

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**Preserving the Craft: An Exploration of the Performance Techniques of Marching Bands at
Historically Black Colleges and Universities**

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Faculty of the School of Music in Candidacy for the Degree of
Doctor of Music Education

By

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Contents

Abstract	vii
Acknowledgments.....	viii
Dedication.....	ix
In Special Memory.....	x

Chapter One

Introduction: Personal Vignette	1
Preserving the Craft.....	5
Background of Topic.....	5
Theoretical Framework.....	13
Qualitative Transcendental Phenomenology.....	15
Problem Statement.....	16
Purpose Statement	17
Significance of Study.....	18
Research Questions.....	19
Hypothesis.....	19
Core Concepts.....	20
Definition of Terms.....	21
Summary.....	23

Chapter Two: Literature Review

Overview.....	24
Upholding The Legacy.....	24
History and Development of HBCU Bands.....	26

Playing Styles and Approaches to Arranging.....	28
Orchestration and Instrumentation.....	30
Differences in Scoring	32
The Southwest Style.....	32
The Southeast Style.....	34
The North Style.....	35
The Precision Drill and Maneuvering	36
The HBCU Percussion Section.....	40
The Knee Lift	42
Drum Majors and Auxiliary.....	43
The Hybrid Band	44
The “Show Style” Band	45
Culture.....	48
Summary.....	50
Chapter 3: Methodology	
Overview	53
Research Plan and Design.....	53
Research Questions.....	55
Hypotheses.....	55
Participants and Setting.....	55
Recruitment	55
Social Media.....	56
Participants	57

Researcher Positionality.....	57
Interpretive Framework.....	58
Philosophical Assumptions.....	59
Instruments	60
Procedures.....	61
Permissions.....	61
Recruitment Plan.....	61
Data Collection Plan.....	61
Posed Questions.....	62
Process.....	63
Document Analysis.....	64
Data Analysis.....	64
Trustworthiness.....	68
Credibility.....	68
Transferability.....	69
Dependability.....	69
Confirmability.....	70
Ethical Issues.....	70
Summary.....	71
Chapter Four: Findings	
Overview.....	72
Participants.....	72
Band Directors.....	72

Results.....	73
Academia	73
Contributions.....	73
Challenges.....	74
Student Input.....	74
Show Elements.....	74
Musical Selection.....	75
Dance Routines.....	76
Performance.....	77
Marching.....	77
Playing	77
Auxiliary.....	79
Show Design.....	80
Summary.....	80
Chapter Five: Conclusion of Study	
Overview	83
Summary of Purpose.....	83
Summary of Procedures.....	83
Implication of Study.....	84
Interpretation of Findings.....	84
Limitations.....	86
Inclusivity.....	86
Ill-Prepared.....	87

Recommendations	89
Conclusion	93
Bibliography	94
Appendices	100
Appendix A: Types of Drills Performed by Marching Bands.....	100
Appendix B: Black Panther Show for Mainland High School.....	102
Appendix C: Coming to America Drill: Africa Formation.....	103
Appendix D: Show Style Reference on Facebook.....	104
Appendix E: Marching Band Terminology.....	108
Appendix F: Marching Band Photos (Chapter 2).....	110
Appendix G: Preserving the Craft Questionnaire, Microsoft Forms.....	115
Appendix H: Participant Responses.....	117
Appendix I Auxiliary Placement Options.....	139
Appendix J: Codes and Themes.....	142
Appendix K: Approved Consent Form.....	143
Appendix L: IRB Exemption Letter.....	145

ABSTRACT

Many high school marching bands in urban school districts across the United States incorporate the marching style used by Historically Black Colleges and University (HBCU) programs. This research aims to investigate the details of teaching the HBCU marching style and provide recommendations on developing more instructional materials and scholarly resources on teaching the marching style. This study will benefit music educators who need more experience in the HBCU style and HBCU music education graduates who are novices in teaching. The band directors of the high school band programs are commonly HBCU graduates who traditionally follow the philosophy taught at their alma maters. Although marching band technique books include assorted style performance styles, there is a comprehensive overview of the HBCU marching style. The methodology of this research requires a qualitative descriptive approach. To analyze the opinions, attitudes, and experiences of the band directors who incorporate the HBCU marching style, the researcher will create a questionnaire distributed via social media groups, email, and personal inboxes. The researcher will also observe video performances, documentaries, and recorded interviews to analyze the intricacies of the marching style. With great expectations, the findings of this research explained the shortage of instructional resources for the HBCU marching style, examined the instructional methods of teaching the marching style effectively, and offered recommendations on how to develop instructional materials.

Keywords: *Historically Black Colleges and Universities (HBCU), Marching Band, Musicianship, Arranging, Drill, Percussion, Brass, Woodwind, Literature, Drum Major, Dance Troupe, Fifth Quarter, Cranking.*

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For God hath not given us the spirit of fear; but of power, love, and a sound mind.

2 Timothy 1:7

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Dedication

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immediate family, and I do not want to be the only doctor. Strive for excellence and reach for the stars. I also dedicate this project to my nephews Christian McNair, Tashawn Battest, Delvin Thomas Jr., and Israel Jones. Uncle Freamon loves all four of you. If there is something that you want to do in life, don't let anybody stop you from doing it. It is yours for the taking.

I want to dedicate this project to the most incredible class that ever graced the halls of William Marion Raines Senior High School, the illustrious class of 1993. We celebrate our 30th class reunion in the summer of 2023. The “turn-up” will be “real” because “We are 93”. I dedicate this project to my former students. I encourage you to continue contributing to our society. You can do all things through Christ. I would be remiss if I did not recognize Spring Park International Baccalaureate Primary Years Elementary School's faculty, staff, administration, and “current students. You are among the best I have ever worked with during my tenure with DCPS. I love you. Lastly, I would like to dedicate this to all members of the HBCU marching band community (band directors, assistants, auxiliary instructors, bloggers, content creators, students, and alums). Together, we must continue to preserve our craft.

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This project is written in memory of my late grandmother, Mrs. Naomi Gibson-Griffin, a former Duval County Public Schools teacher. My grandmother instilled in me the importance of an excellent education. She was very stringent as a teacher yet compassionate about her students. Grandma, I miss you more than ever and wish you were here. The last trip we took together was at the commencement exercise of my master's program in Lynchburg, VA, in 2017. I know you will look down from heaven when I return to Lynchburg to receive my doctorate. I love you; rest well.

Chapter One

Introduction: Personal Vignette

The experience of being a part of the HBCU marching band community played a significant role in my career as a music educator. I have met many phenomenal people and traveled to places I have never been. The memories of attending football games in the old Gator Bowl in Jacksonville, Florida, will forever hold a special place in my heart and soul because that is where my love for HBCU bands began. The marching band has always been a staple of the black community.

Watching FAMU and William Marion Raines Senior High School play in the Gator Bowl during the 1980s and '90s were some of the spectacles of my life. Whenever FAMU came to town for the Bold City Classic, my aunts and grandparents would take my brother and me to the game. My passion for the HBCU marching band was ignited through this experience. I was raised in the football tradition of William M. Raines Senior High School. My father was a star athlete at Raines. Raines would play Ribault and Robert E. Lee (now Riverside) high schools in the Gator Bowl. The bands were the highlight of the night. I never paid much attention to the band because I was always a football fan. However, I remember watching FAMU play defending national champion Georgia Southern in the Bold City Classic in 1987, and FAMU won the game. I was so excited that I remembered hearing the drumline perform a stands cadence, and it always reminded me of when FAMU knocked off GSU that night. At that moment, my love for the band began to grow. I enrolled in a beginning band class for my 8th-grade year at Paxon Middle School.

