ Rod Carter, "Here's How HBCU Bands Make Football More than a Game," *KGET 17* (KGET 17, January 10, 2022), last modified January 10, 2022, accessed February 21, 2022, <https://www.kget.com/news/hidden-history/black-history-month/heres-how-hbcu-bands-make-football-more-than-a-game/>.

profoundly affect their careers but is equally crucial to the thousands of students participating in HBCU bands annually. By conducting this research and providing these perspectives, this study identifies the effects of various strategies beneficial in addressing these band programs' challenges.

Research Questions

The lived experiences of band students at four Historically Black Colleges and Universities are the focus of this study. This research will investigate the essence of their experience participating in an HBCU marching band. In this study, the authors investigated and analyzed the nature of the influences their respective bands had on their lives. Data were obtained firsthand from current and former students to address the following research questions:

RQ1: What are the lived experiences of current and former band directors at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ2: What are the lived experiences of band members at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ3: What are the lived experiences of current and alums band members regarding factors (academic success, graduation rates, leadership skills, and career preparation) that enrich participants' lives beyond the classroom inherent to the band programs at Sunshine

State College, Magnolia State University, Old North State College, and Appomattox University?

Hypotheses

Research Question One may be answered with the following hypothesis:

H1: Challenges faced by the band directors at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University may include limited recruitment, declining enrollment, low retention rates, increased tuition, insufficient budgets, hazing, and travel costs.

H2: Challenges faced by current and alums band members at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University may include increased tuition, hazing, band practice schedule, balancing schoolwork, and the physical demands on an HBCU marching band.

H3: Band members lives at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University have been enriched through scholarships, travel opportunities, improved discipline, communication skills, work ethic, and leadership skills.

Core Concepts

Historically Black Colleges and Universities and HBCU marching bands are the core concepts of this study. The Higher Education Act of 1965 defines HBCUs as "any historically black college or university that was established prior to 1964, whose principal mission was, and is, the education of Black Americans, and that is accredited by a nationally recognized

accrediting agency."¹⁸ For generations, HBCUs have served as a great source of pride and accomplishments for the African American community. According to Carter, they "strive to nurture and affirm Black students on numerous levels, including building welcoming communities as opposed to communities of marginalization, emphasizing Black history and culture in curricula, involvement and integration into campus life and student activities, and closer relationships with faculty and staff."¹⁹

As high school seniors begin to investigate possible college choices, the costs of tuition and fees can often deter students from applying to college. Therefore, many high school seniors consider entering the workforce or the military before college. Many Black students also fear not being sufficiently intelligent to attend college. HBCUs help provide these students with hope as they have been committed to educating predominantly Black students since their beginnings. According to Albritton, "this commitment has been significant given the sociopolitical policies and practices that deemed Black men and women incapable of succeeding as learners because of the unfounded belief that their race made them inferior and unable to appreciate the benefits of postsecondary education."²⁰

The effects of HBCUs in Black communities across the country have been meaningful. Albritton also states, "Without the support and opportunities offered by HBCUs, many Black

¹⁸ Steve Culver, and Greg Phipps, "According to Faculty, the Most Important Reasons for Doing Assessment at an HBCU," *Journal of Assessment and Institutional Effectiveness* 8, no. 1–2 (2018): 1, <https://doi.org/10.5325/jasseinsteffe.8.1-2.0001>.

¹⁹ Bruce Allen Carter, "Nothing Better or Worse Than Being Black, Gay, and in the Band': A Qualitative Examination of Gay Undergraduates Participating in Historically Black College or University Marching Bands," *Journal of Research in Music Education* 61, no. 1 (2013): 27, <http://www.jstor.org/stable/41999565>.

²⁰ Travis J. Albritton, "Educating our Own: The Historical Legacy of HBCUs and their Relevance for Educating a New Generation of Leaders," *The Urban Review* 44, no. 3 (09, 2012): 312.

students would have been denied the opportunity to receive a college education."²¹ HBCUs offer abundant opportunities and hold the respect of students, faculty, administrators, alums, politicians, and community leaders. HBCUs offer life-changing experiences to the students who attend these higher learning institutions. Albritton further states, "The academic mission of HBCUs has been undergirded by strong recognition among administrators and faculty for the need to empower young Black men and women no matter where they fall along the academic spectrum."²²

HBCUs are vital components of a community's culture. The Black community positively perceives HBCUs. According to Griffin, "HBCUs play important roles in the perpetuation of Black culture, the improvement of Black community life, and the preparation of the next generation of Black leadership."²³ For HBCU marching bands, the same is true. Lewis and Wilson state, "Adding to the symbolic power of the bands' performances is that these proud, young, talented artists are college educated and thus excellent role models for their community."²⁴ While the marching bands at HBCUs utilize many of the same fundamentals as their Predominantly White Institution (PWI) counterparts, their unique high-stepping performance style is distinctive and a gratifying part of African American culture and music performances. Clark states, "While the marching band's history transcends a single culture, the

²¹ Travis J. Albritton, "Educating our Own," 325.

²² *Ibid.*, 326.

²³ Walter R. Allen, Joseph O. Jewell, Kimberly A. Griffin, and De'Sha S. Wolf, "Historically Black Colleges and Universities: Honoring the Past, Engaging the Present, Touching the Future," *The Journal of Negro Education* 76, no. 3 (2007): 263. <http://www.jstor.org/stable/40034570>.

²⁴ William Lewis, and Charles Reagan Wilson, "Marching Bands, HBCU," In *The New Encyclopedia of Southern Culture: Volume 16: Sports and Recreation*, edited by Harvey H. Jackson, 147. University of North Carolina Press, 2011, http://www.jstor.org/stable/10.5149/9781469616766_jackson.45.

development of the style of marching bands commonly observed in historically black schools is an American phenomenon occurring within the last 200 years as a result of historical events and cultural ingenuity."²⁵ With marching bands being one of the largest, most popular, and most visible organizations at schools and universities, Garrison states, "Many people accept the marching band as the primary, if not the only, factor in assessing the quality and value of the entire music department and programs."²⁶ People often believe that if a school maintains an excellent marching band, all other ensembles in the music department are of high quality. According to Cumberledge, "Despite the abundance of university concert bands and other instrumental ensembles, the general public often perceives the appearances and performances of marching bands as representative of the value and quality of entire music programs."²⁷ Due to these beliefs, students, administrators, and alums often hold marching bands at HBCUs in high regard. An ordinary conversation in the HBCU community is about who maintains the best marching band.

The study also explores additional concepts, including HBCU enrollment, retention, graduation rates, student engagement, student satisfaction, and alums career preparation. Some institutions have experienced a decline in enrollment. Daniel states, "In part, the decline of the HBCU can be traced to long-term decreases in enrollment,"²⁸ Enrollment at many HBCUs has

²⁵ Robert H. Clark, "A Narrative History of African American Marching Band: Toward A Historicultural Understanding." *Journal of Historical Research in Music Education* 41, no. 1 (October 2019): 5–32, <https://doi.org/10.1177/1536600619847933>.

²⁶ Paul K. Garrison, "The Value of Marching Band," *Music Educators Journal* 72, no. 5 (1986): 49, <https://doi.org/10.2307/3396614>.

²⁷ Jason P. Cumberledge, "The Benefits of College Marching Bands for Students and Universities: A Review of the Literature", Update: *Applications of Research in Music Education* 36, no. 1, 2016, 45.

²⁸ James Rushing Daniel, "Crisis at the HBCU." *Composition Studies* 44, no. 2 (2016): 158, <https://www.jstor.org/stable/24859535>.

declined as African American students now have more educational options: student engagement and satisfaction matter in the development and achievement of students. Most research focuses on instructional design and pedagogical techniques and strategies. However, according to Rode, "much less attention has been focused on how broader contextual and attitudinal variables might influence student achievement."²⁹ Each of these concepts is pertinent to this study. While there is a significant amount of research on these concepts, very little information is available regarding the influence of these factors on HBCU marching bands.

Definition of Terms

Battle of the Bands – A music contest and competition in which two or more bands compete for the title of "best band."³⁰

Central Intercollegiate Athletic Association (CIAA) – A DII collegiate athletic conference, mainly consisting of HBCUs in Maryland, North Carolina, Pennsylvania, South Carolina, and Virginia. Founded in 1912, the CIAA is the oldest African American athletic conference.³¹

Crab – New band members.³²

Cranking – To play as loud as one humanly can with no control—usually an uncontrolled fortississimo (*fff*) level.³³

²⁹ Joseph C. Rode, Marne L. Arthaud-Day, Christine H. Mooney, Janet P. Near, Timothy T. Baldwin, William H. Bommer, and Robert S. Rubin, "Life Satisfaction and Student Performance," *Academy of Management Learning & Education* 4, no. 4 (2005): 421, <http://www.jstor.org/stable/40214344>.

³⁰ "Battle of the Bands," Wikipedia, Wikimedia Foundation, December 18, 2021. https://en.wikipedia.org/wiki/Battle_of_the_Bands.

³¹ "Central Intercollegiate Athletic Association," Wikipedia, Wikimedia Foundation, February 27, 2022, https://en.wikipedia.org/wiki/Central_Intercollegiate_Athletic_Association.

³² Frank Deford, "For Some Marching Bands, Hazing Means Brutality," NPR, December 7, 2011 <https://www.npr.org/2011/12/07/143211079/for-some-marching-bands-hazing-means-brutality>.

³³ Rodney D. Chism, "The Challenges of Balancing Personal and Professional Relationships Among Historically Black Colleges and Universities (HBCUs) Band Directors" 2021, 11. <https://digitalcommons.liberty.edu/doctoral/3175/>

Halftime Show – A performance during the brief period between the first and second halves, or the second and third quarters, of a sporting event.³⁴

Hazing – Any activity expected of someone joining or participating in a group that humiliates, degrades, abuses, or endangers them, regardless of a person's willingness to participate.³⁵

High Stepping – The high step is a style of marching used by many colleges and universities, including most bands of HBCUs and the Big Ten.³⁶

Historically Black Colleges or University (HBCU) - Any historically black college or university that was established prior to 1964, whose principal mission was, and is, the education of Black Americans³⁷

Honda Battle of the Bands – The Honda Battle of the Bands (sometimes abbreviated The Honda or HBOB) is an annual marching band exhibition in the United States which features performances by bands from historically black colleges and universities (HBCUs).³⁸

Fifth (5th) Quarter – A marching band tradition played out primarily by HBCU bands, but also including The University of Wisconsin Marching Band's Fifth Quarter, a traditional post-game band performance.³⁹

Mid-Eastern Athletic Association – A D1 collegiate athletic conference consisting of HBCUs in the Southeastern and Mid-Atlantic United States.⁴⁰

³⁴ “Halftime Show Definition,” Halftime show Definition, Accessed February 19, 2022, <https://linguazza.com/definition/halftime+show>.

³⁵ “The Issue: What is Hazing: Solutions: Stophazing,” Stophazing.org, Last modified November 5, 2021, Accessed February 19, 2022, <https://stophazing.org/issue/>.

³⁶ “Marching Band,” Wikipedia. Wikimedia Foundation, March 1, 2022, https://en.wikipedia.org/wiki/Marching_band

³⁷ Steve Culver, and Greg Phipps, “According to Faculty, the Most Important Reasons for Doing Assessment at an HBCU,” *Journal of Assessment and Institutional Effectiveness* 8, no. 1–2 (2018): 1, <https://doi.org/10.5325/jasseinsteffe.8.1-2.0001>.

³⁸ “Honda Battle of the Bands,” Wikipedia. Wikimedia Foundation, February 13, 2022, https://en.wikipedia.org/wiki/Honda_Battle_of_the_Bands.

³⁹ “Marching Band | Definition of Marching Band By Oxford Dictionary On Lexico.Com Also Meaning of Marching Band”. Lexico Dictionaries | English, Last modified 2021. https://www.lexico.com/en/definition/marching_band.

⁴⁰ “Mid-Eastern Athletic Conference,” Wikipedia. Wikimedia Foundation, February 24, 2022, https://en.wikipedia.org/wiki/Mid-Eastern_Athletic_Conference.

Predominantly White Institution (PWI) – *Predominantly white institution (PWI)* is the term used to describe institutions of higher learning in which Whites account for 50% or greater of the student enrollment.⁴¹

Southwestern Athletic Association (SWAC) - A D1 collegiate athletic conference consisting of HBCUs in the Southern United States.⁴²

Zero Quarter – A period before a traditional college football game when the marching band performs musical selections.⁴³

Chapter Summary

Historically Black Colleges and Universities were founded to provide black youths with a basic education, as many could not attend established colleges and universities due to racial discrimination. HBCUs have remained an integral part of their communities since their inception. Lomax states, "HBCUs are rooted in faith, community, and service. Black churches have long been pillars of the black community. The history and life of black colleges are closely intertwined with faith, values, and service to others."⁴⁴ Notable HBCU alums have positively contributed to society from all walks of life. Lomax further states, "Today, the nation's 106 HBCUs make up just 3% of America's colleges and universities. Nevertheless, they produce almost 20% of all African American graduates and 25% of African American graduates in the

⁴¹ Kofi Lomotey, "Predominantly White Institutions." In *Encyclopedia of African American Education*, edited by Lomotey, Kofi, 524-26. Thousand Oaks, CA: SAGE Publications, Inc., 2010. <https://dx.doi.org/10.4135/9781412971966.n193>.

⁴² "Southwestern Athletic Conference." Wikipedia. Wikimedia Foundation, March 1, 2022. https://en.wikipedia.org/wiki/Southwestern_Athletic_Conference.

⁴³ Rodney D. Chism, "The Challenges of Balancing Personal and Professional Relationships Among Historically Black Colleges and Universities (HBCUs) Band Directors" 2021, 12. <https://digitalcommons.liberty.edu/doctoral/3175/>

⁴⁴ Dr. Michael L. Lomax, "Six Reasons HBCUs Are More Important than Ever," *UNCF*, last modified April 21, 2020, accessed March 1, 2022, <https://uncf.org/the-latest/6-reasons-hbcus-are-more-important-than-ever>.

STEM fields of science, technology, engineering, and mathematics—the critical industries of the future."⁴⁵

As one of the most visible organizations on campus, marching bands have remained a significant part of the culture at many Historically Black Colleges and Universities for decades. HBCU marching bands are ambassadors for their schools and communities and help develop school pride. As one of the largest student organizations at most HBCUs, marching bands often serve as their institutions' most effective recruitment tools. The members of HBCU marching bands experience many benefits while participating in these ensembles. Even though these band programs are usually very successful, band members, their directors, and the programs experience many challenges and obstacles that negatively influence their overall performance and development. While some of these challenges are unique to specific programs, many HBCU band programs experience annual challenges, including insufficient budgets and staffing, hazing, limited recruitment, and low retention rates.

This study examines the lived experiences of participants and directors from four Historically Black Colleges and University band programs of how their marching bands have enriched their lives beyond the classroom. These perspectives also provide insight into the rehearsal and performance rituals and traditions associated with the selected band programs. This study also examines several challenges, including insufficient budgets and staffing, hazing, limited recruitment, and low retention rates that these band members, directors, and programs experience. By conducting this research and providing these perspectives, this study helps

⁴⁵ Dr. Michael L. Lomax, "Six Reasons HBCUs Are More Important than Ever,"

identify various strategies to address these issues. These strategies will benefit current and future band members and band directors.

CHAPTER TWO: LITERATURE REVIEW

Overview

This study examined the lived experiences of band members and directors at Historically Black Colleges and Universities. The chapter reviews existing literature to help gain insight into the significance and culture of HBCU marching bands. This review focuses on the literature about Historically Black Colleges and Universities (HBCUs) and HBCU marching bands. This review also focuses on the literature on the challenges these band directors and members encounter. Those challenges include insufficient budgets and staffing, hazing incidents, limited recruitment, and low retention rates. The literature review for this study contains four sections that provide an overview of the sources. The first section reviews Historically Black Colleges and Universities (HBCUs) literature. The second section includes research on the development of HBCU marching bands, notable contributions by HBCU band directors, and significant HBCU marching band performances. This section also offers insight into the marching band culture at HBCUs. The third section reviews literature documenting challenges that HBCUs encounter. The fourth and final section contains a literature review regarding HBCU bands' challenges. Chapter two concludes with a summary and an objective analysis of the literature.

Background

Annually, marching band performances and events attract millions of fans nationwide as spectators of all ages enjoy the excitement and pageantry of marching bands. Marching bands are often just as competitive as sports teams for students, band directors, and spectators. Perhaps, nowhere in the country does this level of competition exceed that of the bands at Historically Black Colleges and Universities (HBCUs). The excitement of these high-stepping marching bands once only witnessed at HBCU football games, has gained mainstream exposure. At HBCU

football games, few fans leave the stands during halftime as they prefer to watch their favorite marching bands' innovative and electrifying performances. According to Landrum, "The bands are more than a halftime show; their popularity has spread through pop culture, music, and film."⁴⁶ According to Allen, "whether tacitly or explicitly, HBCU marching band performances not only seek to entertain audiences or market their university but also exude Black joy and Black excellence."⁴⁷

Many have questioned the reasoning behind the visible decline in membership of several HBCU marching bands. Some band programs that reached their peak size during the early 2000s have seen a drastic decrease in membership over the last decade. The noticeable size change in these programs has caused great concern for participants, directors, and stakeholders. HBCU band directors have noted several obstacles that they believe have led to declining program membership. The first research question examines the challenges each selected band has and continues to encounter through interviews with current band members, directors, administrators, and alums. These programs' challenges are unique, while others are consistent amongst HBCU bands. In addition to determining the challenges of the four selected bands, the researcher asked participants to recommend strategies to meet these challenges.

The four universities' band programs examined in this research are all at HBCUs in the Southeastern United States. While these programs have similarities in marching styles and performance traditions, they are unique. These institutions have many common yet distinctive

⁴⁶ Jonathan Landrum, Jr., "For HBCU Marching Bands, it's all about the Showmanship," *Florida Times-Union*, Apr 15, 2018.

⁴⁷ "The Legacy and Culture of HBCU Marching Bands: BestColleges," *BestColleges.com*, last modified November 18, 2021, accessed February 21, 2022, <https://www.bestcolleges.com/resources/hbcu/legacy-culture-of-marching-bands/>.

demographic qualities due to their locations. Equally, each school and band program face challenges with some consistencies, but there are also unprecedented challenges at each university. One of the main challenges found at HBCUs is a lack of funding. Some HBCUs experience challenges financially, while others maintain large endowments and significant revenue. Regarding HBCUs, Sav states, "Since their founding, nearly all have experienced or continue to experience financial difficulty relative to each other and relative to the public sector, predominantly white colleges and universities (PWCUs)."⁴⁸

This study celebrates HBCU culture by documenting and analyzing the marching band programs at four HBCUs, Sunshine State University, Magnolia State University, Old North State College, and Appomattox University. This study aimed to ascertain the perspectives of band members and band directors at HBCUs concerning their respective bands' influence on their lives, the challenges these bands encountered, and their adverse effects. This study also documents marching bands and community influence at HBCUs.

Theoretical Framework

This study utilized a grounded theory qualitative research design. "Grounded theory is introduced as an inductive, comparative methodology that provides systematic guidelines for gathering, synthesizing, analyzing, and conceptualizing qualitative data for theory construction."⁴⁹ Grounded theory's adaptable methods guide the collection and analysis of qualitative data. Grounded theory can help reveal the behaviors and social relationships of groups.

⁴⁸ G. Thomas Sav, "Separate and Unequal: State Financing of Historically Black Colleges and Universities," *The Journal of Blacks in Higher Education*, no. 15 (Spring 1997): 101.

⁴⁹ K. Charmaz, *Grounded Theory: Methodology and Theory Construction*, Editor(s): Neil J. Smelser, Paul B. Baltes, *International Encyclopedia of the Social & Behavioral Sciences*, Pergamon, 2001, 6396.

"The strength of the grounded theory method lies in articulating: (a) logical steps for handling data collection and analysis, (b) a means of correcting errors and omissions and of refining analytic ideas, (c) tools for studying basic social and social psychological processes in natural settings, and (d) strategies for creating middle-range theories."⁵⁰

It is conceivable that a grounded theory study will begin with a question or perhaps with gathering qualitative data. Ideas or thoughts emerge for researchers as they examine the collected data. Researchers give those concepts and ideas codes that briefly describe them. Further data analysis can help organize codes into higher-level concepts and categories. These categories serve as the foundation for a new theory or hypothesis. Therefore, the grounded theory design deviates significantly from the conventional scientific methodology of research, which involves selecting an existing theoretical framework, formulating one or more hypotheses based on that framework, and then gathering evidence to determine the accuracy of the hypotheses.

Related Literature

The related literature explores the importance of marching bands on the campuses of historically black colleges and universities and in their communities. The related literature includes an overview of existing knowledge about the history and evolution of Historically Black Colleges and Universities (HBCUs) and HBCU marching bands. The related literature also examines the challenges and accomplishments of HBCU marching bands, directors, and members.

⁵⁰ Ibid.

Historically Black Colleges and Universities (HBCUs)

One can trace the importance and significance of Historically Black Colleges and Universities (HBCUs) to their early beginnings and the need to educate blacks after the Civil War. In his article, *Educating Our Own: The Historical Legacy of HBCUs and Their Relevance for Educating a New Generation of Leaders*, Travis J. Albritton states, "The HBCU history is deeply rooted in the Black community's commitment to racial uplift and community empowerment."⁵¹ "This commitment has been significant given the sociopolitical policies and practices that deemed Black men and women incapable of succeeding as learners because of the unfounded belief that their race made them inferior and unable to appreciate the benefits of postsecondary education."⁵² HBCUs have experienced challenges refuting the claims that blacks are inferior and incapable of learning at higher levels since the foundation.

Historically Black Colleges and Universities (HBCUs) have formed Black culture and provided innumerable educational opportunities for Black students since the founding of Cheyney University of Pennsylvania on February 25, 1837. In the journal article, *Opportunities, and Challenges at Historically Black Colleges and Universities*, Michael Steven Williams seeks to describe the unique place in postsecondary education that Historically Black Colleges and Universities hold. According to Williams, "no other minority-serving institution (MSI) type boasts the rich history or the far-reaching effect on this country's social and political

⁵¹ Travis J. Albritton, "Educating Our Own: The Historical Legacy Of HBCUs And Their Relevance For Educating A New Generation Of Leaders," *The Urban Review* 44, no. 3, 2012.

⁵² Ibid.

landscape."⁵³ Additionally, he notes that HBCUs have provided significant opportunities in the lives of Black collegians. The problem the author discusses is that despite their value and contributions specifically to the African American community, school leaders at HBCUs continuously must justify their existence. Williams also notes the lack of literature detailing the historical significance of HBCUs, stating, "Even with over a century of research on the form and function of HBCUs, there are noticeable gaps in the literature."⁵⁴

In her article, *GM Celebrates the Importance of HBCUs at the Annual Bayou Classic in NOLA*, AJ Williams states, "Historical Black Colleges and Universities have been at the foundation for the path of success for many well-known and not-so-well-known black professionals, artists, musicians, politicians, business owners, etc."⁵⁵ Many notable alums have attended HBCUs, including Kamala Harris, Rev. Jesse Jackson, Spike Lee, Dr. Martin Luther King, Jr., Thurgood Marshall, and Langston Hughes. "The opportunities afforded at these educational institutes give black students a place to learn, excel, and thrive confidently."⁵⁶

In the article, *Historically Black Colleges and Universities: Honoring the Past, Engaging the Present, Touching the Future*, the authors examine HBCUs' history, present condition, and future. The authors suggest that "HBCUs play important roles in the perpetuation

⁵³ Michael Steven Williams, Review of *Opportunities and Challenges at Historically Black Colleges and Universities*, by Marybeth Gasman and Felecia Commodore, *Journal of College Student Development* 56, no. 6 (2015): 648.