Donald C. Jenkins, a graduate of the great Bethune Cookman University, who recently retired as the band director at Riverside High School, taught me how to play the baritone. When Mr. Jenkins introduced us to music theory in the beginning band class, it brought back memories of when I took piano lessons with Mrs. Kohn, a colleague of my grandmother (a long-time school teacher). I wanted to play the drums or tuba, but Mr. Jenkins assigned me to the baritone horn. Mr. Jenkins was a fun-loving band director who was a disciplinarian. I was content playing the baritone, yet I was afraid I could not produce a good sound. It felt so easy when I first played the baritone horn. I played football during my first year of high school and stopped playing my instrument that year. However, the sound of the Raines Marching Viking Band brought me back to the band room to pick up my instrument again. In the fall of 1991, I was in a high school band uniform (“those sweatshirts”).

I was proud to be a part of a superior-rated marching band at Raines High School. We played nearly all FAMU’s stand music. Our band director was Mr. Ernest White, the younger brother of Dr. Julian White, who was then the Associate Director of Bands at FAMU. We went to FAMU Homecoming and Band Camp. Many of my classmates at Raines went to FAMU and were in the Marching 100. I enrolled at Savannah State College (University) in the fall of 1993. The SSC band program at the time had minimal support from the school’s administration, but the students had lots of heart. Unfortunately, upon arriving on campus, I encountered personal issues and eventually withdrew from the school in 1994. I was raised in the FAMU tradition, so I never considered attending Cookman until high school. One of my concerns about HBCU bands in Florida was the freshman hazing rituals. After leaving Savannah State, I transferred to the Florida Community College of Jacksonville (now Florida State College of Jacksonville) and completed coursework there for two years.

At this point, I felt that if I could not march in the “100”, I would go to the next best thing, if not better. I desired to join “The Pride,” the Marching Wildcats of Bethune Cookman College (University). My uncle Hal had always told me remarkable stories about the Marching Men of Cookman and the legendary Dr. Samuel C. Berry. I had never visited the campus until the spring of 1995 during the Black College Reunion. During the summer of that year, I visited the campus with my church, toured the Robinson Music Building, and met Mr. James Poitier (affectionately known as Mr. “P”), the director of bands at the time. Mr. Poitier, also chief music arranger, was the architect of the band’s sound. His office was filled with electronic instruments and recording equipment. He gave me a few pieces of music for me to practice on. In the fall of 1995, I attended my first Bethune-Cookman Wildcat football game (Gateway Classic) versus Hampton University in the newly renovated Gator Bowl, home of the Jacksonville Jaguars.

I could never forget seeing the band in the stands perform “Let’s Go Wildcats” live. The band sounded terrific. The band played “Mighty Wildcats,” a spirit song composed by the late high school band director William Burroughs. When I heard the band harmonize the chant, I wanted to be a Marching Wildcat. I longed to go back to college and march at an HBCU. I would already be older than my prospective freshman siblings. I could have transferred to two other schools, including Savannah State. Instead, I opted to attend Cookman. I felt out of place as an older transfer student. Many of the incoming freshmen were at least three years younger than me. A 14 Karat Gold dancer and I were the most senior freshmen in the band that year (she eventually quit). Dr. Donovan V. Wells, who was very firm in his approach to music education, was now the director of bands. Dr. Wells was very personable and built a rapport with the students. Being in the first edition of the Marching Wildcats under Dr. Wells’ tenure was an

honor. Under Wells' leadership, the program grew from roughly 100 members to over 220 within a year.

My attitude was immature when I arrived at Cookman in the fall of 1997. As with many parts of my life, some events took place at Cookman that I am not proud of. However, I always remembered the life lessons I learned while attending this institution. I was out of shape when I arrived at band camp and could not perform on the field for the first few games. I wanted a spot on the field badly. As I spent time practicing, my freshman brothers, section leaders, and the band staff saw how hard I worked. One night, one of my freshman brothers walked off the practice field and gave me his position. I was preparing to march my first game as a Marching Wildcat. We had to wake up at 5:00 am to get dressed and meet at the "Hole," an incline in the driveway entrance adjacent to the Julia E Robinson Music building (years before the addition of the Dr. Larry Handfield Music Annex). We had to march around campus chanting the "Ahh B-C" March. After performing the Ahh B-C" March, we had to eat breakfast and report to our 8 am classes. I will never forget the day we had to leave to perform at the Florida Classic in Orlando. We woke at 4:00 am to report to the band room for a 5:00 rehearsal. We began rehearsals in the band room and then outside to the band field to work on the show by humming our instrumental parts. By 6:30 am, we began to open the sound at full throttle. During that year, we performed at memorable events, including the pre-race festivities for the Daytona 500. The performance at the Florida Classic of my "crab" (rookie) year in the band was among the proudest moments in my life. Our show ended with a surprise firework display that drew a standing ovation in the Citrus Bowl (now Camping World Stadium). We "showed out" on the FAMU Marching 100 that night. I had never performed in front of a crowd of over 70,000 spectators. This experience will always be a lasting memory.

Preserving the Craft

Many high school marching bands in urban areas pattern their marching styles after the bands at HBCUs. However, curricular resources on teaching the HBCU marching style are scarce. Most scholarly writings on the HBCU marching band culture discussed the history and accolades of these bands. Many music education graduates often accept positions in urban high schools that perform the marching style. While many of the band directors at these high schools are graduates of HBCU band programs, some are graduates of non-HBCU programs or may have yet to have collegiate marching band experience. HBCU graduates who are novices in teaching also need help developing a marching style appropriate for their students.

Background of Topic

During the 1800s, African Americans participated in military bands as drummers and fife players.¹ The HBCU band programs inherited their roots from the precision-style marching bands of the Big -10 athletic conference, hence the rationale for using texts such as William Moffitt's *Patterns of Motion*² and A.R Carsavant's *Precision Drill*.³ The graduates of HBCU band programs need more educational or scholarly references that could be used as a guide to help them to teach the marching style.

During the 1960s, HBCU marching bands developed a completely different style from the bands at predominantly white institutions (PWIs). For several decades, the Florida A&M University (FAMU) Marching 100, The Human Jukebox of Southern University, and the Sonic Boom of the South of Jackson State University incorporated the marching techniques of

¹ Miguel Antione-Julius Bonds, "Strategies for Recruitment, Growth, and Retention through Marching Band Enrollment at Talladega College (2011-2021)," *Scholars Crossing*, accessed June 13, 2022, <https://digitalcommons.liberty.edu/doctoral/2960>.

² William C. Moffitt, *Patterns of Motion: Master Planning Guide-Concepts and Basic Patterns* (Winona: Hal Leonard Music Inc., 1965).

³ Albert R. Carsavant, *Precision Drill* (Chattanooga, TN: ARC Publishing Co.), 1957.

innovators such as William C. Moffitt, the author of *Patterns of Motion*.⁴ Dr. William P. Foster, the founder of the FAMU Marching 100, was an innovator of the marching band genre. Foster studied the work of Dr. William Revelli and the University of Michigan Marching Band. Foster quotes:

We had no model to go by; the only thing that I knew was what I had heard in or through print about other bands. At that time, the University of Michigan Band was the rave of the country....I really can't say that we patterned ourselves after the band, but I had heard of their excellence, from the standpoint of musicianship, marching, and so onimagery wise, I would say that the University of Michigan Band and Dr. Revelli sort of idols, but for no particular reason, as I had never heard them, but I knew they stood for excellence.⁵

Dr. Foster developed a marching band technique book titled *Band Pageantry: A Guide for the Marching Band*.⁶ Foster developed his publication as his doctoral dissertation.⁷ Due to his innovative prowess and recognition of the FAMU band, Foster's dissertation was accepted without any scholarly references and recognized as an original work.⁸ The Hal Leonard Company published *Band Pageantry* as a textbook for marching bands thirteen years after Foster received his doctoral degree.⁹ The 1968 publication is now out of print; however, marching bands throughout the United States still use its innovations. For example, HBCU-style musicians practice knee lifts of 90, 45, and 30 degrees (high or chair step) and the fast march.

⁴ Moffitt, *Patterns of Motion*, 1965.

⁵Nicholas B. Thomas "William Patrick Foster: Dean of American Band Directors." Doctoral Dissertation University of Georgia: Athens, Ga, 2013, 24

⁶ William P. Foster, *Band Pageantry: A Guide For the Marching Band* (Winona, MN: Hal Leonard Music Inc., 1968)

⁷ Thomas, "William Patrick Foster," 29

⁸ Ibid., 29.

⁹ Thomas, "William Patrick Foster," 29

Foster developed what is called the “death march.” When performing the “death march,” each knee is held at a ninety-degree angle (one step per four seconds, alternating legs at the sound of the drum major’s whistle).¹⁰ HBCU-style bands incorporate precision-style drill maneuvers such as “follow the leader,” step-two sequences, pinwheels, and cogwheel turns to form symmetrical and asymmetrical shapes, block lettering, and picture drills (with animation). In the HBCU band culture, the style of musicianship varies from region to region. When using the “southeast sound” approach, the musicians play with a warmer tone resonance in a comfortable range, free of errors in developing a powerful sound.¹¹ The Bethune-Cookman Marching Wildcats and the FAMU Marching 100 are among the bands that perform using the “Southeast” sound. The bands at HBCUs in the southwest region perform with “the southwest” playing style. The bands in the “southwest.” region are influenced by the jazz and blues culture of the south. Nathan Haymer, former director of bands at Southern University, quotes:

Half the band comes from New Orleans. New Orleans, the traditions of New Orleans, the brass bands, and the things that we do. The culture. (To me) I don’t know how long you’ve been in Louisiana; it’s not the best state to live in. But 44, what we do better than anybody else- party. Food. And music. Can’t nobody touch us on those three categories...Everything just has a love. It’s like gumbo, you just cook it with love and it’s just good. And it’s just engrained in our culture. You have a kid... he’s three years old and already has a horn in his hand...Southern is a (second line-style) brass band, we have woodwinds, but we’re brass heavy. All that comes from New Orleans culture.¹²

Schools such as Jackson State University (Sonic Boom of the South) in Jackson, Mississippi, Southern University in Baton Rouge, Louisiana (Human Jukebox), and Prairie View

¹⁰ Marching 100 Paparazi, “FAMU Marching 100: ‘Pre-Game Entrance’ (2021),” *YouTube*, last modified October 3, 2021, accessed September 6, 2022, <https://youtu.be/C7JuP7CDMm8>.

¹¹ Derrick R. Watters. “Block Band Band Music Arranging Rubric”. Durham, NC: Block Band Music and Publishing, 2011.

¹² Claire Milburn, An Oral History of Marching Band Traditions at Historically Black Colleges and Universities,” *LSU Digital Commons*, accessed May 16, 2022, https://digitalcommons.lsu.edu/gradschool_theses/4906.

A&M University in Prairie View, Texas (Marching Storm) perform with this playing style. This style requires more brass instruments to play with maximum projection.¹³ In addition, the lower brass voices often score in higher registers to achieve a brighter sound. The purpose of this phenomenon is to be “more felt than heard.”¹⁴ The “North” style is a combination of the “South” and “Southwest” style. The main difference between the Southwest and North style is the utilization of the lower brass instruments on melodic parts.

While a school in the southwest region uses the euphonium when playing melodic and countermelodic passages, the north style utilizes the trombone and mellophone. The trombone sections of these bands often use ornaments such as glissandos to exhibit great skill and technique. Schools such as Tennessee State University in Nashville, Tennessee (Aristocrat of Bands), Norfolk State University in Norfolk, Virginia (Spartan Legion), and North Carolina A&T State University (Blue and Gold Marching Machine) in Greensboro, North Carolina, are among the bands that use this playing style. In addition, HBCU bands incorporate contemporary music into the halftime show and the music they play in the stands. Many of the bands that use the “North Style” are members of the Mid-Eastern Athletic Conference, and many of the bands that perform with the “Southwest” style are members of the Southwestern Athletic Conference (SWAC). Paul Adams, a former chief arranger at Norfolk State University, stated:

MEAC bands grow out of a symphonic base and have a much more colorful sound, the colors you know, obvious in the winds. And the SWAC bands evolved to the R&B and the driven sound, you know out of Memphis and out of Detroit, that whole thing. And I’m pretty much responsible because at that time in my youth I recognized that that’s what our audience wanted and... there was nothing I didn’t think we could play. I thought we could play anything that came on the radio. And you know, adapt it for band and that was the beginning of that direction and shift.¹⁵

¹³ Watters, Block Band Arranging Rubric, 2017.

¹⁴ Ibid.

¹⁵ Milburn, “Oral Traditions of Marching Bands”, 67.

Dr. Laurence Jackson, former Director of Bands at Southern University, said, "MEAC bands don't buy into power. They are not interested in you powering them out."¹⁶ Jackson also stated:

They have that warm sound, and they peak at a certain distance. Most of the SWAC schools left their arranging style because the fan base in the SWAC was power-hungry, as it relates to volume. High notes were...it was just like they were on a natural high. But the MEAC bands did not follow that...they really wanted to write in the instrument ranges. They wanted a tuba to sound like a tuba...you understand what I'm saying? So that's the difference. MEAC is going to stay within the practical range of the instruments and is going to peak every now and then. And then use it as a highlighter. But with the SWAC bands, most, not all, but most buy into power.¹⁷

The HBCU-style percussion section instrumentation mirrors the traditional style of marching band percussion described by Jack Lee.¹⁸ The HBCU-style percussion instrumentation typically consists of a snare drum, bass drum, single tenor drum, and cymbals.

Most modern sections, whether traditional or corps-style, the instrumentation listed above. In some marching programs, specifically corps-style programs, the battery is only half of the marching percussion section as there is another half called the front ensemble or pit, which is comprised of keyboard percussion instruments, sometimes timpani, concert bass drums, gongs, a drum kit, and other small percussion instruments. However, these ensembles have not always looked this way.¹⁹

The traditional marching percussion instruments are carried with a sling and stabilized with a leg rest.²⁰ The configuration of percussion instrumentation has evolved throughout the years. Many HBCU percussion sections implemented some instruments typically utilized in corps-style percussion sections, such as the tonal bass drums and multi-tenor. Band directors

¹⁶ Ibid., 68.