⁵⁴ Ibid, 649.

⁵⁵ Miss AJ Williams December 1, "GM Celebrates the Importance of HBCU's at the Annual Bayou Classic in Nola," *The Michigan Chronicle*, December 13, 2021, <https://michiganchronicle.com/2021/12/01/gm-celebrates-the-importance-of-hbcus-at-the-annual-bayou-classic-in-nola/>.

⁵⁶ Ibid.

of Black culture, the improvement of Black community life, and the preparation of the next generation of the Black leadership."⁵⁷ The authors further state, position themselves to go forward with their important mission of educating the Black community to change American society for the better."⁵⁸

HBCU Marching Bands

HBCU marching bands are known for their unique marching styles, choreography, popular musical selections, and crowd participation. During each football season, the notion of halftime as game time is a common utterance among HBCUs. As a supplement to athletic contests, the HBCU marching band provides an experience that lasts for many. Several HBCU marching bands, such as Florida A&M "Marching 100", Southern University "Human Jukebox," Jackson State University "Sonic Boom of the South," Grambling State University "World Famed Marching Band," North Carolina A&T University "Blue and Gold Marching Machine," and the Tennessee State University " have separated themselves from the other marching band programs throughout the United States and abroad.

Robert Clark's article develops and explains African American marching band styles in a concise historical narrative. African American marching bands exhibit unique style characteristics linked to historical developments. Researchers have published studies in this area, focusing primarily on university band programs. This article synthesizes much of the available

⁵⁷ Walter R. Allen, Joseph O. Jewell, Kimberly A. Griffin, and De'Sha S. Wolf. "Historically Black Colleges and Universities: Honoring the Past, Engaging the Present, Touching the Future." *The Journal of Negro Education* 76, no. 3 (Summer, 2007): 263.
<http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fhistorically-black-colleges-universities-honoring%2Fdocview%2F222104768%2Fse-2%3Faccountid%3D12085>.

⁵⁸ Ibid, 264.

published and unpublished scholarly work into a narrative form. Using historic cultural research to examine African American marching band styles, the author proposes an art form to study.

In this study, the author constructs a concise historical narrative incorporating the development and characteristics of the marching band style found in historically black schools in the United States. By providing a description that outlines the experience of historically black marching bands, this study attempts to identify exceptional performance characteristics and these aspects as unique facets of performance. As well as examining these characteristics critically, it also aims to provide a critique of them.

An analysis of the characteristics specific to African American marching bands identified in this study included a distinctive ensemble sound and marching fundamentals, a fusion of military and modern techniques in drill and music repertoire, dancing, an "informal" competitive spirit, and a proposal to incorporate an angular and asymmetrical aesthetic into African art. Furthermore, this study asserts that African American marching bands exhibit characteristics distinct from others due to historical influence and cultural invention. The research acknowledges that segregation contributed to the noticeable difference in marching bands between the schools primarily composed of white students and those mainly consisting of African Americans.

William Lewis makes the following assertions:

Just as the show style's freedom of movement appeals to many African American bands and audience members, so too does the musical repertoire. Although HBCU performance repertoires include classical and traditional marching music, they dip into the rich pool of African American contemporary music, encompassing jazz, gospel, funk, soul, rhythm and blues, and hip-hop. Marching band performances become celebrations of African American aesthetics, featuring foregrounded percussion, the off-beat phrasing of melodic accents, overlapping call-and-response patterns, and pervasive polymeter.⁵⁹

⁵⁹ William Lewis, and Charles Reagan Wilson, "Marching Bands, HBCU," In *The New Encyclopedia of Southern Culture: Volume 16: Sports and Recreation*, edited by Harvey H. Jackson, University of North Carolina Press, (2011): 146

Deeply emblematic of diaspora expressive traditions, HBCU band performances unfold as bold public declarations of what it means to be African American today. Through their musical choices; their dance routines; their treatment of public space; their commitment to evaluation; and their penchant for pageantry, competition, originality, adaptability, rhythmic complexity, and performer-audience conversations, HBCU marching bands embody aesthetics that transcend band membership and embrace values belonging to time-honored traditions of African American expressivity. Since the bands constantly assess the crowd's response and design future performances accordingly, they become occasions to express, mediate and challenge social issues, political ideas, and cultural values.⁶⁰

There was a limited amount of research available on this topic. Nevertheless, this study attempted to create a historical narrative from various sources. The research consulted several journal articles, dissertations, and books to distill a historical record based on the established literature, and one source utilized oral histories. Because very few scholarly studies exist, this study enriches the understanding of African American marching bands, resulting from the shortage of academic research in this field.

Artistic ingenuity and historical influences are responsible for making the African American marching band a unique art form. African American marching bands possess a unique ensemble sound due to musical enculturation. It is also possible for self-taught or informally trained musicians to propagate musical influences through enculturation. Someone might attribute the tone qualities of brass sections in nineteenth-century performance bands to those of early jazz bands and later to those of marching bands associated with historically black colleges and universities.

The singing style may also affect tone quality due to enculturation. Individuals must view the context of this characteristic as an expression of the collective sound of the ensemble,

⁶⁰ Ibid., 147.

although marching bands do not traditionally present opportunities for soloists. The tone quality of a band reflects a model conception of sonority. If one has an attentive ear, one can tell if the model of sonority is a gospel choir rather than a symphony orchestra or if a big jazz band is playing rather than a concert orchestra. Many often consider other marching bands as "bright" if brass bands or jazz bands are models for tone quality. A common observation of the "HBCU sound" is the brightness of tone and intensity of volume, although regional and school-specific approaches vary.

Antron D. Mahoney makes an interesting distinction between the colorful tones and sounds of the HBCU marching band in the following statements: "It is important to note here that not all HBCU bands sound the same. Arguably, Florida A&M and JSU exemplify the most prominent historical distinction in HBCU marching band styles: MEAC (Florida A&M) vs. SWAC (JSU). MEAC, the M.J.S.U. Eastern Athletic Conference, has included schools whose bands typically create a more robust symphonic sound, whereas SWAC, the Southwestern Athletic Conference, is known for a more big band, brassy tone."⁶¹

Though Mahoney's statements may sound or seem skewed to the HBCU marching band scholar and many directors, through various major performances each football season, may prove indicative to the untrained ear or the overall marching band fanatic. Black music post-soul innovations drive the HBCU sound of the present. A band that executes songs flawlessly is louder and plays more songs wins.

⁶¹ Antron D. Mahoney, "Reclaiming the Beat: The Sweet Subversive Sounds of HBCU Marching Bands," *Southern Cultures* 27, no. 4, (2021): 83.

According to Clark, a military precision drill is still part of most African American marching bands.⁶² Many African American schools marching band directors were veterans, making military-style drills, often called precision marching, a logical extension of the earliest roots of the movement. Precision drills include block formations and direction changes such as flanking and facing. Further, "each band has a signature entrance and has cultivated distinct nuances in marching style. Halftime shows seek to strike a balance between tradition and innovation. There is pageantry and elegance, with many videographers posting performances online as soon as the band leaves the field. When the game ends, thousands of fans know to stick around for the 'fifth quarter,' an encapsulating showcase of musicianship and power between bands."⁶³ Most HBCU marching bands have adopted over fifty similarities from the alternate PWI marching bands. However, the creative design of HBCU directors allows for extemporization and the spontaneous creation of previously incorporated marching styles.

As part of a marching band drill for HBCUs, performance requirements include symmetrical shapes, high-stepping, flanking, and facings so that their instruments will face only one way, depending on their marching direction. As part of the same performance, the musicians may also perform corps-style marching, which involves asymmetrical shapes and roll stepping. These concepts mean they will roll from the heel to the toe rather than picking up their feet, as well as slide moves that keep the horns facing the front sideline. A sudden change of direction

⁶² R.H. Clark, A Narrative History of African American Marching Band: Toward A Historical Understanding, *Journal of Historical Research in Music Education*, 41(1), 5–32. (2019) <https://doi.org/10.1177/1536600619847933>

⁶³ Claire Milburn, "The Development of Marching Band Traditions at Historically Black Colleges and Universities: The Human Jukebox versus the Sonic Boom of the South," *Journal of Historical Research in Music Education*, 43, 2, (2022): 207.

requires the entire body to be reoriented by spinning or about-faces. Additionally, this same performance can include dance movements as well.

Often, HBCU bands represent a wide variety of styles in their repertoires. It is important to note that marches by composers such as John Philip Sousa, Karl King, and Henry Fillmore pay tribute to the repertoire of the famous military bands at the time and the formation of college marching bands. It is a staple of HBCU band performances on and off the field for them to perform popular music, typically from the Top Forty. Additionally, halftime performances frequently incorporate music from the Western tradition as well as styles and eras within American popular music. One distinctive stylistic characteristic of HBCU bands is their combination of old and new elements.

Most marching bands, at some point, have used block or line band exercises as a complete performance concept.⁶⁴ For example, the band's drill commands would typically be a forward march, left flank, right flank, rear march, oblique movement, oblique movement to the rear, and oblique movements to either side. Several college marching bands use roll and glide steps in their performances, with HBCU marching bands such as North Carolina Agricultural and Technical State University. As marching band concepts expanded and groups grew, band directors developed more complex drill maneuvers.

HBCUs generally use high-stepped steps as their step style. Further enhancements to the marching style include adding unique horn carriages and arm movements, often called adding points or angles. Military personnel commonly use several maneuvers, including step-offs, drop-offs, gate turns (pinwheels), countermarches, step twos, step fours, flanking, and column

⁶⁴ Stanley K. Holloway, "720-960 Steps: A Historical Review of Contemporary Techniques and Pedagogies and How They Revolutionized Pageantry for the Modern Marching Band," (D.M.E. diss., Liberty University, 2022), 57, <https://digitalcommons.liberty.edu/doctoral/3819/>.

maneuvers. Considering cultural aesthetics, minstrel shows, and military training, it appears plausible to argue for the influence of pluralistic influences that shaped African American marching bands.

African American marching bands are renowned for their dance performances. African American marching bands may not have significantly influenced the development of dance in their halftime performances due to the influence of a cultural aesthetic. Achieving competitive excellence is not limited to African American marching bands, as show and corps-style bands participate in national, state, and local assessments, festivals, and competitions. Fifth-quarter performances and sectional battles, however, represent an informal competition among African American bands.

The study recommends examining three possible areas of future research to understand better African American marching bands from a historical and cultural perspective. First, in the dominant culture of music education, those trained in the topic of privilege should examine the case. Secondly, evaluating adjudication practices, particularly those related to secondary-level band programs, would be beneficial. Finally, further identification of exemplary programs and teachers for the African American marching band tradition will continuously improve pedagogy standards, musical performance, and performance outcomes.

In conclusion, the author is interested in research exploring pedagogical methods development for establishing authentic understandings, appreciations, and performance practices within ensembles. Study findings suggest that African American bands, specifically in high schools, cultivate a specific sound influenced by historical events and cultural aesthetics. The proliferation of historical research on exemplary teachers and band programs within the African American marching band tradition may increase public awareness of its accomplishments despite

historical discrimination and opportunities for future advancement. Additional research may improve the rubrics used in these assessments, particularly when adjudicators simultaneously assess and evaluate a range of styles. Despite substantial racial and economic disparities, African American bands have great musical creativity and pedagogical innovation. There could be a greater appreciation of the work and performances of African American bands if we developed tremendous respect for their work and performances.

Challenges Experienced by HBCUs

Funding, Facilities, and Academic Programs

The Historically Black College was designated for African Americans to receive a higher education beyond the public and private school level that may not have been readily available for minorities under Jim Crow laws and segregation policies. For example, Allen, Jewell, Griffin, and Wolfe state, "Historically Black colleges and universities (HBCUs) have been at the center of the Black struggle for equality and dignity. The American ethos idealizes education and personal achievement over birthright as the sole basis for one's place in society - except for African Americans. We have always been judged by the color of our skin, denied equal educational opportunity, and told the educational gap between Blacks, and Whites were the reason for our subjugated status in society. It is therefore not surprising that education has been a key site for the Black struggle."⁶⁵

With the inequity within the funding, dilapidated facilities, and overall managerial inferiority of many personnel who are the face of many HBCUs, many may question and challenge the overall quality and validity of an HBCU education. However, most HBCUs

⁶⁵ Walter R. Allen, Joseph O. Jewell, Kimberly A. Griffin, and De'Sha S. Wolf, "Historically Black Colleges and Universities: Honoring the Past, Engaging the Present, Touching the Future," *The Journal of Negro Education* 76, no. 3 (2007): 263. <http://www.jstor.org/stable/40034570>.

maintain their vigilance through philanthropy and graduates. Thomas Sav states, "Despite the funding disparities, these historically black colleges and universities survived and continue to provide unique educational opportunities for blacks. Some have changed dramatically in the student bodies that they serve and perhaps in the missions."⁶⁶ Unfortunately, even with those successful and most notable graduates, the gaps in inequality may prove too substantial compared to the PWI subordinates.

Sav's subsequent article makes a crucial point about the fate of HBCUs. "For decades, state funding of public historically black colleges and universities (HBCU) has been shown to be de facto discriminatory relative of their predominately white counterparts."⁶⁷ Although there is minimal research on equity among HBCUs and their PWI counterparts, this study will allow for further research and exploration in future studies.

This article is deserving of incorporation into the current research based on the following statements:

David F. Green, Jr. provides insight into the culture and academic scholarship of Historically Black Colleges and Universities in his article *Raising Game*. The author also discusses how HBCU culture affects academics. Green states, "HBCU homecomings are a tradition characterized by rituals and events that provide intriguing histories, topics, and language practices for students to explore."⁶⁸ While HBCUs offer many excellent programs, their

⁶⁶ Thomas Sav, "Tests of Fiscal Discrimination in Higher Education Finance: Funding Historically Black Colleges and Universities," *Journal of Education Finance* 26, no. 2 (2000): 158.

⁶⁷ G. Thomas Sav, "Funding Historically Black Colleges and Universities: Progress Toward Equality?" *Journal of Education Finance* 35, no. 3 (2010): 295.

⁶⁸ David F. Green, "Raising Game" *Composition Studies* 44, no 2, (2016); 165. <https://www.jstor.org/stable/24859536>.

students generally perform less academically than their PWI peers. Even though attending an HBCUs can be a rewarding experience, many HBCU students often quote several significant challenges they face, such as the lack of funding for specific degree programs. The author also notes that at HBCUs, many HBCU teachers have heavy teaching loads, which detrimentally affects academic progress.

In the article, *The History of Historically Black Colleges and Universities*, the author traces the history of the development of HBCUs in the country. The author also iterates that HBCUs have experienced many challenges since their founding.

"The Great Depression and World War II left many black colleges in a financial crisis. Despite improvement in funding in previous years, most land-grant HBCUs were still dismally underfunded compared to their white counterparts. Private HBCUs were in an even tougher bind. The depression wiped out many of their sources of philanthropy. Fundraising was becoming very difficult and distracting administrators from issues of improving education."⁶⁹

In the article *Crisis at the HBCU*, James Rushing Daniel provides a historical overview of some of the most significant obstacles that Historically Black Colleges and Universities face. Daniel states, "In part, the decline of the HBCU attributes to long-term decreases in enrollment."⁷⁰ During the 1970s, almost eighty percent of African American students attended HBCUs. However, African American students attending HBCUs have dwindled to less than 10

⁶⁹ "The History of Historically Black Colleges and Universities." *Michigan Chronicle*, Aug. 2006. 2, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fnewspapers%2Fhistory-historically-black-colleges-universities%2Fdocview%2F390231139%2Fse-2%3Faccountid%3D12085>.

⁷⁰ James Rushing Daniel. "Crisis at the HBCU." *Composition Studies*44, no. 2 (2016): 158. <https://www.jstor.org/stable/24859535>.

percent. As African American students continue to enjoy more postsecondary options, a significant percentage of those students choose to attend Predominantly White Institutions (PWIs). Daniel also notes that overall, HBCUs have significantly lower endowments than PWIs, and the limits to federal support and reductions in loan programs have tremendously cut HBCU funding.

In the article *Choosing an HBCU: An Opportunity to Pursue Racial Self-Development*, the authors designed a study to fill this gap, explore these race-related reasons for college selection, and establish empirically whether any factors fall outside of previously identified non-race-related causes. The study indicates that as college admissions become increasingly competitive, it is becoming increasingly difficult for historically black colleges and universities (HBCUs) to attract top candidates. The authors note that several HBCUs have closed, others are potentially subject to possible closure, and many face severe challenges. "HBCUs are facing a turning point as they strive to fulfill their missions while at the same time competitively prepare for the future."⁷¹ One of the most significant challenges that HBCUs encounter is that more PWIs ensure their universities accept more academically qualified black students.

There is a limited amount of research on Black students' college choices or reasons for attending HBCUs. Many of the top PWIs also aggressively recruit black students. Considering this, it is imperative to understand why students attend these institutions. By implementing a qualitative method, this study addresses this gap in the literature in an initial effort. Research published in this study demonstrates that race-related factors are essential factors in college choice, at least for Black students attending HBCUs. As specific reasons for attending an HBCU,

⁷¹ Debbie Van Camp, Jamie Barden, Lloyd Ren Sloan, and Renée P. Clarke, "Choosing an HBCU: An Opportunity to Pursue Racial Self-Development," *The Journal of Negro Education* 78, no. 4 (2009): 457–68. <http://www.jstor.org/stable/25676099>.

students expressed their desire to be around other Black students and to have the opportunity to develop their racial self-esteem.

The factor analysis results showed that these racial reasons differed from those cited in previous studies that involved predominantly White samples. There is a need for a new perspective on college choice literature, as most of it focuses on normative models based on assumptions. This study is the first to provide quantitative evidence demonstrating that African American students have distinct race-related reasons for choosing a historically black college. Although existing literature and research suggest culture and ethnicity during the college choice process, this study provides quantitative evidence of the importance of considering these factors. The researchers highlight that many students choose schools based on racial criteria, providing clear support that HBCUs provide students with a unique opportunity for racial development.

Pride and Prejudice

Based on the findings of this study, two separate but related factors contribute to race-related reasons for attending HBCUs. In the first case, the emphasis on race directly relates to the institution's policies, while in the second case, an individual's identity development relates to the institution's policies. While the two factors are distinct, their positive and significant correlation indicates they are related. As a result, the items in these two factors are not qualitatively similar for participants. Otherwise, they would have clustered into one rather than two factors. Given this, students may endorse items classified as 'race focus' instead of 'racial identity developing.

Consequently, students who choose HBCUs for their race-focused focus will likely desire them for racial identification development. There is a correlation between Black students attending HBCUs and living in predominantly Black communities being comfortable with their racial identity. Beyond developing one's racial identity at an HBCU, race-related reasons exist to

value the experience. It is possible that some students who select schools based on race could be more concerned about developing their racial identity rather than considering the school's racial makeup. There is no doubt that future research needs to explore this distinction.

The prevalence of the HBCU debate emphasizes the importance of supplementing social observations and qualitative studies with quantitative research. Several studies have indicated that PWIs are not always welcoming environments for Black students and that attending these schools may require the assistance of specific support systems to ensure student success. As stated previously, these findings support the need to continue supporting the role of HBCUs, which provide a different environment for Black students, perhaps one that is more welcoming and supportive. Researchers have uncovered several factors contributing to the choice of Black students for HBCUs in the current research. Specifically, it provides empirical evidence of racial reasons for college choice, as opposed to factors unrelated to race previously examined.

Higher education institutions such as HBCUs maintain a vital role, as evidenced by this study. However, HBCUs will continue to provide unique educational opportunities for their students, regardless of the debate over their existence. Students must benefit from a coordinated approach to recruiting, admitting, and retaining students at their institutions. The environment should also encourage them to develop their racial identities. In addition, these researchers indicate that students attend HBCUs for reasons that are not directly related to race. These factors can impact college experiences. HBCUs must listen to the needs of their diverse student populations as they move toward the future.

Chen, Ingram, and Davis studied the relationships between African American student engagement and student satisfaction at historically Black colleges and universities (HBCUs) and

predominantly White institutions (PWIs).⁷² This study used data collected from the 2006 and 2007 National Survey of Student Engagement to gather data. A unique feature of this study is the selection of peer institutions, which makes it distinct from most other studies related to HBCUs. Most studies comparing HBCUs with PWIs matched them with randomly selected PWIs or a broad range of higher education institutions. However, these researchers selected a group of PWIs that were statistically like the HBCU sample based on Carnegie Classifications of Institutions of Higher Education and a K Nearest Neighbor analysis based on undergraduate and graduate instructional programs, enrollment profiles, undergraduate profiles, and sizes and settings.

To explore the relationship between student engagement and student satisfaction for African Americans enrolled in HBCUs and PWIs, the study's authors used the following research questions:

1. What demographic and institutional characteristics may predict African American students' overall satisfaction with HBCUs or PWIs?
2. Is student engagement a predictor of overall student satisfaction for African American students at HBCUs and PWIs after being controlled for other input and environmental variables?
3. Is there a significant difference between HBCUs and PWIs regarding African American students' overall satisfaction after being controlled for student engagement and other input and environmental variables?⁷³

⁷² P. Daniel Chen, Ted N. Ingram, and Lowell K. Davis. "Bridging Student Engagement and Satisfaction: A Comparison between Historically Black Colleges and Universities and Predominantly White Institutions." *The Journal of Negro Education* 83, no. 4, (2014): 565. <https://doi.org/10.7709/jnegroeducation.83.4.0565>.

⁷³ *Ibid.*, 567.

According to the study, the gender of African American students at either HBCUs or PWIs had no statistically significant relationship with their satisfaction with their educational experience. First-generation status significantly influenced African American student satisfaction at HBCUs, but the effect size, measured by the standard beta coefficient, was not statistically significant. Neither gender nor status of first-generation college students significantly influenced African American student satisfaction. A second dimension of the analysis included institutional characteristics, such as total enrollment and institutional selectivity. In PWIs, the institution's size negatively correlated with African American student satisfaction, but it did not statistically significantly affect satisfaction in HBCUs. A more selective institution, whether an HBCU or a PWI, tends to receive higher satisfaction ratings from African American students. There was a significant difference in the explanation of variance in African American student satisfaction based on the size and selectivity of institutions.

Research question one consisted of three non-engagement-related variables: enrollment status (part-time versus full-time), transfer status, and self-reported grade point averages. The GPA at both HBCUs and PWIs had a statistically significant positive correlation with African American student satisfaction. African American students enrolled in part-time programs at PWIs were generally more satisfied with their institutions than their full-time counterparts. The transfer status did not affect African American student satisfaction at either HBCUs or PWIs.

Following control for other institutional and individual characteristics, the second research question examined whether there is a connection between African American students' engagement and their overall satisfaction with higher education institutions. A supportive campus environment appears statistically significant in determining African American student

happiness at both HBCUs and PWIs. Both HBCUs and PWIs can increase African American student satisfaction by approximately one-half standard deviation when they increase their supportive campus environment scores by one standard deviation. HBCU academic challenge was the only other student engagement indicator that was statistically significant, but it had a weaker effect on African American satisfaction. Engagement-related variables account for approximately a quarter of African American student satisfaction variance.

The last research question examined the differences between HBCUs and private institutions of higher education in terms of overall satisfaction among African American students. This analysis's independent and dependent variables were the same as those in research question two. Further analysis modification included the independent variable of institution type (HBCUs or PWIs). The results of this study failed to reject the null hypothesis that the difference in satisfaction between African American students attending HBCUs and those attending PWIs is due to chance. The results of the second research question also agreed with the findings of the first. The results of this model indicate that the variance in the independent variables explains most of the variance in African American student satisfaction.

There were general similarities between the findings of this study and those described in the literature on African American students. It is important to note that student satisfaction with higher education institutions depends mainly on the level of support and friendliness received by the campus environment towards them. The five measures developed by NSSE found a strong positive correlation between supportive campus environments at both HBCUs and PWIs and African American student satisfaction.

The study also found that African American student satisfaction was positively correlated with the level of academic challenge at HBCUs, whereas not at PWIs. The study's results showed

that student-faculty interaction had no statistically significant relationship with student satisfaction, as previously reported. Other measures of student engagement, including active and collaborative learning, enriching educational experiences, and other factors, did not result in statistically significant results for African American students at HBCUs and PWIs.

After reviewing the literature and the study results, the authors propose the following actions to enhance the satisfaction of African American students at both HBCUs and private institutions of higher education. Colleges and universities have an excellent opportunity to promote the satisfaction of African American students by creating a supportive campus environment. For this to occur, college and university administrators and students must develop collaborative working relationships. It is not uncommon for students to interact with university administrators only when involved in disciplinary matters or when faced with academic, financial, or emotional concerns. Interacting with institutional agents pleasantly and authentically enhances the potential for positive community relationships, increasing student satisfaction and promoting more active involvement in educational activities.

To increase student satisfaction, faculty, administrators, and students should establish formal mentoring relationships with each other and provide proactive academic advising to students. As reported in Museus and Ravello's study, the quality of academic advising was related to minority student success. They recommended that colleges and universities humanize the practice of academic advising and adopt a multidimensional, proactive approach to the advising process. According to Sutton's study, mentorship relationships with campus administrators can support protégés who follow similar career paths as their mentors. In addition, mentorship can provide students with an experience in which they will increase their satisfaction

with the college experience and develop a deeper understanding of how the college system works.

An additional way to increase student satisfaction is to solicit feedback from them regarding the policies and services of the institution. Student affairs staff members often influence students' questions about institutional policies. In order to ease tension between students and administrators, it may be helpful to provide a platform for students to express their opinions regarding current events, policies, and institutional services. In order to demonstrate that students' input is essential, university officials should record, maintain, and respond to their feedback.

The authors of *We Know Very Little: Accreditation and Historically Black Colleges and Universities* examine literature that details the accreditation process in postsecondary education and, more specifically, at HBCUs. The authors discuss difficulties in preparing a literature review on the specified topic. Secondly, they describe educational specialists conducting accreditation in the United States, including the accrediting agencies and the accreditation assessment. As a third step, they examine the academic and more general literature on accreditation. In the fourth step, they examine academic and available literature on accreditation and how it influences HBCUs. They conclude by discussing the lessons learned from the literature, the gaps in knowledge, and the improvement needs.

First, this review clarifies that accreditation is rarely the focus of academic publications. Consequently, accreditation of HBCUs is similarly under-studied. Fester, Gasman, and Nguyen state, "For years, HBCUs have been unfairly compared to their better-resourced White

counterparts."⁷⁴ There is a need for methodologically rigorous primary research on accreditation, which emphasizes the importance of this conclusion.

Secondly, it is necessary to distinguish between historical overviews of postsecondary education changes and opinion pieces that comment on these changes. Using quantitative and qualitative methods to illuminate some of the challenges posed by the current accreditation system, or HBCUs, would strengthen arguments regarding the role of accreditation or the need to change accreditation policies and practices. Additionally, accreditation teams from White universities with far more resources primarily evaluate HBCUs.

Finally, it is essential to acknowledge that a lack of transparency in the accreditation process challenges the research since institutional self-study reports and accreditation team evaluations are not typically available to the public. Additionally, since a separate evaluation team conducts each accreditation review, the accreditation status of a college or university does not constitute a stable unit of comparison. Therefore, quantitative researchers may not prefer this model to compare outcomes of accredited and unaccredited institutions or programs and examine how other factors influence accreditation awards or loss.

Accountability and Accreditation

Accountability is essential to postsecondary education, so accreditation is crucial in obtaining federal and other funding. Accreditation is also paramount in establishing credibility for postsecondary institutions. Rigorous historical, quantitative, and qualitative studies on accreditation are compulsory, as well as on the role accreditation plays in HBCU success. For

⁷⁴ Rachel Fester, Marybeth Gasman, and Thai-Huy Nguyen. "We Know Very Little: Accreditation and Historically Black Colleges and Universities," *Journal of Black Studies* 43, no. 7 (2012): 817, <http://www.jstor.org/stable/23414698>.

HBCUs to remain competitive, it is crucial to understand the implementation of the accreditation process.

There is a need for accreditation organizations to implement all measures to create a balance for HBCUs and ensure that they have the knowledge and resources to compete effectively. "To understand the unique situation that many HBCUs are in, being under-resourced because of immense discrimination for years, accreditation bodies and their faculty evaluating teams need education in the history of HBCUs and the issues they face."⁷⁵ Research-based on rigorous methodology will contribute to this type of education if there is an increase in policy papers found in this research and practitioner-based work that HBCUs develop on their own.

Robert Abelman and Amy Dalessandro conducted a content analysis of HBCUs' mission and vision statements. According to the article, the findings include that the critical linguistic component contributes to a well-conceived, viable, isolated, quickly diffused sense of institutional vision. Furthermore, the article discusses how HBCUs can use these elements to significantly improve their performance compared to other academic institutions and how they can apply this information to improve their performance in everyday challenges. This study analyzes the effectiveness of institutional vision statements at historically black colleges and universities. It addressed how those statements can serve as a means of guiding, governing, and promoting these institutions.

An institutional vision's Web-based representation served as the unit of analysis in this study. As part of the method, the authors used an Internet listing of all qualified institutions to sample all HBCUs. Additionally, the study selected thirty colleges and universities that do not

⁷⁵ Ibid.

belong to the HBCU group, including public and private colleges and universities that grant doctorates, masters, and baccalaureates and colleges and universities that award associate degrees. As a result, these schools represented the sample of schools compared.

Furthermore, this study examined a school's Web-based representation of its institutional vision. Four coders accessed and downloaded the information from each school from the website. Using the home page as a starting point, the researchers found any links that directly lead to the mission and vision statements. As a last resort, the researcher used the institution's search engine to see the vision statement if there were none by typing "vision statement" and selecting the option that contained the vision statement and any related or ancillary information.

The authors accessed and searched electronically for a school catalog if there was no vision or mission statement on the Web sites. Following the initial search, the researchers conducted an additional search for "mission statement." The study showed a similar analysis to the previous search, including the mission statement and any accompanying or related information on that page. A team of two coders classified the text of each school's institutional vision statement in terms of whether it was a mission statement, vision statement, or a combination of both, based on the content the statement contained. The intercoder reliability exceeded .95 for all websites searched and duplicated as a quality control measure.

The first research question examined the composition of institutional vision expressions at historically black colleges and universities. Each of the 105 colleges and universities presented mission statements in the sample as part of their institutional vision. In contrast, only twenty-two institutions showed a vision statement. Twenty-eight institutions have identified their ancillary information as goals, core values, and guiding principles as part of their visions. Most followed mission statements, but some presented both mission and vision statements.

In the comparative, non-HBCU sample of 208 colleges and universities, 202 offered a mission statement as part of their institutional vision. Eighty schools contained vision statements; six were stand-alone without an accompanying mission statement. Approximately half of the sample institutions provided ancillary data. An estimated 63 percent of these ancillary statements followed the mission statement alone.

Most HBCUs with vision statements are public, four-year institutions not affiliated with any specific university. There are a similar number of non-HBCUs with vision statements, all public, four-year, and unaffiliated. Interestingly, while most non-HBCU community colleges possessed a vision statement, most HBCU community colleges did not. In tandem with the first research question, the second question focused on the linguistic components of these expressions of institutional vision. As part of the analysis of variance, the researchers conducted a series of one-way analyses of variance (ANOVAs) to investigate the differences between HBCUs and non-HBCUs in terms of institutional vision.

According to the third and fourth research questions, the study conducted analyses to determine if diction scores differed based on the academic mission, mode of operation, and size of the HBCU institution. Another objective was to determine whether there were significant differences between vision statements in the linguistic components through a series of multivariate convergence analyses (MANCOVAs). An independent factor was the expression of institutional vision, and the dependent variables were the six predefined linguistic components.

According to this study, HBCUs lack vision, as evidenced by their institutional concepts. The study's focus provided benchmark scores on linguistic components based on the institutional idea of the nation's historically black colleges and universities and a stratified random sample of over two hundred other colleges and universities. The research also observed that fewer HBCUs

have clearly defined and identifiable vision statements than the general population of colleges and universities nationwide.

Non-HBCU vision statements elaborate on practical and pragmatic outcomes expected from their education. They describe how individuals can effectively transform ideas into future actions that benefit the individual and the organization. In contrast, vision statements at HBCUs lack these elements severely. This issue has a particularly negative impact on historically Black community colleges. Many generally accept that vision statements are highly compelling and motivating documents for institutions outside the HBCU sector, particularly for private schools and institutions affiliated with religious groups. Still, vision statements at HBCUs do not tend to be so, regardless of orientation.

An institutional vision accompanied by a concise vision statement may make it easier for constituents to communicate with one another. Surprisingly, HBCU mission statements lack many linguistic components that make them effective forms of communication internally and externally. These statements are complex. In other words, the institution maintains a specific and measurable set of objectives it wishes to achieve. However, no shared language or language is sufficiently clear to present these outcomes. As a result, they cannot inspire and motivate individuals within an organization to effectively communicate the establishment's characteristics to critical internal and external constituents.

The authors of this study have made several recommendations because of this investigation. First, institutions with observable visions are more likely to use them in their day-to-day operations, allowing them to become the center of their operations. Consequently, HBCUs should include the linguistic component in the institutional mission statement, the

primary means of communicating an institution's academic mission. Several HBCUs provided ancillary information that contained this linguistic component.

The second issue is the lack of clarity in the mission statements of HBCUs. A clearly defined institutional vision statement will enable the organization's members to distinguish between activities that adhere to the institution's imperatives and those that do not. The authors perceive that incorporating this linguistic component within the document will enhance the document's potential to penetrate the academic community.

There is an intrinsic connection between the history and mission of HBCUs. As a result, these institutions have a legacy and unity, which is essential and helps define and brand them. However, it may hinder efforts to identify and promote the key attributes and academic goals that make each institution unique and appealing to potential students. This study's results indicated minor standard deviations compared to non-HBCUs on nearly all diction scores. This finding suggests that those institutions have a narrower institutional vision than non-HBCUs. Moreover, the study found that these institutions differed little in size, academic approach, mode of operations, or orientation concerning their general mission and vision statements.

Challenges Encountered by HBCU Bands

Recruitment and Retention

The rising popularity of the HBCU marching band has reached many students regardless of race, preference, or other factors in college choice decision-making. With the easy availability of popular music and the HBCU band's influence, this may seem to some as an excellent way to recruit and retain interested students as early as the elementary and middle school levels. However, the demands of collegiate student life may prove the exact opposite. Collegiate governmental organizations, fraternities, sororities, and eventual academic study can hinder

recruitment and retention. Jason Cumberledge's article compared the time usage skills of four groups of undergraduates: music majors in marching band, non-music majors in marching band, music majors who are not in marching band, and non-music majors who are not in marching band.

According to the article, "Administration, taxpayers, and university admissions offices are concerned about fluctuations in enrollment, particularly declining enrollment figures."⁷⁶ The enrollment of minority students is trending upward, and some small colleges are experiencing growth, but colleges in Virginia, Maryland, and California are experiencing decreases. Approximately half a million fewer students attended college between 2012 and 2013, according to the 2014 United States Census Bureau. Furthermore, the National Student Clearinghouse reported that overall college enrollment had declined annually from 2012 to 2014. Colleges and universities may seek to expand enrollment by identifying aspects of student life and student organizations that attract students. College marching bands are one example of such an organization.

According to research, a marching band program is among the most critical factors in college students choosing a university. Students' desire to wear a specific marching band uniform can sometimes outweigh academic and financial considerations. Colleges and universities can also benefit from successful marching band programs in terms of public relations. In order to attract prospective students, universities must have visible marching bands that perform on national and regional stages. There is growing recognition among school administrators that

⁷⁶ Jason P. Cumberledge, "The Time Usage of College Music Majors, Non-Music Majors, and Marching Band Participants," *SAGE Journals* 7, no. 2, (2017): 1.

marching bands can enhance the esprit de corps of students and athletes attending school functions, as well as attract prospective students to college.

The general public frequently believes that a marching band is a sole group offered by music departments. It may be possible for colleges and universities to utilize marching bands as effective recruiting tools. However, there are numerous university concert bands and other instrumental ensembles. During the college selection process, incoming first-year students may consider the reputation of performing ensembles, such as marching bands.

Cumberledge's article states the following:

Although marching bands draw students to universities and music departments, the responsibility for marching band recruitment belongs to the band director. Band directors use a variety of recruitment strategies to attract incoming first-year students, often promoting the many benefits of membership. Research shows that students in college marching bands receive a musical education, develop effective teaching skills, acquire leadership experience, and engage in social interactions.⁷⁷

Band directors frequently face the same problem when recruiting new members: convincing potential members that joining the band will be worthwhile despite the time commitment needed. In recent years, there has been a decline in participation in marching bands among first-year students who have previously participated in high school bands due to concerns over adequate study time. Many well-meaning parents and guidance counselors discourage their high school students from joining college bands. There is often a concern among parents that students will not be able to devote adequate time to studying as a result of marching band participation. The lack of individual practice time may also cause music majors to decide not to participate in marching band.

However, marching band participation can offer students leadership opportunities. A marching band leadership position allows undergraduate students to develop leadership skills,

⁷⁷ Ibid., 2.

delegate tasks and plan efficiently. University counseling centers in the United States are becoming increasingly concerned about college students' inefficient planning, especially regarding their time use and anxiety.

Efficient time management may negatively affect students' academic stress and personal anxiety. Learning how to use time efficiently can be achieved through formal instruction or participation in a program containing a regularly scheduled schedule with specific tasks. It might prove beneficial for developing efficient time use for youth to participate in a marching band, as this can provide a regular schedule and focus on achieving goals.

The college marching band is popular among students, although it takes time away from studying and practicing. By managing their time effectively, students may be able to negotiate a reasonable time commitment. There has been extensive research on college students' use of time, but comparatively, little information is available about college marching band members' use of time.

In reviewing the article, the author examined how undergraduate marching band students utilize their time. The following questions guided the research study:

Research Question 1: How do marching band members, music majors, and non-music undergraduates use their time?

Research Question 2: How much time do marching band students allocate for studying compared with non-marching band students?

Research Question 3: How much time do music majors in marching band devote to practice compared with music majors, not in marching band?

Research Question 4: How much time do marching band members reserve for leisure-related activities compared with students not in marching band?

Research Question 5: Have college music majors ever been told that marching band takes too much time? If so, is there a relationship between those students and marching band participation?⁷⁸

Within the study's method, participants were undergraduate students enrolled at a large southern university during the fall semester of the current year. This study targeted four university courses for recruitment: Music in the Western Culture, Symphonic Band, Concert Band, and Marching Band. Many prospective students in each course, as well as the accessibility of the courses, played an essential role in students' selection, making recruitment and administration easier.

The promotion of scientific validity and the collection of objective facts required deception. During the recruitment and distribution process, participants learned that the study's design examined daily stress experienced by students living on and off campus. Study participants completed time logs after learning what the study was about. A reliability check verified that the records were not dishonest or inaccurate.

Participants provided their cell phone numbers during recruitment meetings and before the distribution of time logs. According to the researcher, participant information was confidential and used to improve time log accuracy. During the recording period, participants who provided their cell phone numbers received two text messages asking what they were doing. Each respondent received a three-digit research code to write inside of their time log.

After receiving all responses, the researcher removed all cell phone numbers, leaving only research codes for identifying participants. Later, using the research code, compare the text-

⁷⁸ Ibid., Cumberledge, 2.

message responses with the data from the time logs as possible. Despite the difficulty of ensuring that participants record their activities accurately in each time log, an email reminder and text messaging may have mitigated fraudulent recording by prompting students to record accurate activity data. There were 390-time logs distributed in total. The total response rate fell short of expectations in earlier experiments using time logs. In order to answer the first research question, the researcher examined how undergraduate students spent their free time. This study revealed that participants spent most of their time sleeping. The mean scores of marching and non-marching band participants did not differ significantly. However, non-marching band participants slept late at night and long into the morning. Marching band activities may have contributed to this, especially a marching band practice on Saturday morning, which occurred during the study period. According to this study, participants slept an average of more than eight hours per night, deemed adequate sleep time.

In the second largest group of participants, leisure activities came in second after sleeping. Participants spent the most significant time in the leisure category, followed by "other." There were no specific activities identified in the "other" category. Due to the open-ended nature of the questions, it may have been difficult for participants to maintain complete confidentiality in specific activities. There were weekly rehearsals of the marching band in this study between the hours of 4:00 and 6:00 p.m.

The results of this study showed that non-marching band students spent most of the time between 4:00 p.m. and 6:00 p.m. on weekdays, spending time with leisure activities unrelated to marching band. Thus, it appears that the students did not devote most of their time to studying during these two hours. Despite this, the non-marching band music majors spent most of their practice time individually during this period, with an average of 1.75 hours, the second-highest

mean score for the group. In addition to surfing the Internet and talking on the phone, non-marching band members and non-music majors spent this time (4:00 p.m. to 6:00 p.m.) engaging in specific leisure activities.

Participants study time was the subject of the second research question. Students in marching bands found time to complete their studies despite the significant time spent on weekly band activities. Even though the marching band and non-marching band students studied for similar amounts of time, their study patterns showed no noticeable differences. In addition, no significant differences emerged between the two groups regarding time spent in traditional (non-rehearsed) classroom courses.

The study also evaluated participants' time use for traditional academic activities, including class time, study time, and homework. There was no consideration in this study for rehearsal times for marching bands and ensembles. The time spent participating in academic activities did not differ between the groups. While marching band participation involves a significant amount of time commitment, students participate in traditional classroom courses and study at a similar rate as non-marching band members.

Thirdly, the study examined how much time marching band music majors spend practicing. The study found that students who did not major in marching band music practiced more than students majoring in marching band music. The percentage of non-marching band music majors who are "music performance" majors fell to thirty-five percent, while the percentage of marching band music majors fell to nine percent. There was a significant difference in the amount of time marching band music majors devoted to individual practice compared to non-marching band music majors, although marching band music majors spent less time on individual practice than non-marching band music majors. As a result of different

repertoire and the addition of visual components in marching bands, marching band rehearsals may not be as musically intense as wind band rehearsals.

The article mentions the following:

Research has shown that musicians exhibit significantly off-task behaviors during individual practice. It should be noted that during this study, the marching band rehearsed five days a week, two hours each day. In addition, the study occurred during homecoming weekend at the university, that included a parade, pep rally, pregame rehearsals, and football games. The number of music rehearsals and performance opportunities was greater for music majors in marching band than music majors not.⁷⁹

There was a significant difference in the amount of time marching band music majors devoted to individual practice compared to non-marching band music majors, although marching band music majors spent less time on individual practice than non-marching band music majors. As a result of different repertoire and the addition of visual components in marching bands, marching band rehearsals may not be as musically intense as wind band rehearsals. Likely, students in individual practice did not spend the entire practice time practicing their instruments, just as marching band participants may not have spent all the rehearsal time playing them.

The fourth research question investigated participant time spent in leisure activities. Among the non-marching band students, leisure-related activities occupied more time than marching band activities. Television viewing, internet surfing, and telephone conversations were leisure activities where participants occupied their time. Finally, the final study question was whether someone informed college music students that marching band involvement takes too much time.

According to the article, Bellomy found that some high school students were advised by guidance counselors and parents to not join marching band in college, due to the large time

⁷⁹ Ibid., 7.

commitment."⁸⁰ Eighty-five percent of music majors who did not participate in marching band reported hearing marching band would take too much time for them to enter college, compared to sixty-four music majors who did. The percentage of students who heard marching band takes too much time was higher among music majors than those who chose to participate. Directors of marching bands should be aware of the potential sources of influence that may discourage participation in the band, including family members, guidance counselors, and college orientation coordinators.

Although many marching band students are involved in weekly rehearsals and weekend performances, the students in this study still seem to have sufficient time to study for their traditional coursework. During this study, several students not in marching bands kept in touch with their academic work when marching bands were rehearsing. Furthermore, it might be possible for students to decide to participate in marching band because external factors influence them. This article applies to the research because many HBCU band directors are battling the issues of lack of student interest, other collegiate endeavors, and academic requirements among their members. These factors can be a dream or a nightmare for retention purposes among directors.

The HBCU Band Director

As with many educators, the HBCU band director fulfills a role of many tasks and obligations. HBCU directors face many challenges with recruitment, management, travel obligations, and other activities to maintain relevance and popularity. These responsibilities extend far beyond the commitments of teaching collegiate courses, conducting ensembles, having rehearsals, and offering applied music lessons to specified music majors.

⁸⁰ Ibid.

Ryan Shaw wrote a journal entry, *The Work-Life Balance of Competitive Marching Band Teachers: A Multiple Case Study* in the *Music Educators Journal*. There was a study conducted, Shaw writes, that focused solely on how competitive marching band directors deal with managing work-life balance. In this study, the author asked three research questions:

1. "How do competitive marching band teachers describe their work-life balance?"
2. What factors do competitive marching band teachers cite as facilitative of desired work-life balance?"
3. What factors do competitive marching band teachers cite as inhibitive to desired work-life balance?"⁸¹

Considering the many responsibilities of the HBCU band director, there is also the issue of the work balance that, in many cases, can be overwhelming and detrimental to younger and seasoned HBCU band directors. Rodney Chisolm states the following:

Historically Black College and University (HBCU) band directors experienced a high divorce rate and failed personal relationships due to their demanding and busy daily work schedule. This has been an ongoing issue in 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 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 must understand they are married or in a relationship with that person and their careers. Therefore, methods and strategies must be created in an effort to support this understanding.⁸²

⁸¹ Ryan Shaw, "The Work-Life Balance of Competitive Marching Band Teachers: A Multiple Case Study." *Music Educators Journal* 200, no. 3, (2014): 63–80.

⁸² Rodney D. Chisolm, "The Challenges of Balancing Personal and Professional Relationships Among Historically Black Colleges and Universities (HBCUs) Band Directors,", D.M.E. Thesis, Liberty University, September 2021.

Furthermore, "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."⁸³ The abovementioned issues also pertain to issues confronted daily by the band directors at HBCUs. These issues extend well beyond the collegiate band room, as many directors are the figure of leadership, mentoring, education, and parenting.