¹⁷ Ibid.

¹⁸ Derrick Alexander Greene, Jr. "An Exploration of the Culture, Playing Style, and Performance Practices of the Marching Percussion Sections of Historically Black Colleges and Universities." Order No. 29169913, The University of Memphis, 2022.

¹⁹ Greene, "An Exploration of the Culture," 2.

²⁰ Ibid., 2.

added the two instruments to develop color within the percussion ensemble. Bethune Cookman University (Sudden Impact), Norfolk State University (Million Dollar Funk Squad), and North Carolina A&T State University (Cold Steel) are examples of schools that implement the current percussion configuration. With the addition of these drums, HBCU's percussion sections exhibited flexibility in their musicality.

Teddy Hall, who has taught at HBCUs such as Alabama State University and Tennessee State University, calls the instrumentation that includes multi-tenors a hybrid makeup, meaning that these lines have taken the instrumentation that has traditionally been present and adapted the new trends in battery instrumentation to fit their needs as a drum line.²¹

The evolution of instrumentation enabled many HBCU percussion sections to add more countermelodic rhythms to their performance material. While the percussion instrumentation of these schools evolved to a current configuration, other schools have remained with Lee's description of the traditional instrumentation or a hybrid structure. Southern University (Funk Factory), Grambling State University, and Talladega College (Renegade Rebels) are among the schools that utilize the traditional percussion setting. FAMU (Z-28) and JSU's War and Thunder are examples of schools that use the hybrid approach.

FAMU uses unison and tonal bass drums and multi-tenors. "Jackson State University's War and Thunder and Prairie View Agricultural and Mechanical University's MSD have adjusted instrumentation that includes multi-toms but still have unison basses."²² Many of the percussion sections at HBCUs in the north and southeast (MEAC) region use a corps-style approach. In contrast, many Southwest (SWAC) schools utilize traditional percussion

²¹ Ibid.

²² Ibid., 2

instrumentation.²³ HBCU marching style performers practice 90, 45, and 30-degree knee lifts.²⁴ The marching styles of the various HBCUs are very identifiable to that conversant in the HBCU marching band culture. Elements such as instrument carriage and playing position, knee lift, stationary drills, and drill commands are exaggerated differently within each HBCU band program. An example of this phenomenon can be the variation of the 90-degree knee lift between the Marching Wildcats of Bethune-Cookman and the FAMU Marching 100. Bethune-Cookman's interpretation of the 90-degree knee lift involves a slight leg extension when pointing the toe (chair step).²⁵ FAMU's interpretation of the knee lift requires the foot tucked in with toes pointed and aligned parallel with the opposite leg (similar to a flamingo).²⁶ Southern University's Human Jukebox performs a slight bob-like movement called the "Jaguar Rock" while marching and playing.²⁷

Bethune Cookman utilizes what is known as the "kick on eight."²⁸ The "kick on eight" is when the performer strongly emphasizes the eighth count with the left leg. Alabama State University's "Mighty Marching Hornets" implements a stationary instrument carriage position when marching. The ASU marching style consists of the folded arm executing a pulley motion with the fist balled. ²⁹ The execution of the drum major marching and conducting types are also different with each band. Most HBCU drum majors perform their variations of the back bends,

²³ Ibid., 5.

²⁴ Foster, *Band Pageantry*, 24-27.

²⁵ "2021 Homecoming Halftime," *YouTube*, last modified October 10, 2021, accessed August 11, 2022, <https://youtu.be/FAWHtGbDNgY>.

²⁶ "FAMU: Marching in vs. Southern 2021," *YouTube*, last modified November 7, 2021, accessed August 11, 2022, <https://youtu.be/O4nShLK2AW4>.

²⁷ "Southern: The Human Jukebox (2010)," *YouTube*, last modified December 24, 2020, accessed August 12, 2022, <https://youtu.be/nDIH51cXmO4>.

²⁸ "2021 Homecoming Halftime ", *YouTube*, 2021.

²⁹ "Alabama State University - Marching in vs. UAB - 2019," *YouTube*, last modified August 29, 2019, accessed August 12, 2022, https://youtu.be/_msvhI0OGyQ.

splits, and other choreographic movements. A notable example of this phenomenon is the style of the Jackson State University drum majors, popularly known as the “J-Five.”

The “J-Five’s marching style contains exaggerations of knee-lift, spins, and contemporary urban dance crazes.³⁰ Although marching and maneuvering are common among marching bands, numerous variations of the HBCU style exist. HBCU bands incorporate contemporary music into the halftime show and the music they play in the stands. In recent years, schools such as North Carolina A&T(NCAT) included a hybrid (a fusion of corps-style and HBCU-style techniques) approach to performing their shows.³¹ Hampton University’s “Marching Force” also uses a hybrid style. While most HBCU bands perform a 180-degree turn (to the rear) to transition into another formation, the performers of the hybrid style always face the press box for a more audible effect. Bands in the southeast and north region incorporate auxiliary components such as the color guard and dance troupe.

While many HBCU marching bands use the color guard in a background setting, other schools typically place the color guard behind the band as a backdrop. The color guard performs their routines to the ballads played by the band. NCAT and Hampton are examples of bands that integrate the color guard into their show designs and place them inside the design to add color to their show pageantry.³²

In most HBCU bands, the dance troupe is one of the main features of the performance. HBCU dance troupes such as the B-CU “14 Karat Gold Dancers “and the Southern University “Dancing Dolls” perform high-energy routines with well-synchronized choreography. Most

³⁰ “Jackson State's Band, the Drum Majors and the J-Settes Stepping to the Temptations/Get Ready: Time,” *YouTube*, last modified August 24, 2017, accessed August 16, 2022, <https://youtu.be/ypj3H1Lp1Ac>.

³¹ “NCA&T Band @ Furman 2021,” *YouTube*, last modified September 5, 2021, accessed August 21, 2022, <https://youtu.be/2qOZkfQATFU>.

³² “Hamptonu - the Party Show with ODU (9.11.2021),” *YouTube*, last modified September 13, 2021, accessed August 21, 2022, <https://youtu.be/F4obDHISYxw>.

HBCU bands in the southwest region do not have a color guard.³³ The FAMU Marching 100 is the only HBCU marching band that does not field a dance troupe.³⁴ Hampton and Jackson State Universities also feature female and male baton twirlers throughout their performance.

Theoretical Framework

This study is based on two ideologies, sociocultural and social reproduction theory. The sociocultural theory explains how human cognition relates to a social, cultural, and historical context.³⁵ Psychologist Lev Vygotsky, the initiator of this principle, explains that the learner possesses the skills and knowledge to perform a task; however, assistance is needed from someone experienced at performing the task (i.e., parent, teacher, or coach) to become successful. The socio-cultural ideology is grounded in the belief that social interaction and cultural activities influence cognitive development.³⁶ An example of this could be first-year members of a marching band learning performance techniques. The band director, assistant director, or student leader guides the novice band members. The sociocultural theory emphasizes the learner's ability to learn a concept with guidance to perform independently. Social reproduction "is the social process through which culture is reproduced across generations, primarily through the socializing influence of significant institutions."³⁷

³³ 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, no. 2 (2022): 205–227.

³⁴ "FAMU: Marching in vs Southern 2021," *YouTube*, last modified November 7, 2021, accessed August 11, 2022, <https://youtu.be/O4nShLK2AW4>.

³⁵ Sarah Scott and Annemarie Palinscar, "Sociocultural Theory," *Education.com*, accessed September 10, 2022, <http://www.education.com/reference/article/sociocultural-theory/> Sociocultural Theory Author: Sarah.

³⁶ Scott and Palinscar, "Sociocultural Theory", 1.

³⁷ "Cultural and Social Reproduction," *Stanford Center for Poverty and Inequality*, accessed September 11, 2022, <https://inequality.stanford.edu/publications/media/details/cultural-reproduction-and-social-reproduction#:~:text=According%20to%20Bourdieu%2C%20cultural%20reproduction,socializing%20influence%20of%20major%20institutions.>

An example of this theory can be a band director performing his duties to develop prospective musicians and maintain order within the band program. The music educator establishes and reproduces it annually to create a polished product. Both theories coincide within this framework because music educators strive to maintain a legacy of excellence in musicianship and showmanship annually. To preserve this legacy, the learner must receive support from those experienced in the craft. According to previous studies, It has been 54 years since Dr. William P. Foster's *Band Pageantry* (1968) was published.³⁸ Foster's text is possibly the only book that describes the performance techniques of HBCU bands in detail. Claire Milburn's academic writing explains the origin of musical history and traditions of HBCU marching bands.³⁹ Milburn interviewed several HBCU band directors who described the origins of the approaches and the variations of HBCU marching styles. *Practical Techniques for Building the High School Marching Band: Starting and Developing The Marching Band* by Dr. Kevin O. Davenport is an instructional guide for music educators to assist them in developing a culture of musical learning and organizational management within their high school band program. This text does not illustrate drill design, marching, and arranging techniques. However, Davenport's publication focuses on establishing a chain of command, band parent organizations, and maintaining the band program. This text primarily targets programs that utilize the HBCU marching style.

³⁸ Stanley K. Holloway, "720-960 Steps: A Historical Review of Contemporary Techniques and Pedagogies and How They Revolutionized Pageantry for the Modern Marching Band" (2022). *Doctoral Dissertations and Projects*. 9.

³⁹ 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, no. 2 (2022): 205–227. p

Qualitative Transcendental Phenomenology

The methodology of this research required a qualitative phenomenological transcendental approach. The researcher analyzed the personal opinions, attitudes, and experiences of high school and collegiate band directors who implement the HBCU marching style. “Phenomenology is an umbrella term encompassing a philosophical movement and a range of research approaches. Husserl initiated the phenomenological movement as a radically new way of doing philosophy. Finlay phenomenology is the study of phenomena: their nature and meanings.”⁴⁰ Transcendental phenomenology is the original form of phenomenological philosophy as theorized by Edmund Husserl.⁴¹ Transcendental phenomenology fits the scope of this study because it delves into the phenomenon's essential elements. According to Creswell, “Qualitative researchers collect data by examining documents, observing behavior, or interviewing participants. They may use protocol—an instrument for recording data—, but the researchers are the ones who gather the information and interpret it.”

The researcher also analyzed the personal opinions, attitudes, and experiences of high school and collegiate band directors who implement the HBCU marching style. An 11-item questionnaire was distributed to the band directors via social media, email, or direct message. The band directors were asked to suggest how to effectively teach the HBCU marching style and develop more learning materials and scholarly work. The responses to the questions will be significant in supporting the assumptions of this research. The recommendations that will be provided in the study will be developed through the answers to the questionnaire.

⁴⁰ Narayan P. Kalfe. “Hermeneutic Phenomenological Research Method Simplified”. *Bodhi: An Interdisciplinary Journal* 5, no. 1 (May 6, 2013): 181–200. Accessed April 16, 2023. <https://www.nepjol.info/index.php/BOHDI/article/view/8053>. 185

⁴¹ Kalfe, *Hermeneutic Phenomenological*, 185.

Problem Statement

The marching bands at Historically Black Colleges and Universities entertained college football fans for many decades. Many high school band programs use the performance practices of HBCU marching bands. In addition, the band directors of the high schools pattern their programs after their college alma maters. However, curricula resources are limited in the HBCU marching style. Most instructional materials on marching band techniques focus on corps-style marching because of its popularity in the mainstream. There is also a need for more scholarly references on the HBCU marching style. William P. Foster's *Band Pageantry* is the only source that explicitly references the HBCU marching style.⁴² Some HBCU-style band directors used William Moffitt's *Patterns of Motion*⁴³ and Albert Carsavant's *Precision Drill*. However, those books only give an overview of show design concepts.

Many academic papers that illustrate HBCU marching bands only contain the history of the marching style. Dr. Darryl Singleton discovered that much of the readily accessible literature centers on corps-style marching band performance techniques. Singleton stated that the dissertations of John Fuller and William Lewis might be the only accessible academic writings that document HBCU show-style performance practice.⁴⁴ Singleton added that Freamon McNair's curriculum project "Teaching Marching Band in Urban Schools" is possibly the only extant "how-to" for a high school director seeking resource material other than their own marching experiences.⁴⁵ Singleton shared that he interviewed an HBCU-style high school director who said he learned how to implement the style from the students. A factor in this

⁴² William P. Foster, *Band Pageantry: A Guide For the Marching Band* (Winona, MN: Hal Leonard Music Inc., 1968).

⁴³ Moffitt, *Patterns of Motion*, 1965.

⁴⁴ Darryl, Singleton. "Black Band for Brown Students": A Culturally Relevant Pedagogy?" Boston University, ProQuest, 2020, 185.

⁴⁵ Singleton, "Black Band for Brown Students," 200.

phenomenon is perhaps the perceived biases of the corps-style band culture. One of the negative perceptions of bands that use the HBCU marching style is that they lack musicality and that corps-style students play with better musicianship.⁴⁶ Singleton documented an account of a group of students who participated in the City High School Band of Texas. The City High School band, comprised primarily of Hispanic students, incorporates the marching HBCU style.

The students participated in the University Interscholastic League marching band competition. Singleton stated, “During a class session when the students were critiquing their experience at the University Interscholastic League (UIL) competition held the previous Saturday, one student commented, “I think they cheated us.” Another student added, “I think we had to work a lot harder than the other bands to get a III.” Finally, a third student opined, “I feel like we weren’t wanted at the competition.”⁴⁷ Singleton also stated that he attended a UIL workshop where he asked one of the adjudicators about the absence of information on HBCU (show) style bands. The adjudicator replied, “No one really does that style at the contest.”⁴⁸

Purpose Statement

This research aims to investigate the details of teaching the HBCU marching style and provide recommendations on developing more instructional materials and scholarly resources on teaching the marching style. This study will benefit music educators who need more experience teaching the HBCU style and HBCU music education graduates who are novices in teaching.

⁴⁶ Ibid.,185.

⁴⁷ Singleton. “Black Band for Brown Students,” 185.

⁴⁸ Ibid.