Hazing

The concern and issues of hazing in the HBCU marching band are massive. In 2011, the nation witnessed one of the most acclaimed marching bands discontinue operations due to the hazing death of their drum major in a bus hazing ritual. Before the incident, the band was known for its creative shows and features, including notable performances such as multiple presidential inauguration parades and Super Bowl XLI. The hazing issues are widespread among HBCU and PWI institutional marching band programs.

For instance, Silveira and Hudson's article investigated hazing in collegiate marching bands. These researchers sought out the experience of marching band students who had engaged in hazing behaviors and to whom they reported these incidents, their attitudes towards hazing, and their knowledge of institutional policies. This study did not only focus on HBCUs but also PWIs. This study used a cluster sampling approach to collect data from college marching band members who are members of colleges in Division I of the National Collegiate Athletic Association via an online survey. The article mentions the following statements:

While the primary aim of bullying is exclusionary, hazing aims to "legitimize" incoming group members by generating induction costs that are generally irrelevant to group

⁸³ Scott Bley, "*An Examination of the Time Management Behaviors and Work-Life Balance of K-12 Music Educators.*" Thesis: Bowling Green State University, May 2015.

membership. Interestingly, even among those who have been hazed, there appears to be a discrepancy between the number of students who report experiencing hazing behaviors and those who define it as "hazing." It has been suggested that the discrepancy exists because students accept the hazing/initiation culture of the group and because there is still confusion among students regarding the definition of hazing. There are even differences in interpretation of what constitutes hazing among state laws. Further confounding the reporting of hazing incidents is that various college groups have different perceptions about what activities constitute hazing.⁸⁴

Analysis of hazing revealed it is a traditional collegiate ritual to accept and approve aspiring members. There is some evidence that athletes are prone to hazing because they need an initiation or rite of passage as part of their bonding ritual, which functions as a transition experience between newcomers/outsideers and members/coaches. As far as hazing is concerned, fraternities and sororities have received the most attention.

Thousands of fraternities and sororities are on college campuses around the country, and they participate in events that are culturally significant to the Greeks. While Greek organizations have long used hazing activities in various initiation ceremonies and rites of passage since their inception, and even though many of these activities are dangerous and in conflict with the founding principles of Greek organizations, they appear to be in the wrong place at the wrong time. Bands' instrumental sections, such as drumlines and brasses, have borrowed and used many of these traditional customs.

It is common in these organizations for hazing to occur by depriving the members of sleep, abusing alcohol, and physically abusing them. The findings of studies involving male upperclassmen who commit acts of hazing indicate that male upperclassmen are most likely to commit the crime, and fraternity members report the highest rates of victimization and criminal activity. Many fraternity and sorority hazing incidents go unreported, especially when no physical force or consent is involved. According to the article, "Assault and battery and sexual assault are the most often reported liability

⁸⁴ Jason M. Silveira and Michael W. Hudson. "Hazing in the College Marching Band." *Journal of Research in Music Education* 63, no. 1 (2015): 5.

claims among fraternity insurers, while hazing is the least reported. This statistic may reflect the significance of secrecy in hazing rituals among fraternities."⁸⁵

There has been a persistent association between hazing and "groupthink" in Greek organizations, where members engage in negligent and dangerous activities while placing a higher value on group practices than individual rights. Despite the dangers and legal ramifications associated with hazing, groupthink, or "Greekthink," may explain why such practices continue in Greek organizations. Their study addressed the following research questions:

- "1. What are students' experiences with hazing behaviors in college marching bands?
2. If hazing behaviors occur, to whom are they reported?
3. What are marching band students' attitudes toward hazing?
4. What are students' levels of awareness of institutional hazing policies?"⁸⁶

In this study, the aim was to determine whether college marching band students have experienced hazing behaviors. There were twenty-three hazing behaviors presented to respondents. The researcher also asked participants to rate how frequently they saw each conduct from the viewpoint of a hazed person and the viewpoint of a hazer as a follow-up task.

Most participants reported that no one forced them into hazing. The article states that "there were only four hazing behaviors in which more than ten percent of respondents answered in the affirmative, indicating that they experienced the following: 'Sing/chant by self or with select others in public in a situation that is not related to an event, rehearsal or performance,' 'being yelled, cursed, or sworn at,' 'associate with specific people and not others,' and 'deprive yourself of sleep.'⁸⁷

⁸⁵ Ibid., 8.

⁸⁶ Ibid., 9.

⁸⁷ Ibid., 12.

Most participants never chose when asked how frequently they forced others to engage in the hazing behaviors mentioned. Getting yelled at or cursed at, as well as singing or chanting in public if the circumstance wasn't related to an event, practice, or performance, were two behaviors that received positive responses. Five percent of the students asked about hazing behaviors recommended that it not occur.

Although most participants indicated that they had not witnessed hazing behaviors in their bands, some reported having seen hazing behaviors in their bands. Consequently, sixty percent of participants who reported observing hazing behaviors believed that their teachers were aware of it, twenty-two reported that alums were present during the hazing incidents, and forty-six percent stated that the hazing occurred on campus during the period reporting the incidents.

A third of respondents who observed hazing behaviors reported that these occurred during the day, a third reported that they occurred in a public area, and a third reported that the hazing had occurred in a public location. Nineteen percent of those polled said they photographed hazing incidents, and thirty-six percent said they shared the photos online. A final question asked participants if they had ever witnessed any hazing acts by college marching band members; twelve percent of those surveyed responded that they had experienced such acts.

According to the article, "Results revealed that the most common acts of hazing experienced by the respondents involved public verbal humiliation or degradation; however, these incidents were relatively infrequent. Nearly one-third of participants reported an awareness of or involvement in hazing behaviors."⁸⁸ When considering the goal of ending hazing on college campuses, even infrequent hazing is a problem. Thirty-five percent of respondents who observed hazing behavior failed to report the incident due to fear of retaliation or perceptions of innocuousness. Many marching

⁸⁸ Ibid., 18.

band members received an overview of their institution's hazing policy during their marching band orientation, and their band director reminded them of it once or twice a year.

"Allen and Madden reported that fifty-six of their participants experienced at least one hazing behavior in a performing arts organization, which they delineated as "e.g., marching band, chorus, theatre groups," and found that twenty-two were hazed to join performing arts organizations (however, their sample was limited exclusively to high school students)."⁸⁹ There was less than five percent hazing in the present study compared to previous studies. Differences in percentages suggest that there may be a disconnect between what students perceive as hazing and its legal or institutional definition. A twenty-five-year-old law defining hazing remains ambiguous. Also, many college students are unaware of efforts to prevent hazing. As a result of the above results, students' understandings of hazing may likely be ambivalent in some situations, or participants are unwilling to label their experiences with the enumerated hazing behaviors as hazing. Several sources of hazing research support this phenomenon.

Several studies have reported that physical abuse and alcohol abuse are the most common forms of hazing behavior; however, here, respondents indicated that public humiliation and degradation are the most common forms of hazing behavior. It may be possible to understand those who participated in hazing through the lens of the severity-affiliation-attraction hypothesis as an attempt to bond with others who encountered similar experiences. By deliberately misrepresenting consequences (e.g., minimizing harm and emphasizing benefits), hazers may have also disengaged morally by reconstructing their conduct as morally justified (e.g., tradition), thereby reducing moral reprehension regarding hazing.

⁸⁹ Ibid.

As well as contradicting previous findings regarding students' attitudes toward hazing, the results contradict previous research. According to many publications, students recognize hazing as part of campus culture, with hazing having more positive than adverse effects on students. There was no evidence of this in the present study. Results indicate that most respondents to this study (marching band students) viewed hazing and its outcomes primarily as detrimental and harmful.

Investigating participants' attitudes toward hazing revealed several interesting findings. There was no significant loading of the item "hazing is not a widespread problem" onto any of the factors. Based on the information provided in this item, it appears that participants are expressing their views on the prevalence of hazing rather than their general attitudes. In addition, respondents were less likely to accept this article; half indicated that they disagreed with this statement, and twenty percent indicated that they agreed. It is possible that participants misunderstood this item and responded in general terms instead of

On the other hand, there was a less widespread agreement regarding the items loaded onto the third factor, with over one-third of respondents indicating neither agreement nor disagreement. A bloated specific may have been the cause of this third factor. There is a tendency to confuse variables with bloated details when, in fact, they are only particular variations brought on by writing pieces that are identical to one another. The researchers propose rewording these questions to see whether a further "social/emotional effects" element is visible.

A disturbing finding of the present study was that approximately twelve respondents reported that individuals within the organization encouraged acts of hazing. The experiences and attitudes of students can significantly influence involvement in hazing. The fact that twelve respondents reported participating in or encouraging hazing suggests that hazing education and prevention programs and

accountability measures need expansion. There may be inappropriate consequences for offenses that lead to persistent hazing rather than a lack of education about hazing policies.

Many hazing publications encourage the dissemination of information through various outlets both within and outside the university. Almost all participants reported that their band director informed them of the school's hazing policy; this form of communication appears promising. Implementing additional hazing prevention programs and explaining the institution's policy may be necessary, as most students responsible for encouraging hazing were other marching band members.

Social desirability also contributes to participants' desirability, mainly when asking hazing questions. Additionally, the questionnaire's content and purpose may have affected nonresponse errors. Possibly some respondents (e.g., those who wish to reduce incidents of hazing) found the emphasis on this specific subject (hazing) appealing, while others did not (e.g., those who are initiating hazing). Although students were anonymous and confidential, some might not be forthcoming with their responses, especially if they feared third-party scrutiny. A traditional characteristic of hazing is its secrecy. This initial study does not provide any conclusions regarding if hazing incidents in college marching bands are widespread throughout the country or are idiosyncratic to specific institutions.

The data collected did not consider the students' geography, socioeconomic status, the marching band's cultural makeup, overall status or prestige, or any other sociocultural factor. This study aimed to preserve participants' anonymity and confidentiality by recording limited demographic information. Although such variables may play a role in determining differences, they may not be the only factor. There is a possibility that marching bands with well-established traditions could be more susceptible to hazing incidents, for instance. The authors recommend that future studies of this study investigate the effects of sociocultural influences on marching band culture, particularly hazing. A

more comprehensive study of the hazing phenomenon might benefit from identifying those more susceptible ensembles.

This article benefits the current research because all band directors must consider the damaging and dangerous components of hazing in their ensembles. According to their geographic location, reputation, history, and culture, various HBCUs band groups may have varying hazing problems. Nevertheless, the HBCU band director may experience the issues of addressing and reporting hazing throughout their careers, regardless of acceptable prevention practices, workshops, and clinics. There is a great need for additional research and further study.

Summary

In conclusion, to better understand the significance and culture of HBCU marching bands, the researcher conducted a literature review to supplement his analysis of existing materials. The purpose of the present study was to discuss the literature about Historically Black Colleges and Universities (HBCUs) and the marching bands of HBCUs. This chapter has reviewed literature relating to the challenges these directors and members of these bands face when working with these bands. It is important to remember that they face many challenges, such as inadequate budgets and staffing, hazing incidents, limited recruitment, and low retention rates. The following chapter will examine the researcher's study methods and procedures. The selected articles are integral to the research based on the author's interest in seeking additional information on the specified topic.

Chapter Three: Research Methods

Introduction and Overview

Historically Black Colleges and University (HBCU) Marching Bands are a national treasure for many spectators, participants, students, and alums. Many HBCU marching bands have extensive resumes from Superbowl halftime performances, notable parades in the United States and abroad, and several presidential inaugurations. Many constantly highlight these accolades, and they continue to be noteworthy attributes. Unfortunately, detrimental causes and events have elicited negative perspectives about some HBCU marching bands. These issues include declining school enrollment, limited recruitment opportunities, low retention rates, insufficient budgets and staffing, hazing allegations, and increasingly expensive travel costs. Despite the popularity and increasing interest in HBCU marching bands and their function, minimal research is available, prompting further analysis and study. While the research may substantially influence present and future band directors' careers, it is also crucial for the hundreds of students participating in HBCU bands each year since it may similarly affect them. This study outlines how administrators might approach these band program challenges by examining this information and various viewpoints.

This study incorporates interviews with HBCU band students, directors, and graduates to describe the experiences, challenges, and factors contributing to HBCU marching bands. The purpose of this chapter is to provide the methods, procedures, and data collection process for analysis. Furthermore, this chapter will provide the setting of the study, instrumentation, and participant selection. The chapter will discuss the analysis plan and ethical procedures required for the researcher's compliance.

Research Design

Anthropology, sociology, and the humanities are traditional fields of qualitative research.⁹⁰ This study utilizes a qualitative research design. What unfavorable circumstances, financing, hazing, recruiting, and retention affect student involvement and the working environment for band directors in HBCU marching bands is the phenomenon that is under investigation. According to Creswell, "If a concept or phenomenon needs to be explored and understood because little research has been done on it or because it involves an understudied sample, then it merits a qualitative approach."⁹¹ It is appropriate for researchers to use qualitative methods when investigating new subjects in a specific group or conducting new research.⁹² This study investigates hidden assumptions affecting those data, which calls for a qualitative methodology. This study did not utilize a quantitative research methodology since it did not attempt to confirm or extrapolate current data, which provides numerical examples of financial budgets, graduation rates, and retention rates. This qualitative study will employ ethnography by using key strategies.

Moreover, this research utilizes essential concepts of hermeneutical phenomenology as the basis for exploration. Based on Heidegger's book *Being in Time*, this approach to phenomenology incorporates hermeneutics.⁹³ Hermeneutics, according to Heidegger, is the

⁹⁰ John Creswell, *Research Design, Qualitative, Quantitative, and Mixed Methods Approaches*, Fifth Edition, (Thousand Oaks, CA: Sage Publications, 2018), 34.

⁹¹ John Creswell, *Research Design, Qualitative, Quantitative, and Mixed Methods Approaches*, Fifth Edition, (Thousand Oaks, CA: Sage Publications, 2018), 39.

⁹² Ibid.

⁹³ Martin Heidegger, John Macquarrie, and Edward Robinson, *Being and Time*, New York: Harper & Row, 1962.

interpretation of human experience using an ontological system based on the premise that lived experience is an understanding process. Based on one's essential experiences with a phenomenon, this approach seeks to develop a thoughtful structural analysis of those experiences.

Moreover, "ethnography is a design of inquiry from anthropology and sociology in which the researcher studies the shared patterns of behaviors, language, and actions of an entire cultural group in a natural setting over a prolonged period. Data collection often involves observations and interviews."⁹⁴ During qualitative interviews, researchers interview participants face-to-face, via telephone, or in focus groups comprised of six to eight interviewees per group. A limited number of open-ended questions elicit participants' thoughts and opinions. Furthermore, research may involve the investigator collecting qualitative documents while conducting the research. Depending on the nature of the document, it may be public or private (e.g., newspapers, minutes of meetings, official reports).

Previous research has focused on the work-life balance among band directors, thus broadening the scope and limiting the specified issues of HBCU band directors. For example, Heston, Dedrick, Raschke, and Whitehead conducted a study to identify sources of band directors' job satisfaction, stress, and perceived areas of concern.⁹⁵ The survey had four parts, each dealing with a specific issue relevant to band directors. Several studies utilize the basic questionnaire format that two authors developed.

⁹⁴ John W. Creswell and J. David Creswell, *Research Design* (SAGE Publications, Incorporated, 2018), 32.

⁹⁵ Melissa L. Heston, Charles Dedrick, Donna Raschke, and Jane Whitehead, "Job Satisfaction and Stress among Band Directors," *Journal of Research in Music Education* 44, no. 4, (1996): 320.

Several factors contributed to job satisfaction among band directors, including parental and administrative support. When directors choose to cope with job-related stress, they tend to turn to their spouses or significant others for the most help because they are the ones who understand them best. Researchers concluded that directors of bands at public schools might experience greater job satisfaction if they have strong positive interpersonal relationships with students, parents, administrators, and other faculty members. Although this research study uses an integral instrumentation component related to the present study, the origins of the research only suit public school band directors and teachers.

Alec D. Scherer conducted an additional study to examine in-service high school band directors' perceptions and applications of democratic rehearsal procedures in concert band rehearsals.⁹⁶ Similarly to some elements of the current study, the consent form includes an institutional review board (IRB) and contact information for the researcher. On the second page of the questionnaire, respondents confirmed that they were active directors of high school bands. The remainder of the questionnaire, which included open-ended questions and Likert-type scales, took approximately ten minutes to complete. The respondents then completed a demographic questionnaire and listed any sources or experiences they had derived from learning about democratic rehearsal procedures.

An analysis of open-ended responses revealed that respondents believed performing democratic rehearsal procedures would enable students to own the musical process, engage in it, and grow as musicians and leaders. Several potential disadvantages were associated with this

⁹⁶ Alec D. Scherer, "High School Band Directors' Perceptions and Applications of Democratic Rehearsal Procedures in Concert Band Rehearsals," *Update: Applications of Research in Music Education* 39, no. 3 (2021): 47–55.

approach, including student ability, rehearsal time limitations, classroom dynamics, and resource availability. This study mirrors the present research in the methodology format of using surveys and responses. However, the study does not consist of an interview portion, which is an integral part of the current research to gather as many sources of information to support the hypotheses as possible.

A previously mentioned study by Milburn utilized the comparison of two marching bands at Historically Black Colleges. The study examined the development of marching band traditions as seen from the standpoint of a rivalry between Southern University (SU) and Jackson State University (JSU). The researcher conducted interviews with the directors of SU and JSU. Some individuals worked at the two schools, including Paul Adams, who later began directing a Norfolk State University (NSU), another acclaimed HBCU marching band program.

To replicate similar studies, the researcher recorded and transcribed historical interviews. The researcher interviewed each participant in the study once. Participants discussed their lives and careers as band directors in a semi-structured interview. There were many factors to consider, including a) personal experiences, b) memories of past events, c) attitudes, beliefs, and opinions, and d) perspectives.

Several participants completed the same interview questions, but each interview was unique. According to the study, traditions have developed between SU and JSU out of their intense rivalry. The interview process and method apply to the current research because it narrows the scope to HBCUs and their bands. Unfortunately, this research does not persist beyond the traditional elements of band rivalries into the questions of the current study, thus prompting further exploration.

One final study provided a basis for the development and rationale of this study. For example, Georgianne Lundy, an HBCU orchestra director, describes her experiences in ethnographic research to explore the experience of orchestra directors in historically black colleges and universities (HBCUs). Several studies have examined African American orchestra students in public schools, but none have looked at directors at HBCUs. The researcher states: "The directors of these programs perform heroic feats within the reality of multiple limitations. Though they are not as well-known as the HBCU bands and choirs, these orchestras and their directors offer a unique glimpse into a fascinating world that future researchers should explore."⁹⁷

This research included five orchestra conductors from Historically Black Colleges and Universities. The researcher used a purposeful sampling method to select individuals and sites for this research. The researcher chose sites and people based on their capacity to help comprehend the central phenomenon. This inquiry benefited from the insights of these participants since they were successful in their fields.

The researcher observed every site once and interviewed every participant once. As part of the sampling strategy, she used a maximum variation approach among the participants. In addition to interviewing four participants after a performance, the final interview with the remaining participant took place after a rehearsal. The lengths of the talks ranged from twenty to fifty minutes.

The researcher noted the participants' interactions with their orchestras, rehearsals, and post-concert breakdowns. Therefore, the study observed the interaction between the teachers and students. As well as conducting, the participants assumed other duties as well. Throughout the

⁹⁷ Georgianne Lundy, "An Ethnographic Case Study of Orchestra Directors at Historically Black Colleges and Universities, D. M. A. Diss., University of Houston, December 2015.

researcher's journal, she recorded the condition of the rehearsal space, the condition of the equipment, the chosen repertoire, the activities of the orchestra members, and the attitude of the conductors and audience members.

In addition to coaching students before, during, and after rehearsals, the participants spent much time working with their students. There was a wide range of orchestras represented. Some were only a few years old, and others were more established. The level of passion for excellence displayed by the participants was exceptional, even though the researcher did not ask for input.

The results indicated that the participants spoke with pride about their students' achievements and were committed to their orchestras. According to the data, participants' orchestra programs suffered from a lack of financial resources, particularly for student scholarships. There was a marked contrast between HBCU orchestras and orchestras from non-HBCU institutions. These HBCU orchestras were a mixture of music and non-music majors, unlike the fifty-eight orchestras of other prominent universities.

In order to enhance student recruitment, HBCU directors felt that scholarships would be a great help since non-music majors do not have to participate in university ensembles. Many non-music majors were unwilling to commit to being in an orchestra without some incentive, which was essential to these students who had performance experience but did not intend to major in music. Providing scholarships and upgrading equipment was necessary since music departments existed in old buildings with outdated equipment. While some participants were creative in acquiring funds, the researcher noted that some were wise in utilizing money.

Each participant demonstrated how they overcame deficiencies at their respective universities. In addition to using their connections, participants developed creative solutions through their relationships. The directors used stronger-sounding players to assist the weaker

sections of the orchestra by calling friends and colleagues for free. Conductors could make more informed programming decisions because of these creative approaches.

Adding additional players enabled the orchestra to perform more challenging complete orchestral works rather than arrangements for string players alone. Ensembles with less experience generally perform string orchestra arrangements, while more professional orchestras perform full orchestra works. Orchestras developed a darker, fuller tone by adding wood, brass, and percussion sections.

The conductors of these orchestras were responsible for a variety of duties. Although their primary responsibility was to prepare their student ensembles for performances, they also served as music librarians, took attendance, organized guest performers, did concert publicity, and maintained contact with alums and professional musical colleagues in addition to overseeing the student ensembles. University staff or student assistants perform most of these duties at colleges and universities that offer orchestras at the college level.

As part of their orchestra performances, these participants moved chairs and stands, distributed programs to students and audience members, and returned the equipment after the performances. Due to the limited resources available, these participants had little or no staff to assist them with the various duties associated with conducting an orchestra at a university. As publicists, recruitment agents, accountants, stage managers, and whatever else may arise, they were responsible for all these duties.

It is an ongoing endeavor to recruit students for musical ensembles. Often, collegiate ensembles recruit students by sponsoring camps for middle and high school students. As described, college directors can let potential students know about their programs through this

method. In addition to addressing the shortage of orchestras in surrounding high schools, these participants discussed two recruiting strategies to obtain students for their orchestras.

In the past few decades, American orchestras have faced the same question as the rest of society. As a result, African Americans have continued to lag in the number of African Americans participating in orchestras in the United States. It is a question that arises as to how HBCUs' relatively more minor programs will be able to be included in the quest for inclusion since most professional orchestras recruit from significant universities and music conservatories.

These five HBCU orchestra conductors' experiences have led to the identification of several important themes. In their interview, all participants expressed a desire to strive for excellence in their teaching. They worked tirelessly to ensure that their students continued to grow as musicians. Programs were successful, although they used different approaches. A common goal among all participants was an environment that facilitates student success despite challenging circumstances. The findings demonstrated that the participants experienced success despite difficult situations. Though the HBCU orchestras were smaller and not as well-known as the bands and choirs, these HBCU orchestras survived because of the tenacity of the conductors who worked tirelessly at having their ensembles thrive on their respective campuses. This study indicates the current research because many HBCU directors deal with the issues from this research yearly.

This study indicates the current research on the underpinning facets that HBCU ensembles encounter yearly. However, HBCU band programs are far more expensive, require more travel, and must meet the demands and desires of upcoming and present students, communities, alums, and in many cases, the national landscape. However, HBCU bands have many other issues. Lack of funding, recruitment, retention, and sustenance may be an ongoing

issue for HBCU choral and orchestra programs. Those issues are apparent and rampant among HBCU band programs, thus constituting the variables of the current study. Unfortunately, the HBCU band program encounters many other problems that this study reveals.