Significance of the Study

This study is a reference guide for band directors who teach the HBCU marching style and become an extension of the limited number of existing literature about HBCU-style marching. The HBCU band programs inherited their roots from the precision-style marching bands of the Big -10 athletic conference, hence the rationale for using texts such as William Moffitt's *Patterns of Motion*⁴⁹ and A.R Carsavant's *Precision Drill*.⁵⁰ Unfortunately, the graduates of HBCU band programs have limited educational or scholarly references on how to teach the HBCU marching style effectively. Often, non-HBCU music graduates are not experienced in HBCU-style marching but are hired as band directors at high schools that perform the sort. *The System* by Gary Smith overviews different marching band styles but focuses on corps-style performance techniques.⁵¹ Neither of the three texts discussed the elements such as exaggerated movement, instrument carriages, horn swings, dance routines, and playing styles). *Band Pageantry*, originally a doctoral dissertation, is perhaps the only book that discusses the marching band techniques of the HBCUs.⁵² Foster's *Band Pageantry* was published as a textbook thirteen years after he received his doctorate.⁵³ The text was based on the marching style of Florida A&M University, where Foster served as director of bands for over five decades.

Research Questions

Marching bands at HBCUs entertained college football fans for decades. HBCU graduate high school band directors often pattern their programs after their HBCU alma maters. Most instructional literature on marching band techniques focus on corps-style marching because of its

⁴⁹ Moffitt, *Patterns of Motion*, 1965.

⁵⁰ Carsavant, *Precision Drill*, 1957

⁵¹ Gary Smith. *The System: Marching Band Methods*, 2019 Edition. Chicago: GIA Publications, 2018.

⁵² Foster, *Band Pageantry*, 1968.

⁵³ Thomas, "William Patrick Foster, 2013.

popularity in the mainstream. William P. Foster's *Band Pageantry: A Guide for the Marching Band* is the only source that explicitly references the HBCU marching style.⁵⁴

Through this study, the researcher will ask the following questions:

RQ1: What instructional resources are readily available to music educators who wish to practice the performance techniques of HBCU marching bands?

RQ2: To what extent would literature on HBCU-style marching techniques benefit novice and veteran music educators?

Hypothesis

The following hypotheses to the research questions are:

H¹: William P. Foster's 1968 publication is perhaps the only instructional guide that offers a practical illustration of the HBCU Marching style. Most of the current documents the researcher collected that pertain to HBCU-style marching band are articles that highlight the history and accolades of the band.

H²: Literature on the HBCU-style marching techniques benefits novice and veteran music educators because it illustrates in detail the HBCU marching style, serves as a reference for band directors not versed in the HBCU marching style, and contributes to future developments of resources and scholarly works.

⁵⁴ Foster, *Band Pageantry*, 1968.

Core Concepts

HBCU, technique, instruction, and musicianship, as core concepts of this research, are meaningful because the focus of the topic can be pivotal in developing more teaching materials for the marching style. These terms are essential in providing this study's technical, cultural, and historical references. Historically Black Colleges and Universities or HBCUs are higher learning institutions founded during Reconstruction to educate formerly enslaved Africans. The first HBCUs were established in 1837, twenty-six years before the end of slavery.⁵⁵ The few that received an education had to experience racial tension during their college matriculation. “Until 1954, following the US Supreme Court decision in the *Brown vs. Board of Education* case, HBCUs were the only option for most blacks interested in attending college. William P. Foster defines technique as the ability to perform with great musical qualities such as articulation, dynamic contrast, intonation, and dynamic contrast.⁵⁶ He also acknowledges technique as the ability of band members to practice and perform precision drills with proper alignment and spacing. Instruction is the “action, practice, or profession of teaching.”⁵⁷ Foster uses the term “instruction” to guide the band director in effectively teaching the marching style. Foster also suggested that band directors teach their students the importance and meaning of pageantry presentations.⁵⁸ Foster references the term “musicianship “as the ability to exhibit excellent sight-reading skills, awareness of dynamic contrast, and performance with correct articulation

⁵⁵. David Coleman, “The History of Historically Black Colleges & Universities,” *HBCU Connect*, accessed August 19, 2016, <http://hbcuconnect.com/history.shtml>.

⁵⁶ Foster, *Band Pageantry*, 93-94.

⁵⁷ “Instruction Definition & Meaning,” *Merriam-Webster* (Merriam-Webster, n.d.), accessed May 26, 2022, <https://www.merriam-webster.com/dictionary/instruction>.

⁵⁸ Foster, *Band Pageantry*, 29

and intonation. Musicianship, technique, and instruction are all related to this topic because one must give great instruction on excellent techniques as a music educator.

Definition of Terms

The typical HBCU band halftime performance has six show elements that are performed in sequential order:

1. **Drum Major Entrance-** Most HBCU-style drum majors perform unique dance routines before the band enters the field to deliver a visual effect.⁵⁹
2. **Precision Drill/Downfield March-**This element displays the patterns and designs. The downfield march requires the band to march in position to stage the precision drill at mid-field.⁶⁰
3. **Dance Feature-**Performed in concert formation; this showcases the band's dance troupe, which exhibits choreography and routines⁶¹.
4. **Concert Selection-**Ballads commonly played to showcase the band's musicianship as members of the color guard perform their routines.⁶²
5. **Dance Routine -**The band performs some of the latest music to the choreography in a modified block formation.⁶³
6. **The Exit** is when the band exits the field to end the performance. An exit song can be a popular or spirit song (preferably a fight song). In addition, some bands perform a "sideline

⁵⁹ *Black College Marching Bands: Halftime is Showtime*, Hosted by Thurston Williams. United States, YouTube Video, accessed August 23, 2017, <https://www.youtube.com/watch?v=r7NM7R81X-g>

⁶⁰ Ibid., 9

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid

blowdown,” where the band plays a popular tune (preferably a hip-hop tune) with maximum projection to impact the listener.⁶⁴

Cranking-To play as loud as one humanly can with no control. Usually an uncontrolled fortississimo (fff) level.⁶⁵

Fifth Quarter: A period after a traditional college football game when the marching band performs additional musical selections.⁶⁶

Historically Black College or University (HBCU)- An institution of higher education established before 1964 to educate African Americans.⁶⁷

Instruction-the action or process of teaching.⁶⁸

Technique - the way that a person performs basic physical movements or skills.⁶⁹

Musicianship-the skill of performing and writing music.⁷⁰

Show Style-a term often identified with HBCU-style bands.⁷¹

Zero Quarter-A period before a traditional college football game when the marching band performs musical selections.⁷²

⁶⁴ *Black College Marching Bands*, YouTube, 2017.

⁶⁵ Chism, “Challenges of Balancing,” 11

⁶⁶ Ibid, 11

⁶⁷ Ibid.

⁶⁸ *Encyclopædia Britannica* (Encyclopædia Britannica, inc., n.d.), accessed June 14, 2022, <https://www.britannica.com/dictionary/Instruction->.

⁶⁹ *Encyclopædia Britannica* (Encyclopædia Britannica, inc., n.d.), accessed June 14, 2022, <https://www.britannica.com/dictionary/technique..>

⁷⁰ *Encyclopædia Britannica* (Encyclopædia Britannica, inc., n.d.), accessed June 14, 2022, <https://www.britannica.com/dictionary/musicianship>.

⁷¹ Reid, “Marching Sound Machines,” 51

⁷² Chism, “Challenges of Balancing”, 11.

Summary

High schools across the country use the HBCU marching band style. Many of the high school directors are HBCU graduates that incorporate the style of their alma maters. Through thorough research, there is possibly only one instructional resource that illustrates the marching style used at HBCUs in detail. Some marching band technique books mention elements used by HBCUs, such as the high-step; however, most technique books focus on corps-style marching. Most scholarly sources highlighting the marching style of HBCU bands offer information on the history, performances, and accolades. HBCU-style marching bands are often criticized by mainstream music educators and perceived as non-musical. Incidents have occurred where HBCU-styled marching band directors and students have felt slighted by adjudicators at music performance assessments (MPA) and competitions.