While hermeneutic phenomenology is an effective research methodology, each strategy has strengths and limitations. Hermeneutic phenomenology often has fewer study subjects, which is one of its key drawbacks. Stephenson, Giles, and Bissaker state, "Typically, criticism of hermeneutic phenomenology as a research method might be found about a small number of participants, a lack of participants' context in gathering and interpreting stories, and the analysis of stories being towards phenomenological themes rather than emergent themes about a participant."⁹⁸

Participants and Setting

Population

Participants in the study included current and former band members and current and former band directors. Only those who participated in or worked with one of four Southeastern HBCU marching bands were eligible to participate. To draw findings that may be representative of the entire HBCU population, the researcher used data from this population to examine. There were no restrictions on participation based on socioeconomic status, race, or ethnicity. In all cases, the participants were from state-funded institutions.

⁹⁸ Helen Stephenson, David Laurence Giles and Kerry Ann Bissaker. "The power of hermeneutic phenomenology in restoring the centrality of experiences in work-integrated learning," (2018).

Participants

Ethnicity, Gender, and Geographic Location

The participants selected for this study include current and former students and graduates of Sunshine State College, Magnolia State University, Old North State College, and Appomattox University. Sixteen participants participated in the study. One Hispanic person and fifteen African Americans were among the ethnicities. The genders included fifteen males and one female. Geographically, the southeastern states of Florida, Virginia, and Mississippi had the most participant representation, with four participants each. North Carolina had a representation of two participants, while the remaining states of South Carolina and Maryland had one participant. Tables 3.1, 3.2, and 3.3. summarize the descriptive statistics of ethnicity, gender, and the geographic location of the study participants.

Table 3.1 Ethnicity of Participants

Ethnicity	N	Percentage
Caucasian	0	0
Hispanic	1	6.25
African American	15	93.75

Table 3.2 Gender of Participants

Gender	N	Percentage
Male	15	93.75
Female	1	6.25

Table 3.3 Geographical Location of Participants

Geographical Location	N	Percentage
Florida	4	25.0
Maryland	1	6.25
Mississippi	4	25.0
North Carolina	2	12.5
South Carolina	1	6.25
Virginia	4	25.0

Years of Experience

The participants presented a dichotomy in their years of experience. The largest number of participants possessed zero to five years of experience, with the total number of those participants being seven and a little over forty-three percent. One participant had six to ten years, another with eleven to fifteen years, and another with twenty-one to twenty-four years of experience. These participants created a median average of six percent. Additionally, two participants had sixteen to twenty years of experience, while four were seasoned veterans with twenty-five or more years of experience. The participants with sixteen to twenty years of experience presented roughly twelve and one-half percent, while the seasoned veterans presented twenty-five percent. Table 3.4 summarizes the descriptive statistics of the years of experience of the study participants.

Table 3.4 Years of Experience of Participants

Years of Experience	N	Percentage
0-5 Years	7	43.75
6-10 Years	1	6.25
11-15 Years	1	6.25
16-20 Years	2	12.5
21-24 Years	1	6.25
25 or more Years	4	25.0

Participant Status

Of the sixteen participants of the study, there was an equal status distribution among students and directors, with a twenty-five percent rate. Most students presented an in-state residency while participating in marching band, leaving a total of five, resulting in an eighty-five percent rate. The remaining three were out-of-state participants, which presented an approximate percentage of nineteen percent.

The researcher utilized four current band directors, four former band directors, five current students, and three alums to represent each university and for data collection. Interview and survey questions reflect participants' experiences and perceptions, providing relevant information for the study. In this qualitative study, the researcher can utilize newer approaches to evaluating the interviewer's perspective to obtain more information. Tables 3.5 and 3.6 summarize the descriptive statistics of the participant's status and student residency.

Table 3.5 Participant Status

Participant Status	N	Percentage
Current Band Member	4	25.0
Former Band Member	4	25.0
Current Band Director	4	25.0
Former Band Director	4	25.0

Table 3.6 Student Residency Status While Participating in Marching Band

Residency	N	Percentage
In-State	5	81.25
Out-of-State	3	18.75

Setting

The researcher interviewed each subject via Zoom in their home, office, or dormitory. To minimize distractions and interruptions, the researcher conducted interviews in specified locations at the request of the participants. Each participant conducted interviews for their schools during non-instructional times determined by the researcher and the participant. The population was clearly defined. The geographical area included HBCUs in the nation's southeastern region and the states of Maryland, Virginia, North Carolina, South Carolina, Florida, and Mississippi.

Sampling Procedure

There was a discussion of the demographic information about the sample, including ethnicity, gender, years of experience, and current student participation levels. The participants were a minor group representative of the population. The researcher designed purposeful sampling as a procedure for this study. According to Creswell and Creswell, "The idea behind qualitative research is to purposefully select participants or sites (or documents or visual material) that will best help the researcher understand the problem and the research question. As is typical in quantitative research, this does not necessarily imply random sampling or site selection."⁹⁹

⁹⁹ John W. Creswell and J. David Creswell, *Research Design* (SAGE Publications, Incorporated, 2018), 210.

Through email and direct social media messages such as Facebook Messenger, the researcher contacted participants regarding participation in the study. The ultimate choice of this sampling procedure involved the researcher's knowledge of participation in the band programs surveyed as well as the operations of these programs. The researcher wanted to select participants based on the criteria mentioned above purposefully. The researcher included current and former college band students to diversify the study. To explore a culture that the participants were enthusiastic about and had extensive experience in, the researcher explained the study to the participants. Each participant was willing to accept the invitation to participate.

Researcher Positionality

Investigating the difficulties faced by HBCU marching band members and directors in efforts to establish and maintain exceptional marching band programs served as the motivation for this study. It became clear from studying the history of HBCU marching bands that research had not thoroughly examined the viewpoints of band members and directors about their lived experiences. A constructivist worldview approach guides this research. According to social constructivists, individuals set out to learn about the world around them, whether at home or work, to better understand it. Throughout life, individuals develop subjective meanings and implications toward objects and things. This study aims to improve the study's quality by relying as much as possible on the participants' perspectives. Participants must gain a broad understanding to build meaning from a situation, often through discussion and interaction.

The researcher based the approach to the research study on constructivism which proposes that research is socially constructed through interaction and dialogue with participants to draw meaning from perspectives or attitudes.¹⁰⁰ According to this framework, participant

¹⁰⁰ John Creswell, and Cheryl N. Poth, *Qualitative inquiry & research design: Choosing among five approaches*. Los Angeles, CA: SAGE Publication. 2018.

perspectives of an issue are constructed from individual perceptions and lived experiences.¹⁰¹ The role of the researcher is to draw meaning from these perspectives through a series of observations and inductive measures.¹⁰² The current study consisted of a series of surveys and interviews conducted through social interaction with subjects by which their perspectives on the phenomenon studied and their lived experiences. Based on the identified major themes and concepts in the interactions, the researcher created meaning from these interactions by analyzing, coding, and reporting the themes and concepts.

In this qualitative study, my role as the human instrument was the primary means for research, data collection, and analysis. As the human instrument, I could actively examine the participants' perspectives. My relationship with the participants varied; some were friends, colleagues, and former schoolmates. My role at the research site is Director of Marching and Pep Bands. Because of my role and knowledge of HBCU bands, I had several assumptions about the possible findings of the study. My bias in the study was that I wanted all participants to have opinions like mine. The results indicate a dichotomy of opinionated answers as opposed to my observations.

Interpretive Framework

As the basis of this qualitative study, the researcher utilized concepts and variations of the interpretive framework. According to Moisander and Valtonen, “an interpretive framework comprises not only the particular disciplinary theories that inform the conceptualization of

¹⁰¹ William Trochim, James Donnelly, *The Research Methods Knowledge Base*, third ed., (Atomic Dog and Cengage Learning, 2008).

¹⁰² Creswell and Poth, 2018.

research phenomena — the conceptual framework — but also the more wide-ranging philosophical assumptions and commitments that inform methodological choices and guide research practices in the course of the entire research process — what sort of data are collected, what sort of methods and techniques of analysis are used, and how ‘interpretation’ and ‘analysis’ are understood in general.”¹⁰³ An interpretive framework describes the theoretical constructs, analytical focus, and general types of research questions that guide the researcher in understanding the data in a particular manner. Furthermore, as well as providing a basic understanding of what is meant by interpretation, and a set of analytical constructs, methods, or techniques that can analyze data, the article also gives a basic introduction to interpretation.

Ontological Assumptions

The interpretive framework for this study evolved from past teaching experiences as a band director and instructor at a Historically Black College and University. The challenges that may be prevalent in HBCU band programs served as the basis of research within this study. The notion or thought that all HBCU band programs have issues with funding, recruitment, and hazing is a generalization, leading to the ontology of the researcher in this study. However, it is essential to note that most researchers believe a generalization based on a study's statistical requirements falls somewhere between generalizations based on calculations and calculations based on statistical analysis and generalizations based on everyday experience.

It is undoubtedly the case that most qualitative researchers are interested in some form of generalization at some point in their work. A typical objective in any empirical study is to draw general conclusions that are not specifically relevant to the specific case, informant, or situation

¹⁰³ Johanna Moisander, and Anu Valtonen. *Qualitative Marketing Research, Introducing Qualitative Methods*, London: SAGE Publications Ltd, (2006): 103.

empirically examined. According to Birgitta Høijer, "a stronger claim for (empirical) generalization makes it necessary to combine a qualitative study with a survey study, and in this way test the validity of the results on a representative sample of informants."¹⁰⁴ Qualitative studies are primary studies due to their comprehensive and in-depth nature. By analyzing data from various groups of individuals or social phenomena and examining their relationships, the survey broadens the foundation for broad generalizations, for example, by paying attention to differences between groups and their social phenomena.

Epistemological Assumptions

The theoretical knowledge of this study involves the research on the grounds of an uneven playing field within HBCU band programs as opposed to their PWI band counterparts. The epistemological approach of this research study is rooted in what situations should be happening in HBCU bands in opposition to what is currently happening. Through an epistemological perspective, a researcher can predict, describe, empower, and deconstruct the worldviews particular to populations and develop an understanding of why research seeks to answer specific questions. It acts as a method for enhancing the understanding of the purpose behind such research.

Axiological Assumptions

The epistemic tension between the professors about implementing the method illustrates an essential aspect of epistemology: that it is axiological, that is, to do with values.¹⁰⁵ It is,

¹⁰⁴ Birgitta Høijer, Ontological Assumptions and Generalizations in Qualitative (Audience) Research, *European Journal of Communication*, 23(3), 2008: 288.

¹⁰⁵ Stacy M. Carter and Miles Little, "Justifying Knowledge, Justifying Method, Taking Action: Epistemologies, Methodologies, and Methods in Qualitative Research", *Qualitative Health Research*, 17, (10) 2007:1322.

therefore, ethically essential to consider epistemology. The study of axiology is relevant to epistemology in two ways: It is part of epistemology and plays a role in shaping epistemology through the cultural context. As well as epistemology, axiology is concerned with interpreting the knowledge generated by a project in light of broader cultural values to justify, evaluate, and discuss it. Therefore, the axiological assumptions of this study deal with the values that HBCU bands are held to the same standards as their PWI counterparts despite the challenges and obstacles associated with HBCU band programs.

Instrumentation

This study utilizes two different data collection methods. The researcher distributes questionnaires to selected participants as the first method. Interviews take place as the second method of this study, drawing information from the questionnaires into concise statements of thought, fact, and experience. This study provides historical data, opinions, and perspectives gathered from existing literature, surveys, and interviews to establish a basis for understanding the significance, history, and influence of Historically Black College and University bands at these institutions. Furthermore, this study includes data that indicates that marching bands from historically black colleges and universities play a positive role and are of great importance, as well as strategies that can help address the challenges faced by these programs.

Procedures

Before beginning any aspects of this study, the researcher obtained approval from the Liberty University International Review Board following its policies. See Appendix A. In the following weeks, the researcher emailed participants once the IRB and the committee chair approved the researcher's proposal. See Appendix C. The researcher explained the study objectives, participants' needs, and eligibility criteria while communicating with participants.

Additionally, each participant must fill out an informed consent form, which outlines the study's purposes, participants' requirements, confidentiality, and level of risk. The participants in this study discuss their perceptions and experiences of the phenomena central to the study.

The participants are also free to withdraw from the study without consequence. In each study, researchers should establish the protocols and procedures necessary for a survey to be considered worthy of consideration by readers."¹⁰⁶ In order to screen possible participants, the researcher developed questionnaires and designed the layout for online surveys. The researcher created a digital version of the questionnaires using Google Forms. Each participant received the questionnaire via email.

Based on the information gathered from the online questionnaires, the researcher established an online database through Google Cloud Storage that securely stores the information and provides access to the researcher. Only the researcher can only access the data stored on a password-protected computer. The likelihood that participants would divulge their identities during the interview and data-gathering process is minimal.

Despite this, the researcher employed no deceptive or anonymous data collection techniques in the study. None of the study's participants received payment or gifts; their participation was voluntary and uncompelled. With the express intention, the researcher has refrained from involving children or minors in the study. When the investigation is complete, and the committee has approved the thesis, the researcher will destroy all data after three years in compliance with the university's policies.

Data collection included the following steps:

¹⁰⁶ Ibid.

1. The researcher identified possible subjects.
2. The researcher emailed each subject the Liberty University IRB approval form.
3. The researcher emailed each subject the online screening survey and consent form.
4. The participants completed the online screening survey and consent form.
5. The research contacted participants to schedule interviews.
6. The researcher interviewed all participants via Zoom.

The open-ended questions asked to each participant will be the same during the live interview. A maximum of thirty minutes should be allotted for the interview in order to allow for ample time for follow-up questions and answers. Data analysis will be conducted based on a transcript of each interview on the Zoom video conferencing platform, including transcriptions using the same software. A copy of the transcripts will be provided to participants so that they can examine them for irregularities. Any discrepancies will be immediately corrected to ensure the quality of all data.

Data Collection Plan

Other than selecting a research topic and appropriate research design, no other research task is more fundamental to creating credible research than obtaining an adequate sample. Ensuring enough data is a precursor to credible analysis and reporting.¹⁰⁷ This study aims to provide details from lived experiences of selected participants. Due to research limitations, this study design will assist the reader and future interested persons in uncovering challenging factors to HBCU marching bands with anticipation of solutions and strategies for improvement. In order to understand each participant's lived experiences and perceptions of the phenomenon, data

¹⁰⁷ Bryan Marshall, Peter Cardon, Amit Poddar, and Renee Fontenot. "Does Sample Size Matter in Qualitative Research?: A Review of Qualitative Interviews in Research", *The Journal of Computer Information Systems* 54, no. 1, (Fall, 2013): 11.

collected through interviews is essential through a hermeneutic phenomenological study. The interview questions and questionnaires emerged from the hypothesis, problem statement, and primary research questions. The information used from the interviews will provide data analysis. The basis of the research design occurs in a natural setting. According to Creswell and Creswell, "qualitative researchers tend to collect data in the field at the site where participants experience the issue or problem under study."¹⁰⁸ The researcher seeks to understand critical factors, past and current events, and human behaviors that caused the phenomenon for further study.

Research Questions

For the following research questions, current and former students provided firsthand data:

RQ1: What are the lived experiences of current and former band directors at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ2: What are the lived experiences of band members at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ3: What are the lived experiences of current and alums band members regarding factors (academic success, graduation rates, leadership skills, and career preparation) that enrich participants' lives beyond the classroom inherent to the band programs at Sunshine

¹⁰⁸ John W. Creswell and J. David Creswell, *Research Design* (SAGE Publications, Incorporated, 2018), 205.

State College, Magnolia State University, Old North State College, and Appomattox University?

Hypotheses

One may answer Research Question One with the following hypothesis:

H1: Challenges faced by the band directors at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University may include limited recruitment, declining enrollment, low retention rates, increased tuition, insufficient budgets, hazing, and travel costs.

H2: Challenges faced by current and alums band members at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University may include increased tuition, hazing, band practice schedule, balancing schoolwork, and the physical demands on an HBCU marching band.

H3: Sunshine State College, Magnolia State University, Old North State College, and Appomattox University have enriched band members through scholarships, travel opportunities, and improved discipline, communication, work ethic, and leadership skills.

Data Analysis

For data analysis, the researcher will use the Zoom software platform to transcribe finalized interview results and notes in preparation. There will be a mandatory review of transcriptions by participants to ensure that they are accurate, and they will inform the researcher in case of any corrections. The researcher will utilize a Zoom transcription to analyze the data. Using transcriptions, a researcher can organize and analyze the data to determine codes and themes, which will assist him in analyzing the information. The data analysis phase of a

qualitative study can be the most complicated and time-consuming portion of the process and the phase that receives the slightest reflection in the literature.

According to Creswell, qualitative data analysis involves categorization, synthesis, and interpretation to describe the phenomenon.¹⁰⁹ When conducting data analysis, the researcher becomes the instrument for analysis, making judgments about coding, theming, decontextualizing, and recontextualizing the data.¹¹⁰ The researcher will utilize thematic analysis to determine the coded data and theme applications. Thematic analysis is one of the most basic methods for locating, analyzing, presenting, explaining, and assessing themes found within a set of data inside the meaning of the data. A group of codes will be created following a theme, assessed, and revised where necessary. A written narrative will summarize the findings.

During the data analysis, the researcher will utilize the concept of essence description. Moustakas's phenomenological research uses the analysis of significant statements and the generation of meaning units."¹¹¹ Carrillo, Baguley, and Vilar conducted a study regarding the influence of professional identity on the teaching practice of four school music educators.¹¹² Although the authors of this study utilized a narrative inquiry methodology, they used a semi-structured interview schedule to provide consistency in the areas explored with the participants

¹⁰⁹ Creswell, *Research Design*, 2018.

¹¹⁰ Lorelli S. Nowell, Jill M. Norris, Deborah E. White, and Nancy J. Moules. "Thematic Analysis: Striving to Meet the Trustworthiness Criteria." *International Journal of Qualitative Methods*, (2017), 2.

¹¹¹ *Ibid.*, 272.

¹¹² Carmen Carrillo, Margaret Baguley, and Mercè Vilar. "The Influence of Professional Identity on Teaching Practice: Experiences of Four Music Educators." *International Journal of Music Education* 33, (no. 4 November 2015), 451.

and the flexibility to pursue particular points of interest during the interviewing process.¹¹³ As a result of the recorded interviews, the expressions in the interview sessions prove their effectiveness within the current research and examination context.

Parker and Powell used a phenomenological study to explore music education majors' identity development within the context of two music education methods courses.¹¹⁴ Within their research, the authors used the phenomenology method to understand the lived experience of individuals.¹¹⁵ The article states the following:

Phenomenology is descriptive, as the task is to capture the essence of human experience through textual expression. It distinguishes appearance and spirit "between the things which grounds our experience." Through interaction, human beings can reach one another. We understand, however, that descriptions of lived experiences cannot be identical to the experiences themselves. Music teachers and educators relate to the world through our pedagogical approach. Thus, through this inquiry, we hoped to build relationships between our experiences and the participants' experiences to further our collective knowledge.¹¹⁶

The researcher will transcribe the interview and questionnaire data using Microsoft Word tables. The following chapter discusses the conclusions and outcomes of each chart. The author will also incorporate these tables in the appendices of this thesis for reference information. Additionally, the responses will induce reflexivity in this study. Creswell and Creswell state the following: In qualitative research, inquirers reflect on how their role in the study and their

¹¹³ Ibid., 453.

¹¹⁴ Elizabeth Cassidy Parker, and Sean R. Powell. "A Phenomenological Study of Music Education Majors' Identity in Methods Courses Their Areas of Focus." *Bulletin of the Council for Research in Music Education*, (no. 201; 2014), 23.

¹¹⁵ Ibid., 27.

¹¹⁶ Ibid., 27-28.

background, culture, and experiences hold the potential for shaping their interpretations, such as the themes they advance and the meaning they ascribe to the data. This aspect of the methods is more than merely promoting biases and values in the study; but is how the background of the researchers may shape the study's direction.¹¹⁷

Winnowing the data is the final step in the analysis of the data by the researcher.

"Because text and image data are so dense and rich, the researcher cannot use all the information in a qualitative study.¹¹⁸ Thus, in analyzing the data, researchers need to 'winnow' it, focusing on some of it and disregarding other parts."¹¹⁹ Since there is a high amount of text and information decoded from the interviews, the researcher used this process to prevent oversaturating the data. As an additional concern, the amount of information within this section may be excessive regarding the methods section. The researcher thoroughly analyzes the data to generate a concise summary of the details and evidence.

The researcher's background is relevant to the data collection responses and deserves discussion as the researcher's background and experience teaching and playing in HBCU marching bands strongly connect to the study. Having taught at an HBCU, the researcher was familiar with the possibility of bias. Due to the expertise in instructing at HBCUs, the researcher has attempted to remove bias from data collection and analysis.

¹¹⁷ Ibid., 206.

¹¹⁸ Ibid., 268.

¹¹⁹ Ibid.

Data Synthesis

Once the data analysis is complete, the researcher will synthesize the findings, resulting in a final body of evidence that addresses both the research questions posed at the beginning of the study. Qualitative research synthesis is a valuable method to combine the data or results of multiple qualitative reports to enhance their usefulness and influence.¹²⁰ A written narrative will synthesize the themes identified by the participants, along with a story that will describe these themes in a rounded way.

Trustworthiness

"Trustworthiness or rigor of a study refers to the degree of confidence in data, interpretation, and methods used to ensure the quality of a study.¹²¹ In each study, researchers should establish the protocols and procedures necessary for a survey to be considered worthy of consideration by readers.¹²² Qualitative data must meet specific criteria to be considered trustworthy: credibility, dependability, confirmability, and transferability. These criteria go beyond assessing qualitative data alone but are instead concerned with evaluations of interpretation and conclusions.¹²³ The researcher compared audio recordings against the transcripts to ensure accuracy and then sent the transcriptions to each participant for approval before forwarding them.

¹²⁰ James W. Drisko. "Qualitative Research Synthesis: An Appreciative and Critical Introduction." *Qualitative Social Work* 19, no. 4 (July 2020): 749. <https://doi.org/10.1177/1473325019848808>.

¹²¹ Lynne M. Connelly. "Trustworthiness in Qualitative Research". *Medsurg Nursing*, 25, (6: 2016), 435.

¹²² Ibid.

¹²³ Umesh Kemparaj, and Sangeeta Chavan, "Qualitative Research: A Brief Description," *Indian Journal of Medical Sciences* 67, no. 3, (Mar, 2013): 94.

To ensure trustworthiness, the researcher provided each participant with a briefing and the opportunity to review the interview recording so they could see if it was trustworthy. A researcher must take all necessary steps to correct any discrepancies or inaccuracies that may seem to exist within the research, as suggested by the faculty advisor if there are any discrepancies or inaccuracies. During the research process, the researcher ensures that participants are not subject to any adverse retaliation based on their academic, professional, or employment status.

Triangulation

To ensure validity, the researcher utilized the triangulation processing of data sources, which refers to gathering data from various sources, including individuals, groups, families, and communities, to gain multiple perspectives and validate the information. This procedure involves triangulating data sources by evaluating the evidence from each source individually.

Donnelly and Trochim state that rigor is achievable by triangulating data and validating the research.¹²⁴ Validity is the best estimate of the truth of any proposition or conclusion the study describes.¹²⁵ Creswell claims validity is significant in qualitative research to confirm the accuracy of results.¹²⁶ The researcher will also use a triangulation method to enhance the credibility of the study's research findings. Triangulation employs at least two different methods of data collection to overcome the bias of a single method.¹²⁷ Several approaches to qualitative

¹²⁴ Trochim and Donnelly, *Research Methods Knowledge Base*, 2006.

¹²⁵ Trochim and Donnelly, *Research Methods Knowledge Base*, 2006.

¹²⁶ Creswell, *Research Design*.

¹²⁷ Sarah Hastings, "Triangulation," *Encyclopedia of Research Design*, accessed October 8, 2022, <https://methods.sagepub.com/reference/encyc-of-research-design/n469.xml>.

research use the concept of triangulation to build a comprehensive understanding of phenomena with the help of multiple methods or data sources. Method triangulation, frequently applied in qualitative studies, may include interviews, observation, and field notes.¹²⁸

However, there will be only two methods of gathering data in this study: surveys and interviews, to help understand the phenomenon. The analysis involves multiple reviews to identify key phrases and sentences. An interview transcript tells the story of what happened to the participants during the interviewing process and other information that may not surface during the interviews. To identify and categorize each concept, the researcher applies coding so that it is one of several themes. As new themes appear, continual revisions will result in new codes. By reviewing interview transcripts, participants can enhance and correct the themes identified using the data sources provided.

Transferability

This study also considers the incorporation of transferability into the research. According to Connelly, the nature of transferability, the extent to which findings are helpful to persons in other settings, is different from other aspects of research in that readers determine how applicable the results are to their situations.¹²⁹ Qualitative researchers focus on the informants and their stories without saying that this is everyone's story.¹³⁰ Researchers support the study's

¹²⁸ Nancy R.N. Carter, PhD., Denise Bryant-Lukosius, DiCenso, Alba,R.N., PhD., Jennifer Blythe PhD., and Neville, Alan J, MBChB, MEd,M.R.C.P., F.R.C.P.(c). "The use of Triangulation in Qualitative Research." *Oncology Nursing Forum* 41, no. 5 (09, 2014): 545, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fuse-triangulation-qualitative-research%2Fdocview%2F1559261620%2Fse-2%3Faccountid%3D12085>.

¹²⁹ Ibid., 435-436.

¹³⁰ Ibid.

transferability with a rich, detailed description of the context, location, and people studied, transparency about analysis, and trustworthiness.¹³¹ Researchers must provide a vivid picture that will inform and resonate with readers.¹³²

However, there are some similarities between the background and experiences of the participants and that of the author. This study intends to eliminate any possibility of bias within the study. The main objective of this study was to ensure that the readers and future researchers can understand the study's implications, purpose, and outcome by utilizing the methods utilized by the researcher in this study. The validity of a study can also increase by addressing bias. Careful framing of survey questions and structured discussions are employed to prevent participant bias in this study and anonymity in selecting survey participants. To minimize researcher bias, the researcher should keep thorough records and often review the data.

Reliability

A measure of data reliability is the consistency of data collected. A qualitative study would indicate that a researcher's approach is consistent through clear documentation of procedures, allowing others to follow the procedures.¹³³ Researchers should carefully check transcripts for errors and pay careful attention that coding does not drift; Creswell suggests individual researchers achieve this by using another person to crosscheck for inter-coder

¹³¹ Ibid.

¹³² Ibid.

¹³³ Creswell, Research Design, 176.

agreement.¹³⁴ In qualitative research, it is also possible to achieve a high level of reliability by using computer programs to code qualitative data. This research study will utilize a range of measures to ensure the reliability of the results, including meticulous documentation, peer review, and qualitative computer software.

Confirmability

Confirmability refers to the objectivity or neutrality of the data, that is, the potential for congruence between two or more independent people about the data's accuracy, relevance, or meaning.¹³⁵ The researcher will use triangulation to ensure that the study is confirmable to reduce the possibility of researcher bias as much as possible. Frequent inquiry audits can also maintain dependability and confirmability.

In an inquiry audit, the investigator develops an audit trail, a systematic collection of documentation that allows an independent auditor to devise conclusions about the data.¹³⁶ A further goal of this project is to limit the researcher's biases by implementing epoché. One begins paying attention to what material things are offered by performing the epoché by first bracketing or suspending one's implicit trust in the world's absolute existence and ceasing to take reality at face value as the definite point of departure.¹³⁷ The researcher must set aside all personal

¹³⁴ Creswell, *Research Design*, 177.

¹³⁵ Umesh Kemparaj and Sangeeta Chavan, "Qualitative Research: A Brief Description," 95.

¹³⁶ *Ibid.*

¹³⁷ Dan Zahavi. "Applied Phenomenology: Why it is Safe to Ignore the Epoché." *Continental Philosophy Review* (04, 2019): 1-15, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fapplied-phenomenology-why-is-safe-ignore-epoch%C3%A9%2Fdocview%2F2205738329%2Fse-2>

opinions during the interviewing process and any assumptions that may arise due to his familiarity.

Ethical Consideration, Assurances, and Procedures

The researcher designed this study to align with the university's ethical guidelines so that it could comply with the university's requirements. Obtaining permission from the university's International Review Board (IRB) is essential at the beginning of this study to ensure the highest ethical standards are maintained. The researcher was able to complete these studies through the guidance of the IRB and comply with the regulations.

Additionally, researchers are allowed to recruit participants and collect data when they receive permission from the IRB. The researcher explained to participants the nature of the research study, how much time they would require participating, and how their participation would benefit or pose risks to them. The researcher informed participants how their identifying or personal information was protected, assuring that all security measures were in place to keep it safe. Each participant will be required to sign an informed consent form prior to the interviewing process taking place. There will be no disclosure of participant identification information. The identification information will remain confidential using pseudonyms to protect personal information. If a participant would like to withdraw from the study for any reason, they will be allowed to do so.

The researcher will archive data in a password-protected file in their home office. The researcher will destroy the data and participant information five years after the research is complete to maintain compliance with the guidelines set forth by the IRB. The participants will receive transcripts and be able to review them to find any discrepancies in the data collected. The researcher will correct discrepancies immediately to ensure that all data is reliable.

During the interview method and data collection process, there should be little risk of participants providing confidential information about their identities. Since the information participants provide during interviews and surveys is based on their current positions, it is data. Despite this, the data collection methods used in this study were neither deceptive nor anonymous. Participants were not compensated or gifted in exchange for participating in the study. Therefore, there was no possibility of coercion.

Additionally, no minors or children participated in this study. Once the researcher has completed their research and approved the thesis for publication, they will delete the data. According to the university's guidelines, the researcher will destroy all data after three years to comply with the regulations.

Chapter Summary

In summary, this chapter's objective is to briefly describe the study's data-gathering techniques and an overview of the study's design, primary research questions, theoretical framework, and potential research hypotheses. The researcher included a strategy for data collection and analysis in this chapter, as well as emphasis, settings, participant data, selection criteria, instruments, and procedures. In addition, the focus, locations, participant data, selection criteria, instruments, and methods were all discussed in this chapter. The next chapter presents the outcomes of this analysis and data collection.

Finally, the researcher employed a qualitative and phenomenological approach to demonstrate the study's effectiveness. As part of the data collection, the author contacted current HBCU band students, retired and current band directors, and graduates from HBCU marching bands. The study utilized interviews and questionnaires as data-gathering techniques and

instruments. The researcher adhered to specified ethical standards by protecting the privacy and anonymity of every participant during the study.

Chapter Four: Research Results and Findings

Introduction and Overview

This phenomenological study examines and describes the lived experiences of band members, former band members, and former band directors at four Historically Black Colleges and Universities. The researcher also investigates the challenges band members and leaders face as part of the study. This chapter presents the researcher's results and conclusions based on the interviews. This chapter begins with a description of the study participants, followed by the reporting of the findings. The first section discusses common themes identified from the participant interviews. The second section of this chapter presents participant interview responses crucial to answering the study questions. Finally, an overview of the study results concludes this chapter.

The data provided in this chapter centers on the lived experiences of each participant. The findings contain pseudonyms to protect participants' identities and confidentiality. Based on an analysis of the information gathered during the interview process, three themes emerged:

1. The Demanding Challenges of an HBCU Band Program
2. Difficulty in Building and Sustaining Quality Band Programs
3. Participation in HBCU Bands is a Rewarding Experience

The themes discovered through the analysis and interpretation of the interview data address the phenomenological study's research questions. The researcher then presents and discusses the data.

Restatement of the Purpose

This study examined the challenges of band members and directors at four Historically Black Colleges and Universities (HBCUs). The study also intended to offer individual and professional perspectives based on the band members' and directors' lived experiences. The following research questions guided this study:

RQ1: What are the lived experiences of current and former band directors at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ2: What are the lived experiences of band members at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ3: What are the lived experiences of current and alums band members regarding factors (academic success, graduation rates, leadership skills, and career preparation) that enrich participants' lives beyond the classroom inherent to the band programs at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University?

Participants

This study involved current band members, former band members, current band directors, and former band directors at four Historically Black Colleges and Universities. Each participant had at least two years of band program experience. Sixteen individuals took part in interviews by

answering comprehensive questions. There was only one female participant and fifteen male participants. To the best of their ability, each participant answered the interview questions. Interview and survey questions reflect participants' experiences and perceptions, providing relevant information for the study. The researcher used pseudonyms during the discussion of the responses to protect the identity of each subject. Participants responded to additional demographic and background questions in addition to the interview questions to advance the conversation.

Participant 1

Participant 1 is a former HBCU band member that participated in their college band for six years. Participant 1 is an HBCU graduate. Participant 1 held various leadership roles in the band, including squad leader, section leader, and drum major. Participant 1 does not currently work in the music field but is actively involved in their former school's alum association.^[1]_[SEP]

Participant 2

Participant 2 is a current HBCU band director with three years of experience at the collegiate level. Participant 2 is an HBCU graduate that participated in the band in college.

Participant 3

Participant 3 is a former HBCU band member that participated in their college band for four years. Participant 3 held the position of section leader in their band. Participant 3 is an HBCU graduate. Participant 3 does not currently work in the music field but is actively involved in their former band's booster association.

Participant 4

Participant 4 is a former HBCU band member that participated in their college band for four years. Participant 4 held the position of section leader in their band. Participant four is an HBCU graduate. Participant 4 currently works in the field of music.

Participant 5

Participant 5 is a former HBCU band director with over twenty years of experience. Participant 5 participated in an HBCU marching band as an undergraduate student and held various leadership positions. Participant 5 currently works in the field of music.

Participant 6

Participant 6 is a current HBCU band member with three years of experience in their band program. Participant 6 is not a music major and holds no leadership positions in the band.

Participant 7

Participant 7 is a former HBCU band member that participated in their college band for four years. Participant 7 held the section leader and drum major position in their band. Participant 7 is an HBCU graduate. Participant 7 does not work in the field of music.

Participant 8

Participant 8 is a former HBCU band director with over forty years of experience. Participant 8 participated in an HBCU marching band as an undergraduate student and held various leadership positions. Participant 8 is currently retired but actively involved in music education.

Participant 9

Participant 9 is a current HBCU band director with less than five years of experience. Participant 9 participated in an HBCU marching band as an undergraduate student and held various leadership positions.

Participant 10

Participant 10 is a former HBCU band director with over thirty years of experience. Participant 10 participated in an HBCU marching band as an undergraduate student and held various leadership positions. Participant 10 is currently retired but actively involved in music education.

Participant 11

Participant 11 is a current HBCU band director with over thirty years of experience. Participant 11 participated in an HBCU marching band as an undergraduate student and held various leadership positions.

Participant 12

Participant 12 is a current HBCU band director with less than ten years of experience. Participant 11 participated in an HBCU marching band as an undergraduate student and held various leadership positions.

Participant 13

Participant 13 is a current HBCU band member with three years of experience in their band program. Participant 13 is a music major and a section leader in their band.

Participant 14

Participant 14 is a current HBCU band member with two years of experience in their band program. Participant 14 is a music major who is also a section leader in their band.

Participant 15

Participant 15 is a current HBCU band member with five years of experience in their band program. Participant 15 is not a music major. Participant 15 is a drum major in their band.

Participant 16

Participant 16 is a former HBCU band director with 15 years of experience. Participant 16 is an HBCU graduate that participated in the band in college. Participant 16 is currently still involved in music education.

The Demanding Challenges of an HBCU Band Program

HBCU bands play a significant role on their campuses and in their communities. Typically considered one of the highlights of the HBCU football game experience, today, marching bands have enormous followings. While many admire and enjoy marching, a consensus exists that participating in an HBCU band is a demanding task only strong and determined members can accomplish. Equally, there are high expectations for band directors at HBCUs. Based on the participant's feedback, they experienced notable challenges related to their involvement with HBCU marching bands. As a result, from this discussion, three sub-themes emerged: time management, physical challenges, and hazing.

Time Management. This sub-theme revealed consistent insight from the participants. The long rehearsal hours and frequent performances for most HBCU marching bands are significant challenges for directors and students. At many HBCUs, summer band camp is fourteen to eighteen hours daily. The length of summer band camp ranges anywhere from one to three weeks. During the fall academic semester, band practices range from two and a half hours to six hours a day at some institutions. Participant 7 stated, "We all knew when it was time for the Classic that we would not get out of practice on time, sometimes practicing until well after midnight." Most HBCU marching bands now also perform during the spring, a practice practically unheard of twenty years ago as the spring semester was solely for symphonic bands. Participant 9 stated, "Marching band is now a year-round ensemble." Because of the extensive

hours participants spend each week in marching band, many band members need help with time management, especially with academics. Participant 6 stated, "While I expected marching band to be time-consuming, I did not realize that I would have to be so creative to find ways to balance band and academics."

In contrast, Participant 7 stated, "Coming from high school, I knew marching band would take up all my time. I did not have a life outside of the band, but it helped me prioritize to ensure that I did my schoolwork before band practice." Practical time management skills are necessary for students to participate in an HBCU marching band and succeed academically. Because of the long practice hours and numerous weekend performances each season for HBCU bands, many students fail courses each semester. Participant 13 stated, "I was an honor student in high school but barely maintained a C average in college." Participant 15 worries that he will lose his band scholarship because of his grades. "Right now, it is a possibility that I will not be in school next year. Band members struggling to balance band and academics are often on academic probation or suspension. For many students, losing financial aid means they can no longer remain in college. Participant 4 mentioned that he was a transfer student who struggled with academics at their first institution and understood he had to focus after receiving a second chance.

Band directors at HBCUs struggle with time management due to understaffing and extended hours spent preparing their programs. Participant 9 mentioned, "My personal life does not exist during football season. While I know I need to balance my workload and personal life better, the expectation is always that the band must be prepared." Participant 9 also stated, "My marriage has greatly suffered because of my commitment to my job and band program. If I do not find a better system, I could potentially find myself alone." Almost all HBCU band directors echo similar challenges related to time management, especially between work and personal lives.

Participant 5 stated, "After years of having no time for myself, I decided that when I stepped away from that band building, it was my time, and I had to let the band go."

Physical Challenges. This sub-theme speaks to the remarkable physicality required to participate in HBCU marching bands. For HBCU band members, the physical demands of participating in a high-stepping band are challenging. HBCU bands must march, dance and perform at significantly high energy levels. Bands have historically utilized an intensive band camp to prepare for each season before the start of the fall academic semester. Since most HBCUs are in the South, the summer heat can be gruesome for band members and directors. Participant 3 stated, "The hardest part about being in the band was band camp. Even though I had military experience, I still was not mentally prepared for the expectations of being in an HBCU band." Like athletic teams, HBCU marching bands utilize extensive physical training during summer camps. Participant 7 mentioned, "I was scared to death of band camp, but I wanted the true experience to gain the respect of upper-level students."

Many band members experience injuries and quit the band during band camp. Participant 13 stated, "During band camp my freshmen year, I injured my leg and could not march my first two games." Participant 5 stated, "I have always been a runner, so I never really considered how much I ran my students during band camp. When I look back at it, someone would now consider it hazing." While the physical demands of band camp at HBCUs can be testing, band members and directors understand its vital role in preparing for a successful season.

Hazing. In this sub-theme, participants discuss the culture of hazing in HBCU marching bands. While most band directors attempt to overlook the reality of hazing in their band programs, the truth is that the culture of hazing continues to exist in many HBCU band programs. Many HBCU bands and sections require students to undergo a rite of passage before

becoming members of the entire band or section. This harmful practice is systemic. As band directors and administrations continue enforcing stricter hazing policies, band members often find more creative ways to continue their hazing rituals and traditions. For some, hazing is a source of pride, as those participating in hazing activities consider it a badge of honor for going through a process. Participant 7 stated, "I was hazed, and I hazed others when I became in a leadership position within the band. We all knew it was wrong, but it gave us more pride in the band." Participant 8 acknowledges that his band had numerous major hazing allegations discovered during his tenure. He mentioned, "While the University wanted to hold me accountable for the actions of my students, I aggressively fought against hazing and tried to keep the students so busy that they would be too tired to do anything outside of practice."

Many band members know that hazing exists in their programs but try not to acknowledge it openly. Participant 12 stated, "My students are always tight-lipped when it comes to hazing, even if they know about it or not." Participant 1 said, "When I joined the band, I was hazed but did not understand that I was being hazed. It was not until many years later did I understand the seriousness of what took place." After the death of Drum Major Robert Champion at Florida A&M University in 2011, HBCUs across the country began to take a closer look at the hazing culture in their band programs. In many programs, band members and directors must undergo hazing training. Most states have implemented hazing laws, and students learn that participating is criminal. Participant 16 reminds his students yearly that "hazing is against the law for the individual doing the hazing and the one being hazed. It will not be tolerated in my program."

Several band programs have faced disciplinary actions and suspensions due to hazing. Participant 9 stated, "Because we have had to cancel performances due to previous suspensions,

our students are hesitant to get involved in something they are not supposed to." Participant 3 stated, "I never got involved with hazing because I did not want to jeopardize my band." Most band members know the repercussions of hazing but do not want upperclassmen and former members to view them as those who abandon certain traditions. Participant 10 stated, "I have put dozens of students out of my band for participating in hazing. I would pick up the phone, call their parents, and tell them exactly what was happening. They did not deserve to be in my band room if they were willing to lose a college education for a silly, senseless tradition." To reduce and end hazing in HBCU band programs, more directors must take similar firm stances with their students. Participant 9 stated, "We as band directors must stand firm on our rules and regulations to help eliminate hazing in our programs."

Difficulty in Building and Sustaining Quality Band Programs

Building and sustaining quality HBCU band programs requires enormous work. Some programs have sizeable staffs that help with the daily operations and performances of the bands. In contrast, others have only a few working individuals responsible for multiple tasks and job duties. The effectiveness and quality of a marching band are ultimately the responsibility of the band director. To this end, five sub-themes emerged from this discussion with the participants: recruitment, retention, scholarship budgets, operating budgets, and staffing.

Recruitment. In this sub-theme, the researcher discusses the competitive nature of recruiting. HBCU marching bands have always been competitive on the field. In recent years, they have also become competitive as recruiters. Yearly, band directors seek to find the most talented high school seniors nationwide to join their band programs. Some HBCU bands limit their recruitment to local areas, while others travel nationwide to recruit additional students. Participant 2 stated, "I do eighty percent of my recruiting in-state and twenty percent out-of-

state." Participant 8 said, "We did not have to recruit years ago. We got the best students because they wanted to participate in a successful program. However, so many bands now have competitive scholarship budgets that we must recruit in regions we once had on lock."

Participant 9 stated, "The majority of our recruitment is now through social media. We have learned that is where the students spend a considerable amount of their time. If you do not have a social media presence today, you do not exist to some individuals." Participant 6 stated they "would have never attended their university without seeing their current band on social media."

Since most HBCU band directors are former high school band directors, they are familiar with the more prominent high school bands in their local area, state, and region. Every state has popular high school programs that serve as feeding grounds for HBCU Bands. Participant 13 mentioned, "It was a common practice to see HBCU band directors come to his school yearly recruiting." Like star athletes, the best senior musicians each year are highly recruited and receive multiple offers. In order to prepare for auditions, they sincerely want to succeed; many senior musicians audition for multiple band directors. In some states, the competitiveness of recruitment has become a war between the most attractive programs to students. Participant 9 stated, "Yearly, I travel the country in hopes of recruiting new students to our program. The recruitment game is so competitive now that I must seek new territories."

All participants of the study referenced recruitment as being essential to the growth and expansion of the programs. Each band director noted they put considerable emphasis on recruiting, especially during the early part of the spring semester. The directors also mentioned understanding the need to recruit in-state and out-of-state. Participant 5 stated that eighty percent of his recruiting was in-state while twenty percent was out-of-state. Most participants in the study were comfortable with their band's recruitment efforts, as 68.75% of the participants felt

their band's recruitment efforts were adequate. In comparison, only 6.25% of participants felt their band's recruitment efforts were inadequate, and no participants responded as non-existent. Table 4.1 summarizes the rating for how the study's participants viewed recruitment efforts for their marching band.

Table 4.1 Rating for Recruitment Efforts for Marching Band

Recruitment Efforts	N	Percentage
Adequate	11	68.75
Needs Improvement	4	25.0
Inadequate	1	6.25
Non-Existent	0	0.0

Retention. In this sub-theme, the researcher discusses the importance of retention in HBCU marching bands. While there are many efforts to grow band programs through recruitment, retention is essential to sustaining band programs. HBCU band directors spend significant time recruiting new students to join the program but often lose current students due to academic failure, rising tuition costs, and the climate of their band programs. Participant 9 said, "We lose too many students yearly because of failing grades. Our students must do a better job balancing band and academics." Participant 2 stated, "I take great strides to ensure my band members are happy so they will return the following year." For some programs, the low retention of students has caused significant declines in student membership. Participant 12 mentioned, "Over the last few years, the band lost many students. When Covid came, matters got worst as the pandemic took a tremendous toll on our program, and we are just now starting to rebound." In contrast, Participant 8 stated, "Our problem is not retention. Sometimes, we must force the students to leave as they want to stay forever."

While the participants in the study understood the importance of retention, they did not find it as important as recruitment. The data showed that 50% of the study's participants believed retention was adequate in their bands, and 43.75% believed retention needed improvement.

Table 4.2 summarizes the rating for how the study's participants viewed recruitment efforts for their marching band.

Table 4:2 Rating for Retention in Marching Band

Rating of Retention for Your Marching Band	N	Percentage
Adequate	8	50.0
Needs Improvement	7	43.75
Inadequate	1	6.25
Non-Existent	0	0.0

Scholarship Budgets. This subtheme discusses the importance of band scholarships. One of the most significant differences between HBCU band programs is the vast differences in scholarship budgets between bands. Some bands have limited to no funds available for scholarships, while others have budgets in the millions. Bands in the Southwestern Athletic Conference (SWAC) and Mid-Eastern Athletic Conference (MEAC) have enjoyed sizable scholarship budgets. In contrast, smaller bands like those in the Central Intercollegiate Athletic Association (CIAA) typically have limited scholarship funds. For quite some time, several SWAC and MEAC bands have been able to offer full band scholarships, while most of the programs in the CIAA and the SIAC only offer partial scholarships.