One of the researchers attended a workshop on marching band assessments and discovered that no information catered to HBCU-style marching. The purpose of this qualitative descriptive research was not only to educate novices about the marching style but also to recommend developing more teaching resources and scholarly work that pertain to the HBCU marching style. It is with great expectation that this research will guide veteran and novice band directors to incorporate the HBCU marching style in their bands effectively.

Chapter Two: Literature Review

Overview

This study is to help narrow the literature gap for instructional and scholarly literature about the performance techniques of HBCU-style bands. The researcher aims to educate those who have yet to experience teaching the HBCU marching style and novice band directors. The researcher also seeks to find the contributing factors that led to the scarcity of instructional materials for the HBCU marching style. Through this research, the writer plans to supply what has been missing from the historical, social, and cultural context of the HBCU marching band experience.

Upholding the Legacy

Band Pageantry: A Guide for the Marching Band, written by the late Dr. William P. Foster, the founder of the Florida A&M University Marching 100 Band, is a guide for marching bands that high school and collegiate band directors can follow.⁷³ The book gives instructional techniques in marching and maneuvering, show design, arranging, planning, and organizational management. This publication also provides an overview of creating scripts for public address announcers and storyboards for half-time performances. This book initially developed a doctoral dissertation published as a textbook. Foster's text, deemed an original work, had no references cited.

Patterns of Motion, Book I, Master Planning Guide: Concepts and Basic is a master show-planning guide based on the "squad" system of marching and maneuvering. The marching elements presented in the text are pinwheel turns, minstrel turns, to-the-rear turns, flanks, and spins. This text is essential to the research because it is possibly the only instructional guide

⁷³ Foster, *Band Pageantry*, 1968.

directly referencing the HBCU style. In addition, colleges and high school bands currently use the concepts illustrated in this text. *Precision Drill* by Albert R. Carsavant is an instructional presentation of ideas used in precision-style marching and show design. The fundamentals highlighted are squad left, and right maneuvers, step-two variations, and whip turns. The author also provides tips on arranging for marching band and instrumental techniques. This technique book is based on the author's innovative contributions to marching band and show design. This text is an essential source for this project because many of the techniques are practiced by HBCU-style bands.

The System by Gary Smith is a marching band technique book covering drilling, arranging, and show planning. Smith gives an overview of different marching band styles; however, this text tends to place a greater emphasis on corps-style show charting, arranging, and marching techniques. Nevertheless, this text is pertinent to the research because of its focus on implementing proper marching in playing fundamentals.

Modern Marching Band Techniques by Jack Lee guides marching band directors who wish to perfect their knowledge and skills in marching band. Lee, a former director of bands at the University of Arizona, offers tips on marching fundamentals, drill designs, and arranging. Lee believed the band is a flexible organization that can perform on any occasion.⁷⁴ Unfortunately, this text is out of publication; however, it is imperative to this study because HBCU-style bands currently use the techniques referenced in the book.

⁷⁴ Lee, *Modern Day Marching Band*, 19.

Practical Techniques for Building the High School Marching Band: Starting and Developing the Marching Band by Dr. Kevin O. Davenport is a practical guide for novice and experienced high school band directors to implement and improve the regular operation of their prospective band programs. The author focuses on philosophy and vision, organization of practices and rehearsals, and organizational management (student leaders, band boosters, supplies, and materials distribution). This text relates to most high school band programs that use the HBCU marching style. Davenport, currently the director of bands at Simmons College in Louisville, Kentucky, is an expert on the HBCU marching style. During his tenure as a high school band director, he oversaw a band program that increased its membership from thirty-two members to two hundred in a school with only 600 students. This book offers informative content on maintaining order and establishing a learning culture.

History and Development of HBCU Marching Bands

The history of the HBCU marching band style traces back to the establishment of HBCUs and black military bands. “Before the Civil War, African Americans were denied the privilege of a collegiate education. The first HBCUs were established in 1837, 26 years before the end of slavery”.⁷⁵ Wilberforce University, named after slave abolitionist William Wilberforce, was founded by the Methodist Episcopal Church in 1856.⁷⁶ Wilberforce opened its doors for black people who escaped slavery in the South through the Underground Railroad. Cheyney University, previously known as The Institute for Colored Youth, opened on a farm

⁷⁵ David Coleman, “The History of Historically Black Colleges & Universities,” *HBCU Connect*, accessed August 19, 2016, <http://hbcuconnect.com/history.shtml>.

⁷⁶ Tamara, Shiloh. "Wilberforce University, the First Private HBCU." *Oakland Post*, Aug 2022. 2, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/newspapers/wilberforce-university-first-private-hbcu/docview/2703530266/se-2>.

outside of Philadelphia, Pennsylvania, in 1837.⁷⁷ In its early years, it provided training in trades and agriculture, which were the predominant skills needed in the general economy.”⁷⁸ Some African Americans were forced to study independently.

Until 1954, following the US Supreme Court decision in the *Brown vs. Board of Education* case, HBCUs were the only option for most blacks interested in attending college. Until 1954, following the US Supreme Court decision in the *Brown vs. Board of Education* case, HBCUs were the only option for most blacks interested in attending college. The African American marching band rituals began during the Revolutionary War when many African American soldiers were assigned musical instruments instead of weapons. The traditions developed with each passing war. In peacetime, the traditions evolved into minstrel shows that featured ragtime performers who traveled across the country.

Many of the HBCU marching bands mimicked the minstrel bands during the 1900s. Students operated most early college bands were operated by students and were often a part of the school’s ROTC department.⁷⁹ The athletic departments funded collegiate bands. At the turn of the twentieth century, marching band culture became essential to the American collegiate football experience. The football gridiron provided a platform for collegiate marching bands.

Early marching bands implemented military-centered maneuvers and corps-style marching, which included block formations.⁸⁰ African American musicians were prohibited from participating in instrumental ensembles at Predominantly White Institutions (PWI).⁸¹ After the

⁷⁷ Shiloh, “Wilberforce University”, 2.

⁷⁸ “The First HBCU.” *Cheyney University of Pennsylvania*. Last modified February 25, 2019. Accessed August 28, 2022. <https://cheyney.edu/who-we-are/the-first-hbcu/>.

⁷⁹ Holloway, 720-960 Steps, 40.

⁸⁰ Reginald Peterson El, “HBCU Bands: The Soul of the Campus,” *Nu Tribe Magazine*. September 24, 2015, accessed August 17, 2015, <http://www.nutribemagazine.com/2015/09/24/hbcu-bands-the-soul-of-campus/.4>.