There is also typically a considerable disparity in scholarship amounts between state-funded schools and private institutions. Participant 8 stated, "I can offer a student a full scholarship if the student is impressive." In contrast, participant 9 said, "Typically, most of our scholarships range from \$2,000 to \$5,000 per year." Similarly, Participant 2 mentioned he could

provide scholarships up to \$10,000 but seldom did. Institutions that provide smaller scholarships struggle to recruit out-of-state students and the most talented students as they seek the top awards.

For many students, attending college was only possible with a band scholarship. Participant 6 noted, "I have eight other siblings, two of whom are in college. My grandmother would not let me go to college if I did not receive a scholarship." Participants 1, 3, 5, and 8 stated that even though they did receive a scholarship to college, their parents could have afforded to send them to school without additional assistance. Currently, several HBCUs across the country are providing full rides for student musicians. This practice has given many students an excellent opportunity to attend college they may not have had if it were not for their participation in band. Unfortunately, the programs with limited budgets have seen their membership numbers dwindle as college costs continue to increase.

Operating Budgets. This subtheme discusses the importance of adequate operating budgets. Like scholarship budgets, sufficient operating budgets are necessary to run a successful collegiate band program. Operating budgets include travel, equipment costs, instrument repair, uniform cleaning, part-time staff salaries, and recruitment-related expenses. Depending on the band program, some have a substantial budget, while others have significantly reduced budgets. Participant 8 mentioned that at his university, "the administrators understood the marching band was just as important as the football team, and they ensured that the band program had everything it needed."

In contrast, participant 1 said, "While I was in the band, I thought we were doing pretty good. However, as I look back compared to bands now, there was so much that we did not have." Participant 7 made similar claims: "During my time, we took for granted what we did not have

because we were having so much fun." Some students are surprised when they learn how much it costs to run an HBCU marching band successfully. Participant 14 mentioned, "Not until I learned how expensive some instruments were did I understand why it was so difficult for us to get new horns." Participant 9 stated, "There have been many times that I had to pay for items out of my pocket because the band had no additional funds."

Administrators are responsible for running entire university systems and often must make cuts in programs and budgets. Many bands saw significant cuts during the COVID-19 pandemic and continue operating off insufficient budgets. Participant 2 stated, "Yearly, we take on additional performance requests because of paid opportunities, and we need the money." Participant 16 said, "I informed my President that we could not do many outside campus performances with such a low budget. The university has to determine do they want a marching band or not." Because of rising costs everywhere, bands make tough decisions regarding purchases and expenditures. Professor 11 stated, "I desire to ensure my students have the same instruments, equipment, and facilities as their PWI counterparts. Our students work hard and deserve the best." Participant 6 stated, "I played on top-of-the-line equipment in high school. I was surprised to come to college and see cheaper instruments."

Funding and administrative support were critical to all band directors in the study. Every band director believed they could run a successful band program with proper funding and support. The students also understood the importance of adequate funding for bands as they expressed concerns that their administrations did not do enough for their band programs. Only 12.5% of the study's participants felt that funding was adequate for their band programs. In contrast, 50% of the participants felt that funding for marching bands at their institutions was

inadequate. Similarly, 37.5% of participants felt that administrative support was adequate, with 50% stating administrative support needed improvement.

Table 4:3 Rating of Funding for Marching Band

Funding	N	Percentage
Adequate	2	12.5
Needs Improvement	6	37.5
Inadequate	8	50.0
Non-Existent	0	0.0

Table 4:4 Rating of Administrative Support for Marching Band

Administrative Support	N	Percentage
Adequate	6	37.5
Needs Improvement	8	50.0
Inadequate	2	12.5
Non-Existent	0	0.0

Staffing. In this sub-theme, the researcher discusses the vital role of qualified band staff. A massive misconception by many is that the band director is solely responsible for the operations and performances of a collegiate band program. Many high school band directors operate alone or with virtually no assistance. However, at the collegiate level, the expectation is that multiple individuals assist the director in ensuring that marching bands run smoothly. Some bands have assistant directors, associate directors, and support staff. In ideal programs, qualified staff members work with each program element, including drum majors, musicians, and auxiliary units.

Participants 1, 7, and 8 all mentioned that their staff had incredible and capable talent. Participant 8 stated, “We had some of the finest musicians in the country on our staff when I was the band director.” For some bands hiring qualified personnel to work with the band is not an

option due to funding. Participant 4 stated, "No, we did not have an adequate staff when I was in the band as the band director was responsible for almost all operations. We had no auxiliary coaches like most collegiate bands." For many institutions, most band staff are only part-time employees, limiting the detailed instruction students receive. Directors often find themselves overworked while preparing their bands without adequate staffing. Participant 16 stated, "Because we are good at what we do, it often gets overlooked that we need additional help." Participant 11 stated, "We know how to work with our students often with minimal help. I ride by the football field and see numerous coaches working with the team. However, we are expected to run much larger organizations with limited assistance."

Overwhelming, the participants in this study felt that their band had adequate staffing that was highly qualified and trained. 87.5% of the participants stated they were very satisfied with their band staff and 13.5% stated they were satisfied. Table 4.5 summarizes the rating for how the study's participants viewed staffing for their marching band.

Table 4.5 Rating of Staffing for Marching Band

Staffing	N	Percentage
Very Satisfied	14	87.5
Satisfied	2	13.5
Dissatisfied	0	0.0
Very Dissatisfied	0	0.0

Participation in HBCU Bands is a Rewarding Experience

Band members and directors agree that participating in an HBCU marching band is a rewarding experience. Many cite discipline, academic success, team building, and leadership skills as some of the most significant benefits of participating in an HBCU marching band. Because of the time spent in rehearsals and performances, students and directors often build

meaningful relationships that last long after students leave their universities. Based on the participant's interview feedback, they expressed great benefit from their marching band experiences. As a result, from this discussion, four sub-themes emerged: leadership skills, student-director relationships, career preparation, and school pride.

Leadership Skills. The most common sub-theme to emerge from the study was band develops tremendous leadership skills. Overwhelmingly, the participants in this study noted experiencing improved leadership skills through participation in the marching band. Participation in a marching band requires being a follower and a leader. Student leaders in marching bands must learn information, pass it to their peers and hold them responsible for their comprehension and application of many skills. The band staff usually selects squad leaders, section leaders, drum majors, and other student leaders. Participant 7 stated, "When my director selected me to serve as drum major, I was surprised but felt honored and took pride in leading because I did not want to let him down." Participant 1 noted, "The leadership skills that I learned in marching band have tremendously helped throughout life, especially in my work career and at home as a parent." Participant 4 stated, "Probably the greatest benefit I received from being in the band was learning to become a leader."

Practical leadership skills help develop other necessary skills that greatly benefit participants' lives. Participant 15 stated, "Before I became a leader, I was very immature and considered a discipline problem. My role as a leader made me believe my section, band, and director could respect me." Participant 6 echoed similar thoughts: "I never want to let my band director down, so when he assigns me a task, I try to go above and beyond to complete it and set a positive example for others."

Student-Director Relationships. The second sub-theme emerged: students and band directors at HBCUs typically develop close and meaningful relationships. Many HBCU band members see their band directors as father or mother figures. Eighteen-year-olds that leave home for the first time sometimes seek to fill that void of not seeing their parents daily. HBCU band directors have significantly impacted the lives of their students, primarily through the relationships they build. Participant 7 stated, "I wanted to be like my band director. I tried to model everything he did. I did not ever want to let that man down. He has been and will always be a great inspiration to me." Participant 9 stated, "The relationship I built with my college band director was better than that with my father. My band director and I had so much in common that when the practice was over, I would sit in his office and sometimes talk for what seemed like hours."

Every participant in this study noted they had a great relationship with their band director. Several participants mentioned that band members considered their band programs to be families, and the director was the head of that family. Participant 11 stated, "As a band director, it is my responsibility to take care of all students in my band room and ensure parents that their children are not only in a safe place but an environment where they can grow." For many former band members, their relationships with former directors last long after they have performed for the last time. Participant 3 said, "I have not been in the band in over twenty years, but to this day, I still call my old band director every week just to check on him. Likewise, Participant 4 stated, "I still follow and stay in contact with my old band director. He is like extended family." Student-director relationships remain a significant part of the fabric of HBCU marching bands.

Career Preparation. The third sub-theme to emerge from the discussion is career preparation. The many skills learned and developed through participating in HBCU marching

bands significantly prepare band members for their careers. Participating in marching band helps develop essential life skills, such as leadership, problem-solving, creative thinking, responsibility, time management, discipline, commitment, and communication skills. These skills can be helpful in almost any career. Participant 1 stated, "Most of my professional success, I attribute to the skills I learned participating in marching band."

For students who major in music, the benefits of participating in marching band are apparent. However, the skills learned through band benefit almost any job. Participant 1 stated, "I learned time-management, communication skills, and leadership skills that are very helpful in my career as an engineer." Participant 16 said, "We learn something in band daily that we can apply to parts of our daily routines." Each former band member credited their band will motivate them to be successful as an individual and a contributing member of society. Participant One stated, "I greatly benefitted from my time participating in band and often laugh as I face obstacles that I can quickly cross because band helped prepare me for the real world."

School Pride. The fourth sub-theme to emerge from the discussion is school pride. Band members at HBCUs develop a tremendous sense of pride through participating in marching bands. Many band programs require students to wear their school colors to practice daily. Participant 6 stated, "At first, I hated wearing the same thing to band practice every day. However, as time passed, I understood how important it was for the band to take pride in our school colors. Participant 9 stated, "At the end of our band practices, we sign our school's alma mater. Singing the alma mater helps develop a sense of student pride and belonging." For many students, the rivalries with other bands they share help fuel their school pride. Participant 12 said, "We all know when the big matchups are, and when those times come, we make tremendous practice commitments to ensure our school comes out on top."

Developing school pride also motivates many alums to give back to their institutions. Participants 3 and 7 noted that their love for their institutions had encouraged them to give back financially each year after graduating. Participant 7 stated, "I have supported many scholarship and university initiatives because I want to help others just like someone helped me." Similarly, Participant 1 said, "Because I love my alma mater so much, I give and encourage others to do so. My participation in the band strengthened my love for my school."

All participants in the study spoke highly of their marching band experience and how participation has positively impacted their lives. They each mentioned how the skills learned in the band helped them daily. 100% of the participants were satisfied with their marching band experience. Table 4.6 summarizes the rating for how the study's viewed their marching band experience.

Table 4:6 Rating of Experience Participating in Marching Band

Marching Band Experience	N	Percentage
Very Satisfied	16	100.0
Satisfied	0	0.0
Dissatisfied	0	0.0
Very Dissatisfied	0	0.0

Conclusion

Understanding the challenges and benefits of participating in an HBCU marching band is essential in ensuring students and directors succeed and building better band programs. Through their leadership skills and by developing meaningful relationships with students, band directors foster opportunities for growth in students and help create future leaders. This chapter identified new perspectives on the challenges and rewards of the HBCU band experience.

According to band directors, the marching bands at HBCUs lack many of the resources that their PWI counterparts do to establish and maintain high-quality band programs. Numerous HBCU band programs operate on minimal budgets and lack sufficient personnel. Band directors acknowledged the recruitment process's competitive nature and how crucial it is to expand their programs. They also expressed concern about program retention being poor. The negative repercussions of hazing in their programs also cause concern for band directors.

Current and former band members expressed that although they often struggle while participating in marching band, they find the rewards of participation more remarkable than the challenges. The marching band enhances students' sense of pride and belonging while fostering character development and acquiring necessary workplace skills. Band members frequently view their time in the marching band as one of the most fulfilling experiences of their lives.

Chapter Five: Conclusion

Introduction

This chapter aims to give a brief overview of the research, a summary of its findings, and implications for practices. Additionally, this chapter describes and discusses the limitations and provides ideas to help direct recommendations for additional research. Finally, this chapter provides insight into the lived experiences of band directors and members at four historically black colleges and universities.

Restatement of the Questions

This study examined the challenges of band members and directors at four Historically Black Colleges and Universities (HBCUs). The study also intended to offer individual and professional perspectives based on the band members' and directors' lived experiences. The following research questions guided this study:

RQ1: What are the lived experiences of current and former band directors at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ2: What are the lived experiences of band members at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University regarding challenges (insufficient budgets and staffing, hazing, limited recruitment, and low retention rates)?

RQ3: What are the lived experiences of current and alums band members regarding factors (academic success, graduation rates, leadership skills, and career preparation) that

enrich participants' lives beyond the classroom inherent to the band programs at Sunshine State College, Magnolia State University, Old North State College, and Appomattox University?

Summary of Study

This qualitative research study identifies and examines the daily experiences of band members and directors at four Historically Black Colleges and Universities. This study also examines the challenges band members and directors experience at these universities. The researcher developed research questions to investigate and document the band members' and directors' perspectives and experiences. This research displays the actual experiences band members and directors had while attending their respective institutions and identifies issues that hinder the recruitment and retention of students in those programs. Each participant's data-based lived experiences develop a narrative that helps achieve the goals of this hermeneutic phenomenological research. The framework provided by the qualitative method helps build this study on the lived experiences of band members and directors at Historically Black Colleges and Universities.

The study's findings confirm the original hypothesis that despite experiencing substantial challenges, HBCU band directors and musicians enjoy and benefit from their experiences. The considerable time commitment required for participation in an HBCU band was the main issue raised by interview participants. According to the participant's answers, balancing the demanding practice and performance schedule of an HBCU band with their academic and personal lives is a continuous, recurring challenge that both band members and directors experience. During their performance seasons, some directors claimed they could only maintain limited freedom outside the marching band. Similarly, the relevant research suggested that HBCU band directors struggle

to juggle their professional and personal lives. According to related research, many HBCU band directors struggled with marital problems as a result of their demanding schedules at work. The literature also noted that some directors had to seek outside help, such as counseling to cope with their time management issues. All directors agreed, nevertheless, that the positive benefits they gain from facilitating their band programs exceed the adverse difficulties.

HBCU band directors are well respected at their institutions and in their communities. Since HBCU marching bands regularly perform throughout the academic year both on and off campus, band directors also develop distinctive connections with the students, faculty, and stakeholders in the local community. Likewise, the HBCU band community is considered relatively small compared to PWIs. As a result, there is a strong camaraderie and sense of fraternity among HBCU band directors. Even though HBCU band directors are fiercely competitive, they embrace one another because most have gone through similar struggles.

An HBCU band director's job is satisfying and gratifying since they significantly impact how band members develop. Most college professors only teach one or two courses to their students. However, band directors frequently work with the same students throughout their time in college and forge close bonds with them. Students and directors form friendships and relationships that can last a lifetime. According to the study's research and related literature, students and directors see the relationships formed through the band as a major advantage of the HBCU band culture.

The funding of music programs was a further defining element in this study. It is costly to create and maintain effective music programs. Most band directors in this study claimed their administrations did not provide sufficient program financing. To maintain a regular travel and performance schedule, some directors had to seek additional outside support from alum groups

and booster clubs. Many student research participants did not wholly comprehend the high cost of maintaining an HBCU band. However, after leaving their universities, alum participants frequently developed a more profound knowledge and felt the necessity to contribute financially.

A college marching band's operating expenses are at an all-time high. Many HBCU bands restrict travel and off-campus performances due to the startling increases in travel expenses. Some bands have downsized in order to keep traveling. Because exposure is so crucial in HBCU band recruitment, bands that restrict their travel frequently struggle to find students outside of their immediate areas. Some bands now primarily recruit on social media due to the lack of travel and performance opportunities. As a result, during the past ten years, HBCU marching bands' social media presence has significantly increased. Through various social media platforms, anyone may now access a culture previously only accessible to those who attended HBCU football games.

The importance of recruitment and retention were also significant findings of this study. The HBCU band world is quite competitive, with most bands competing to recruit the best students nationwide. Many of the most talented graduating high school seniors often seek to join the largest and most popular HBCU bands. The popularity and presence of bands on social media is a powerful recruitment tool many students weigh when considering colleges. Successful band directors understand the importance of recruitment and retention and spend much time recruiting to attract additional students.

Many students and alums participants in the study stated that receiving a band scholarship was a significant factor in their college selection process. Many institutions have increased tuition considerably over the last decade, making it more difficult for students to afford college. However, the band scholarships provided to students have significantly assisted with

their college costs, with many students attending college at no charge. Some participants of the study stated they would not have been able to attend college without the assistance of their scholarships. These participants are grateful for the scholarships.

According to research, HBCU student enrolment has decreased recently, particularly during the pandemic, which has had a detrimental impact on collegiate program enrollment. However, these statements are refuted by the study's findings, given that the programs examined are expanding. Recent trends suggest that HBCU bands are on the verge of considerable growth as many high school feeder programs are consistently growing, and HBCUs are finding more innovative ways to attract students.

Most band directors participating in the study stressed the importance of retention. Several alum participants stated they experienced challenges while in college, with some communicating that they were temporarily unenrolled from school or extended time to graduate. As fewer Black students than students of any other race or ethnicity graduate from college in six years, retention rates are a major problem for all HBCUs. HBCUs have poorer retention rates than their PWI counterparts. Low retention hurts HBCU bands because many members do not continue their education for four years. As a result, band directors frequently replace students and do not fully profit from recruiting. However, most participants in this study shared that participating in marching band significantly helped them develop time management skills that were instrumental in their being academically successful. A few band directors did not have retention issues as students in their programs participated for multiple years.

The most sensitive topic of the study was hazing. Nearly all participants seemed tense when asked about hazing. Each student who experienced hazing seemed initially reluctant to respond fully to the interview questions. Students in HBCU bands with hazing cultures believed

that even though hazing is illegal, they felt more connected and accomplished. Several current and former band members consider crossing sections or full acceptance into the band by enduring a process like a badge of honor. In contrast, for others, the added pressure of hazing causes additional stress and uncertainty regarding remaining in the program.

At HBCUs, hazing is frequently disregarded and unaddressed, especially in marching bands. Many veteran band members, sometimes known as old heads, feel that it is their responsibility to perpetuate the traditions and rituals of the band and its sections. As new band members freely and consciously engage in actions that are not only unlawful, the culture of hazing in HBCU marching bands continues. Some people believe it is impossible to eliminate hazing in HBCU marching bands. Others, on the other hand, believe that to eradicate the hazing culture from their programs, directors, and administrators must adopt tougher anti-hazing positions and consequences.

Most band directors in the study expressed their desire to eliminate hazing from their programs as they understand the negative repercussions and possible legal issues. Band directors constantly remind their students throughout the season about their no-hazing policies to discourage illegal activities. Most directors shared that their bands did not allow hazing but lacked confidence in those statements. The overwhelming feeling from most participants was that we didn't want to talk about it because we hoped that our program would not gain any unwanted attention surrounding hazing allegations.

Additionally, according to the study, band directors and members at HBCUs generally believe their band does not employ sufficient staff. Effectively operating a comprehensive band program requires many skilled staff members. Most study participants felt their staff members were qualified for their selected positions, but the staff did not comprise sufficient numbers to

work with the entire group. Compared to their PWI counterparts, most HBCU bands do not enjoy the luxury of employing highly trained musicians and auxiliary coordinators working with each section of the band. Having qualified staff is essential to growth and development. Many instructional and support staff members at HBCUs are only part-time employees. Since band members spend most of their time performing, they receive limited detailed instruction. According to the author's experience, inadequate instructional time is an issue that merits further investigation.

Limitations

Numerous study investigations indicate limitations. The current study's design has limitations, as is the case with most investigations. The most significant limitation of this study was the limited number of articles and prior research relevant to this research topic. As a result, there was not much literature to evaluate. The researcher worked diligently to examine every available resource. The limited research available could potentially

The second major limitation of the study was the number of participants. Many potential participants were unable to participate in the study, which caused a reduction in available data. While each selected participant had considerable experience and was very professional, many other potentially outstanding participants did not participate in the study. Additionally, there is always a potential that during an interview, participants will respond to a question the way they believe they should or the way they believe the interviewer wants them to, rather than honestly. Lack of participant truthfulness significantly impacts the study's findings and data analysis.

Another major limitation of the study was the time constraints. Due to many participants' demanding professions and performance schedules, scheduling interviews with all participants proved difficult. The researcher had to reschedule numerous interviews due to scheduling

conflicts. To perform compelling interviews and accommodate each participant's schedule, the researcher set a time limit of forty minutes for each discussion.

In qualitative research, analyzing data is a significant limitation as the data does not often fit into standard categories. Data collection is also ordinarily time-consuming. Collecting and analyzing data for this study took a tremendous amount of time.

Furthermore, qualitative research does not achieve the generalizability of quantitative research. Because researchers conduct qualitative research on a specific community with distinct demographic, psychological, social, and cultural traits, this is the case. Due to the sample population all representing a specific group of individuals, it was challenging to achieve generalizability in this study due to the sample population.

Recommendations for Future Study

The researcher recommends additional research examining band members' and directors' experiences at Historically Black Colleges and Universities considering the study's significant discoveries. Future studies could develop these themes and sub-themes further, yielding new findings. The study's replication at other colleges and universities could give the findings a richer context while enhancing the reliability of the results. Future studies could utilize the same interview questions with band programs in various HBCU conferences to compare outcomes. The researcher suggests future research on sexuality and gender, given the implications of additional challenges band members at HBCUs face regarding these issues. Future research should consider the following recommendations:

1. The psychological effects of hazing in marching bands.
2. The physical challenges of participating in an HBCU marching band.
3. A comparative analysis of the HBCU and PWI marching bands.
4. Developing a personal and work balance for HBCU band directors.
5. A comparative analysis of scholarship budgets in Division I and Division II bands.
6. An in-depth analysis of retention rates in HBCU marching bands.

7. The lack of instructional staff members working with HBCU bands.

The Psychological Effects of Hazing on Marching Bands

The psychological effects of hazing in marching bands can vary from benign to exhaustive. From public ridicule to loss of limbs, property, or life, most colleges have implemented a "zero tolerance" resistance policy to hazing. Within the first inclination that hazing may occur, many collegiate and law enforcement officials may begin investigating the finding and ask questions, regardless of the severity or circumstance.

Many HBCU bands require students to use derogatory nicknames and titles that are not their official identities, which exposes them to public criticism. Additionally, newcomers are subject to wearing certain specific attires that may be restrictive, including properly washing the attire and using decent personal hygiene practices. Upper-level students may also douse the attire in liquids or substances that smell offensive.

Additionally, many students suffer from sleep deprivation due to extreme late-night functions and practices. Other psychological effects may include consuming large amounts of water and food, ingesting spicy concoctions or substances, overindulging in alcohol, physical abuse such as paddling and striking, and sexually coerced practices. It is common for colleges and HBCUs to adhere to many of these practices considered "traditions." Unfortunately, these practices also are inverse practices that may cause the loss of current and future students.

The Physical Challenges of Participating in Marching Band

From band camp in late July to several parades in early March, the physical challenges of participating in an HBCU marching band can be a testy one for even the veteran students. Many band programs include a conditioning component in preparation for many upcoming events during their marching seasons. The HBCU marching band is not exempt. In the Southeast of the

United States, where there are many HBCU marching programs, the preparations take place throughout the summer when the temperatures are high, and the weather is scorching.

Moreover, to be physically "in shape is a definite requirement of all marching musicians. The preparation could vary from high-intensity aerobics involving sprinting, jogging, or continuous marching drills. Push-ups can help in the preparation of horn and drum carriage. In many cases, directors must be mindful of the effects of this intense training as some students may have respiratory conditions or lack the experience of an intense aerobics and conditioning program, which can lead to the previously mentioned issue of hazing.

A Comparative Analysis of the HBCU and PWI Marching Bands

The HBCU and PWI Marching Bands have significantly influenced American culture and music since the early twentieth century. The incorporation of the first college band in 1846 at the University of Notre Dame, the first halftime show performed by the University of Illinois, and the first football game performance in 1946 by Florida A&M University are the most notable examples of style and showmanship that is now associated with black college bands. It is common to categorize marching bands into three categories based on their marching style: military, corps, and traditional.

In many PWI conferences, marching bands utilize a semi-military and semi-corps style of instrumentation. An example is Ohio State University, which consists exclusively of brass and percussion instruments. Big Ten style show bands developed some of the first marching band innovations, now utilized by high schools and have influenced other universities nationwide. Traditionally, show bands use woodwinds, brass, and battery percussion instruments, as with military bands. This influence is expansive in many other PWI collegiate bands, as many may refer to the uses of these performances as standard practice.

Many individuals consider ensembles as traditional-style bands. At football games around the country, traditional and so-called show bands often play musical numbers to attract the audience's attention. The aesthetics of the performance are usually less critical than those of competitive bands, who tend to concentrate on aesthetics. Furthermore, including popular music and dance choreography is common among many leading HBCU bands.

Developing a Personal and Work Balance for HBCU Band Directors

The work life of many HBCU band directors can be an outstanding encumbrance. Unlike public school music teachers, HBCU band directors receive little to no time off due to the demands of their performance schedules, engagements, and the collegiate responsibilities of teaching courses, grading, and fulfilling other duties as required by their respective colleges. As a result, band members can experience burnout and, in some cases, conflict with their spouses or significant others, as the band program takes up much of their time. To avoid becoming overworked and being unable to perform and instruct at a highly effective level of success, HBCU band directors must practice excellent time management and scheduling.

A Comparative Analysis of Scholarship Budgets in Division I and Division II Bands

Due to the varying nature size of Division I Athletic Programs and Division II Athletic Programs regarding scholarship budgets, it would be a daunting task to effectively compare scholarship budgets regarding marching bands, leading to an exploration of further study and analysis. The difficulty comparing scholarship budgets may be due to several reasons, but one possible explanation is the increased attention the national spotlight attracts to the bands from the power five schools. Institutions require their bands to perform as often as possible to ensure a strong band presence.

Many universities' administrations, musical schools, athletic departments, and general funds may be the main contributors to income. Furthermore, festivals are just one of the sources of revenue for the band, including merchandise and concert ticket sales. These sources of income may also be part of the development fund depending on the amount and type of donations, fundraising, and communications with alum associations. However, further investigation is necessary for confirmation.

There are various ways to analyze marching bands' funding based on whether schools consider band programs as academic courses of study or extra-curricular activities. A possible rationale may be determining whether members must pay tuition to be marching band members. Paying tuition would create an indirect revenue stream for the marching band, which could be a revenue source for the band. However, none of those mentioned above presumptions are valid without a proper study and analysis.

An In-Depth Analysis of Retention Rates in HBCU Marching Bands

There are many elements of HBCUs' mission and focus that have a direct bearing on student enrollment and retention. Any successful growth strategy maintains a high retention rate as a critical component. Many factors that cause student attrition and enrollment declines can be related to a student's financial situation, family crisis, emergency medical situation, or health problems. Retention rates in HBCU marching bands vary from the special band programs frequently mentioned in popular culture while maintaining a healthy retention and recruitment rate to smaller programs that may not have the budget and prestige as their larger HBCU and PWI counterparts.

Some HBCUs may perceive that determining individual needs and designing a strategy that meets them is an issue they must confront. Students who are part of and occupy a marching

band will be able to identify with a caring, loving, and prestigious community instantly through the presence and establishment of a marching band strategically tasked with recruiting them. It is, therefore, necessary to conduct future research on how to recruit and retain students within HBCU band programs.

The Lack of Instructional Staff Members Working with HBCU Bands

Many HBCU Bands are deficient in an entire staff, as many band directors are the sole proprietors of their respective programs. Many HBCU band directors may have limited staff from only part-time choreography and sectional instructors, leaving most of the workload to the director. One common cause of this issue may be the size of the entire band program and the university's rationale for financing an entire staff for a marching band program.

Some HBCU band staff members are educators, while some may work outside of the educational profession and choose to work with bands in a part-time position. However, in most situations, the personnel who choose to work with HBCU marching bands are present by devotion to the programs, or they were former members of the program. However, most HBCUs may not visualize and comprehend the tasks and duties associated with a marching band, leading to many instructional staff members being absent from HBCU band programs. Therefore, a hermeneutical study may serve as paramount to investigating this issue.

Implications for Practice

This study offers practical implications to assist band members, directors, and administrators at Historically Black Colleges and Universities. The study's findings may help band directors enhance their recruitment strategies and develop more effective rehearsal strategies. The findings may also help band directors by emphasizing the need for additional program funding to provide growth opportunities. Both new and seasoned band directors must

thoroughly research the campus climate and previous support before taking music roles at HBCUs. Band directors at historically black colleges and universities must continue their research, ask the right people for help, and get answers to their questions about how to fund and sustain band programs. In some circumstances, funds might be available, but because of the director's inexperience or lack of understanding, the administration might decide to use resources for other concerns, preferences, priorities, or interests. Universities may also eliminate the use of those funds. Band directors may also better understand the challenges their students encounter by reviewing and considering the findings of this study. Every information source is essential.

The findings may also provide tips and techniques for band members in HBCU marching bands to balance their academic workloads and personal lives with the demanding rehearsal and performance schedule of HBCU bands. The study's findings may motivate potential and current students regarding skills developed through marching band participation. Before joining an HBCU marching band, prospective students and new band members must understand the demanding expectations and campus atmosphere. Lived experiences of current and past members of HBCU marching bands may inspire students to join HBCU marching bands in the future. Additionally, this research may provide insight into the dangers of hazing in HBCU marching bands.

This research may imply more significant support for HBCU marching bands and music programs through appropriate research approaches, such as qualitative and quantitative research, presentations, and seminars. This study suggests that the administration at many HBCUs needs to be aware of band directors' challenges in developing quality music programs. Since administrators often overlook the factors contributing to low recruitment and retention of band members at HBCUs, more administrative support and assistance for band programs may enhance

program growth. Administrators at HBCUs may provide band programs with more support, such as larger operational budgets, more qualified staffing, and additional scholarship funding for recruitment. Educators can apply the ramifications of this study to various facets of arts education, even though its findings focus on a single field of study.

At some HBCUs, difficulties with enrollment and retention are frequently unavoidable. However, band directors' and administrators' awareness will be beneficial so they can put measures into place to lessen those problems. It is possible to address these issues by providing more scholarship funds, providing academic assistance, promoting cultural and community awareness, and fostering a welcoming and supportive connection between students, directors, and administrators.

Finally, the author suggests workshops and professional development that greatly benefit both students and directors. Attending workshops, conferences, and masterclasses provides students and band directors with opportunities to enhance their education and professions. Through their professional development, band directors can network inside and outside their colleges, engage with and educate their communities, and learn from them. It is also crucial for band directors to get to know the communities they serve. By reading and considering the study's findings, band directors may be able to grasp better how to handle the challenges of teaching at HBCUs. Band directors need to be able to offer and sustain exceptional music programs in a supportive environment. Having exceptional comprehensive music programs is necessary for all universities, including HBCUs. Improved facilities, funding, and resources could entice additional band members to enroll at HBCUs and help combat low recruitment and retention.

Summary

The development and improvement of better band programs will significantly benefit from an understanding of the challenges faced by band members and directors at Historically Black Colleges and Universities. Band directors need assistance and funding from university administrators to create competitive and high-quality programs. This research identified distinctive perspectives to encourage and foster support for band programs at Historically Black Colleges and Universities. The band members expressed how important marching bands are to their college experience. While being a member of an HBCU marching band requires a significant time commitment and physical effort, the experience is rewarding and dramatically enhances leadership and job development abilities. Band directors expressed that while their job is gratifying, establishing and maintaining high-quality programs necessitates substantial support, time, energy, effort, and dedication.

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Appendix A: Liberty University IRB Exemption Letter**LIBERTY UNIVERSITY.**
INSTITUTIONAL REVIEW BOARD

February 1, 2023

Taylor Whitehead Nathan Street

Re: IRB Approval - IRB-FY22-23-797 A Comparative Study of the Marching Bands at Four Historically Black Colleges and Universities

Dear Taylor Whitehead, Nathan Street,

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: February 1, 2023. 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):

Category 2.(ii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation.

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 Institution Research
Research Ethics Office

Appendix B: Research Participant Consent Form

Title of the Project: A Comparative Study of the Marching Bands at Four Historically Black Colleges and Universities.

Principal Investigator: Taylor L. Whitehead, Doctoral Candidate, School of Music, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be 18 years of age or older. Participants must be 18 years of age or older. You must also be a current or former Historically Black College or University (HBCU) marching band member or band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University. Taking part in this research project is voluntary. Please take time to read this entire form and ask questions before deciding whether to take part in this research.

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

This study aims to examine the lived experiences of current and former band members and directors at Historically Black Colleges and Universities (HBCUs) to learn more about the variables they perceive as affecting their collegiate educational experience and the general reduction in band membership. The lived experiences of band members at four Historically Black Colleges and Universities are the focus of this study. This research will investigate the essence of their experience participating in an HBCU marching band. The goal is to investigate and analyze the influence of their respective bands on their lives and the nature of this influence. The study also examines the challenges of leading or participating in an HBCU marching band.

What will happen if you take part in this study?

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

1. Complete an online survey. The survey should take approximately ten minutes.
2. Participate in an interview via Zoom, in person, or by email. Interviews will be audio and video recorded and transcribed. The interview should take approximately thirty to forty-five minutes.
3. Participants will be asked to review their interview transcripts for accuracy, reliability, and validity. The transcript review will take approximately fifteen minutes.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include providing a better understanding of Historically Black College or University (HBCU) culture and the HBCU marching band experience. Additionally, this study could provide strategies for current and future band HBCU band directors to effectively recruit and retain band members and operate their band programs.

Liberty University
IRB-FY22-23-797
Approved on 2-1-2023

What risks might you experience from being in this study?

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

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.

- Participant responses will be kept confidential by replacing names with pseudonyms.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked flash drive in a locked file cabinet. After three years, all electronic records will be deleted and all hardcopy records will be shredded.
- Recordings will be stored on a password locked flash drive for three years until participants have reviewed and confirmed the accuracy of the transcripts and then deleted. Only the researcher will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University or your 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 or 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 Taylor L. Whitehead. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [PHONE NUMBER REMOVED] and/or [EMAIL ADDRESS REMOVED]. You may also contact the researcher's faculty sponsor Dr. Nathan Street at [EMAIL ADDRESS REMOVED]

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 IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is 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 study team 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-record/video-record me as part of my participation in this study.

Printed Subject Name

Signature & Date

Liberty University
IRB-FY22-23-797
Approved on 2-1-2023

Appendix C: Recruitment Email

IRB Recruitment: Email

Dear Current or Former HBCU Marching Band Member or Band Director

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctorate of Music Education degree. The purpose of my research is to examine the lived experiences of current and former band members and directors at Historically Black Colleges and Universities (HBCUs) to learn more about the variables they perceive as affecting their collegiate educational experience and the general reduction in band membership. This research will investigate the essence of their experience participating in an HBCU marching band. The goal is to investigate and analyze the influence of their respective bands on their lives and the nature of this influence. I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older. You must also be a current or former Historically Black College or University (HBCU) marching band member or band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University.

Participants, if willing, will be asked to complete an online survey which should take approximately ten minutes, and participate in an interview via Zoom, in person, or by email, which will take about thirty to forty-five minutes. Interviews will be audio- and video-recorded and transcribed. Participants will be asked to review their interview transcripts for accuracy, reliability, and validity. The transcript review will take approximately fifteen minutes. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

To participate, please click here [HYPERLINK REMOVED] to complete the survey. After you complete the survey, I will contact you to schedule an interview.

A consent document will be the first page you see after completing the screening portion of the survey (if eligible). The consent document contains additional information about my research. If you choose to participate, you must sign the consent document electronically and proceed to the survey.

Sincerely,

Taylor L. Whitehead
Doctoral Student, Liberty University
[PHONE NUMBER REMOVED]
[EMAIL ADDRESS REMOVED]

Appendix D: Follow-Up Email

IRB Recruitment: Follow-Up Email

Dear Current or Former HBCU Marching Band Member or Band Director,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctorate of Music Education degree. Last week, you were sent an email inviting you to participate in a research study. This follow-up email is being sent to remind you to complete the survey if you would like to participate and have not already done so. The deadline for participation is (will be added at a later date).

Participants must be 18 years of age or older. You must also be a current or former Historically Black College or University (HBCU) marching band member or band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University.

Participants, if willing, will be asked to complete an online survey which should take approximately ten minutes, and participate in an interview via Zoom, in person, or by email, which will take about thirty to forty-five minutes. Interviews will be audio and video recorded and transcribed. Participants will be asked to review their interview transcripts for accuracy, reliability, and validity. The transcript review will take approximately fifteen minutes. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

To participate, please click here [HYPERLINK REMOVED] to complete the survey. After you complete the survey, I will contact you to schedule an interview.

A consent document will be the first page you see after completing the screening portion of the survey (if eligible). The consent document contains additional information about my research. If you choose to participate, you must sign the consent document electronically and proceed to the survey.

Sincerely,

Taylor L. Whitehead
Doctoral Student, Liberty University
[PHONE NUMBER REMOVED]
[EMAIL ADDRESS REMOVED]

Appendix E: Follow-Up Email

Recruitment Template: Social Media

ATTENTION CURRENT OR FORMER HBCU MARCHING BAND MEMBER OR BAND DIRECTOR: I am conducting research as part of the requirements for a Doctorate of Music Education degree. The purpose of my research is to examine the lived experiences of current and former band members and directors at Historically Black Colleges and Universities (HBCUs) to learn more about the variables they perceive as affecting their collegiate educational experience and the general reduction in band membership. To participate, you must be 18 years of age or older. You must also be a current or former Historically Black College or University (HBCU) marching band member or band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University.

Participants will be asked to complete an online survey which should take approximately ten minutes, and participate in an interview via Zoom, in person, or by email, which will take about thirty to forty-five minutes to complete. Interviews will be audio and video recorded and transcribed. Participants will be asked to review their interview transcripts for accuracy, reliability, and validity. The transcript review will take approximately fifteen minutes.

If you would like to participate and meet the study criteria, please click here [HYPERLINK REMOVED] to complete the survey and sign consent. After you complete the survey, I will contact you to schedule an interview. A consent document will be provided as the first page of the survey after you complete the screening portion (if eligible). Please review this page, and if you agree to participate, click the “proceed to survey” button at the end and type your name and the date.

Appendix F: Screening Survey Questions

Screening Survey Questions

1. Are you 18 years or older?
2. As an undergraduate or graduate student, did you attend Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University?
3. As an undergraduate or graduate student, did you participate in the marching band at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University?
4. Do you currently serve as the band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University?
5. Did you formerly serve as the band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University?

Thank you for your feedback. Should you qualify to participate in this research study, you will be contacted with further instructions.

Appendix G: Interview Questions (Current Band Members)

Interview Questions (Current Band Members)

Background

1. What college or university do you currently attend?
2. Are you an in-state or out-of-state student?
3. What section in the band are you currently in?
4. How many years have you been in your HBCU marching band?
5. Do you hold any leadership positions within the marching band? If so, what position?

Experiences

6. What has been your most memorable experience as an HBCU band member?
7. What is the most exciting part of participating in an HBCU marching band?
8. What is the most challenging part of participating in an HBCU marching band?
9. Do you play in any other musical ensembles on campus? If so, which ones?
10. Roughly how many hours does your band practice a week?
11. Are you involved in any other campus organizations? If so, which ones?

Education

12. What is your current classification?
13. What is your major?
14. What strategies do you use to balance your band schedule and school work?

Impact

15. How has band affected your academic success?
16. How has participating in an HBCU band impacted your life?
17. What skills have you developed or enhanced by participating in an HBCU band?
18. In which ways has the marching band help develop your leadership skills?
19. How has participating in an HBCU marching band influenced your school pride?

20. What influence does your band director have on you?

21. What skills can you take from the band to help you prepare for your career?

Budget and Staffing

22. To your knowledge, is your band's budget adequate? If not, please explain.

23. Do you believe your band has adequate and qualified staffing? If not, please explain.

Recruitment

24. What made you choose your university?

25. How much influence did the marching band have on your decision to attend your university?

26. Were you recruited to join the band?

27. Did you receive a band scholarship to attend college? If so, could you have attended college without it?

Hazing

28. Have you ever witnessed or know about hazing in your marching band?

29. Have you ever been hazed while participating in your marching band?

30. How has hazing impacted the culture of your marching band?

Personal

31. What challenges have you faced as an HBCU marching band member?

32. What would you say was the most rewarding part of being in an HBCU marching band?

33. How has the demanding schedule of participating in an HBCU band affected your personal life?

34. If you could change one thing about your band experience, what would it be?

35. Any additional comments or anything you would like to share?

Appendix H: Interview Questions (Former Band Members)

Interview Questions (Former Band Members)

Background

1. What college or university did you participate in the marching band?
2. Did you graduate from that college?
3. What section were you a member of in the band?
4. How many years did you participate in your HBCU marching band?
5. Did you hold any leadership positions within the marching band? If so, which positions?

Experiences

6. What was your most memorable experience as an HBCU band member?
7. What was the most exciting part of participating in an HBCU marching band?
8. What was the most challenging part of participating in an HBCU marching band?
9. Did you play in any other musical ensembles on campus? If so, which ones?
10. Roughly how many hours did your band practice a week?
11. Were you involved in any other campus organizations? If so, which ones?

Education

12. What was your major?
13. What strategies did you use to balance your band schedule and school work?

Impact

14. How did band affect your academic success?
15. How did participating in an HBCU band impact your life?
16. What skills did you develop or enhance by participating in an HBCU band?
17. In which ways did the marching band help develop your leadership skills?
18. How did participating in an HBCU marching band influence your school pride?
19. What influence did your band director have on you?

20. What skills did you take from the band that has helped with your career preparation?

Budget and Staffing

21. To your knowledge, was your band's budget adequate? If not, please explain.

22. Did you believe your band had adequate and qualified staffing? If not, please explain.

Recruitment

23. What made you choose your university?

24. How much influence did the marching band have on your decision to attend your university?

25. Were you recruited to join the band?

26. Did you receive a band scholarship to attend college? If so, could you have attended college without it?

Hazing

27. Did you ever witness or know about hazing in your marching band?

28. Were you ever hazed while participating in your marching band?

29. How did hazing impact the culture of your marching band?

Personal

30. What challenges did you face as an HBCU marching band member?

31. What would you say was the most rewarding part of being in an HBCU marching band?

32. How did the demanding schedule of participating in an HBCU band affect your personal life?

33. If you could change one thing about your band experience, what would it be?

34. Any additional comments or anything you would like to share?

Appendix I: Interview Questions (Current Band Directors)

Interview Questions (Current Band Directors)

I. Background

1. What college or university did you receive your undergraduate degree from?
2. As an undergraduate student, did you participate in the marching band at your university?
3. What leadership positions did you hold in the marching band in college?
4. What challenges did you face as a marching band member in college?
5. What was your most memorable experience as a collegiate band member?
6. Did you receive a band scholarship to attend college? If so, could you have attended college without it?
7. What strategies did you use to balance your schoolwork and band schedule as a student?

Professional Experience

8. How long have you served as the band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University?
9. What are some of the most notable performances you have experienced as a director?
10. What is the largest student membership your band has had?
11. What is your most memorable experience as band director?

Job Duties and Responsibilities

12. What are your primary responsibilities while serving as band director?
13. What other ensembles were you responsible for?

Budget and Staffing

14. Is your regular budget adequate to support your marching band program? If not, please explain.
15. Does your marching band program have adequate staffing? If not, please explain.
16. Do you have any outside funding sources to support the marching band program?
17. Does your band have either a booster or alumni association?

18. What are some of the items your budget covers?

Recruitment and Retention

19. What are some of your most significant limitations and challenges regarding recruitment?

20. What are some of the recruitment strategies you currently use?

21. Do you primarily recruit in-state or out of state?

22. What is the highest dollar you can offer for a band scholarship?

23. Does your band provide any additional assistance for out-of-state band members?

24. Does your band provide scholarships or financial incentives for auxiliary members?

25. What are some of your most significant issues regarding retention?

Hazing

26. As an undergraduate student, do you recall hazing as a part of your marching band?

27. Has your band experienced any hazing allegations or incidents?

28. If your marching band has experienced hazing allegations, were disciplinary actions placed upon the band program? If so, please elaborate.

Personal

29. What are some of the most significant challenges you experienced as band director?

30. What would you say is the most rewarding part of your job as band director?

31. What strategies do you use to balance your work schedule with your personal life?

32. How does your role as band director benefit your personal life?

33. Any additional comments or anything you would like to share?

Appendix J: Interview Questions (Retired and Former Band Directors)

Interview Questions (Retired and Former Band Directors)

I. Background

1. What college or university did you receive your undergraduate degree from?
2. As an undergraduate student, did you participate in the marching band at your university?
3. What leadership positions did you hold in the marching band in college?
4. What challenges did you face as a marching band member in college?
5. What was your most memorable experience as a collegiate band member?
6. Did you receive a band scholarship to attend college? If so, could you have attended college without it?
7. What strategies did you use to balance your schoolwork and band schedule as a student?

Professional Experience

8. What years did you serve as the band director at Florida A&M University, Jackson State University, North Carolina Central University, or Virginia State University?
9. During your tenure, what were some of the most notable performances for your band?
10. What was the largest student membership your band had?
11. What is your most memorable experience as band director?

Job Duties and Responsibilities

12. What were your primary responsibilities while serving as band director?
13. While serving as the band director, what other ensembles were you responsible for?

Budget and Staffing

14. During your tenure, was your regular budget adequate to support your marching band program? If not, please explain.
15. During your tenure, did your marching band program have adequate staffing? If not, please explain.
16. During your tenure, did you have any outside funding sources to support the marching band program?

17. Did your marching band have either a booster or alumni association?
18. What are some of the things your budget covered?

Recruitment and Retention

19. What were some of your most significant limitations and challenges regarding recruitment?
20. What were some of the recruitment strategies you used?
21. Did you primarily recruit in-state or out of state?
22. What was the highest dollar you could offer for a band scholarship?
23. Did your band provide any additional assistance for out-of-state band members?
24. Did your band provide scholarships or financial incentives for auxiliary members?
25. What were some of your most significant issues regarding retention?

Hazing

26. As an undergraduate student, do you recall hazing as a part of your marching band?
27. During your tenure as band director, did your marching band experience any hazing allegations or incidents?
28. If your marching band experienced any hazing allegations, were disciplinary actions placed upon the band program? If so, please elaborate.

Personal

29. What were some of the most significant challenges you experienced as band director?
30. What would you say was the most rewarding part of your job as band director?
31. What strategies did you use while serving as band director to balance your work schedule with your personal life?
32. How did your role as band director benefit your personal life?
33. Any additional comments or anything you would like to share?