⁸¹ *Ibid.*, 40.

establishment of bands at PWIs, HBCU band programs began to see consistent growth in their music programs.⁸² However, as the formation of Black universities gained prominence, these institutions started to draw some of the most talented African American musicians to their campuses.⁸³ HBCUs established small bands for fundraising and recruitment activities.⁸⁴

During the early 1900s, W.C. Handy, “the Father of Blues,” introduced ragtime music to the collegiate setting for the students and faculty at Alabama A&M University in Huntsville, Alabama. Handy rewrote the high-stepper minstrel tune “My Ragtime Baby” by Fred Stone to give it the impression of a classical tune, and the audience was captivated.”⁸⁵ In 1960, the collective style of black college marching bands had firmly taken root as a distinctive performance tradition that was unlike their predominantly white college band counterparts.⁸⁶ Over the past century, the highly syncopated, foot-stomping, body-moving rhythms that had defined the music of black military bands, local and municipal brass bands, minstrel bands, and concert bands were slowly morphing into a new band tradition on the campuses of Historically Black Colleges and Universities across the South.⁸⁷

Playing Styles and Approaches to Arranging

The ideologies on the musicianship of many HBCU marching bands are distinct from their corps-style counterparts. The arranging techniques of HBCUs vary from region to region.

⁸² William Dukes Lewis, “Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands” (Master Thesis, University of North Carolina at Chapel Hill, 2003), accessed August 20, 2016,

⁸³ *Ibid.*, 40.

⁸⁴ Holloway, 720-960 Steps, 40.

⁸⁵ Dukes-Lewis, *Marching to the Beat*, 249.

⁸⁶ Miguel Antione-Julius Bonds, “Strategies for Recruitment, Growth, and Retention through Marching Band Enrollment at Talladega College (2011-2021)” (2021). *Doctoral Dissertations and Projects*. 2960. <https://digitalcommons.liberty.edu/doctoral/2960>

⁸⁷ Bonds, *Strategies for Recruitment*, 3.

Derrick Watters of Block Band Music and Publishing developed an arranging rubric of the characteristic voicings utilized by each HBCU marching band according to the region.⁸⁸ The musical philosophy of HBCU band programs in the southwest (Alabama, Mississippi, Louisiana, Texas, Arkansas, and Oklahoma) region is influenced by the jazz and brass band culture of New Orleans. This style of arranging is called the “southwest style.” Table 1 lists the HBCU marching bands performing with the southwest-style musicianship approach.

Table 1: Schools that perform using the “Southwest” style.

Institution	Location	Nickname
Southern University	Baton Rouge, Louisiana	Human Jukebox
Jackson State University	Jackson, Mississippi	Sonic Boom of the South
Grambling State University	Grambling, Louisiana	World Famed Tiger Band
Prarie View A&M University	Prarie View , Texas	The Marching Storm
Texas Southern University	Houston, Texas	Ocean of Soul
Mississippi Valley State University	Itta Bena , Missiissppii	Mean Green Marching Machine
Alabama State University	Montgomery, Alabama	Mighty Marching Hornets
University of Arkansas Pine Bluff	Pine Bluff, Arkansas	M4
Miles College	Fairfield, Alabama	The Purple and Gold Marching Machine
Stillman College	Tuscaloosa, Alabama	Blue Pride Marching band
Talledega College	Talledega , Alabama	Great Tornado Band
Langston Univerity	Langston, Oklahoma	Marching Pride
Alcorn State University	Lorman , Mississippi	Sounds of Dynamite

HBCU Bands in the southeast region (Florida, Georgia, South Carolina, and parts of Alabama) practice the “southeast” approach to arranging and musicianship. These bands typically follow western classical music ideologies regarding arranging and performance. This style aims to produce quality sound in a warmer range. Table 2 lists the HBCU bands that perform using the Southeast approach to musicianship.

⁸⁸ Watters, Block Band Arranging Rubric, 2011.

Table 2: Schools that perform using the “Southeast” style

Institution	Location	Nickname
Bethune Cookman University	Daytona Beach, Florida	Marching Wildcats of Bethune Cookman/The Pride
Florida A&M University	Tallahassee, Florida	The Famous Marching 100
Edward Waters University	Jacksonville, Florida	Triple Threat
Florida Memorial University	Miami Gardens , Florida	The Roar
Savannah State University	Savannah, Georgia	Powerhouse of the South
Tuskegee University	Tuskegee, Alabama	Marching Crimson Pipers
South Carolina State University	Orangeburg , South Carolina	Marching 101
Benedict College	Columbia, South Carolina	The Band of Distinction

The North style shares commonalities with the Southwest and the Southeast performance styles. The main difference is the voicing and orchestration of brass instruments (notably lower brass). Table 3 Lists the HBCU bands that perform utilizing the north style.

Table 3: Schools that perform using the “North” Style

Institution	Location	Nickname
North Carolina A&T State University	Greensboro, North Carolina	Blue and Gold Marching Machine
Norfolk State University	Norfolk, Virginia	Spartan Legion
Hampton University	Hampton, Virginia	Marching Force
North Carolina Central University	Durham , North Carolina	Sound Machine
Virginia State University	Petersburg, Virginia	The Trojan Explosion
Virginia Union University	Richmond, Virginia	The Ambassadors of Sound
Morgan State University	Baltimore, Maryland	Magnificent Marching Machine
Shaw University	Raleigh, North Carolina	Platinum Sound
Howard University	Washington, D.C	The Showtime Marching Band

HBCU Orchestration and Instrumentation

The orchestration and voicing of the HBCU bands differ from that of corps-style bands. The instrumentation of HBCUs mirrors the traditional marching band orchestration. The wind instrumentation consists of piccolo (flute), clarinet, alto saxophone, tenor saxophone, mellophone in F, trumpet, trombone, baritone (euphonium), and sousaphone. Table 4 shows the traditional wind instrumentation described by Jack Lee, former director of bands at the University of Arizona.⁸⁹

⁸⁹ Jack Lee, *Modern Marching Band Techniques* (Winona, Minn,: H. Leonard Music, 1955). 173.

Table 4: Traditional marching band voicing

Instrumentation	Voicings
Flute/Piccolo	Melody 1, countermelody
Clarinet	Harmony (Unison)
Alto Saxophone	Harmony
Tenor Saxophone	Countermelody
Mellophone in F	Harmony
Trumpets	Melody and Harmony
Trombone	Countermelody and Rhythm
Baritone/Euphonium	Countermelody
Sousaphone	Bassline

HBCU-style bands have a variety of voicings and performance approaches according to region. The instruments play specific roles in the arrangement depending on the style of the original recording song. The bands in the “southwest” region are influenced by the jazz and blues culture of the south. Bands in the “southeast” region focus on warmer tone resonance and performers playing their parts without error. “North” region bands concentrate on power and projection without sacrificing characteristic tone. Table 6 illustrates the distinctive elements of HBCU marching bands described by Derrick Waters, CEO and founder of Block Band Music and Publishing.⁹⁰

Table 6: Comparison of HBCU marching band playing styles illustrated by Derrick Waters

Southwest Style	Southeast Style	North Style
<ul style="list-style-type: none"> • Uses trombone block chords to develop the harmonic wall. • Instrumental splashes and punctuation within the melodic and countermelodic framework • All brass Instruments (except trombones) are scored in a higher partial. • Maximum projection is the main objective 	<ul style="list-style-type: none"> • Arrangements are written in flat keys and lower registers for maximum sonority. • Precision drill music is performed slower to showcase a larger sound. • Countermelodies are played at a slower tempo. • Focuses on more performers playing their parts without error to produce a large sound. 	<ul style="list-style-type: none"> • Trombones are commonly voiced in the melody and countermelody. • The range of the band is written higher than southeast-style bands but lower than southwest-style bands. • Mellophones are commonly used as a melody instrument (without doubling with trumpets) • Performs with maximum projection without sacrificing tone quality.

⁹⁰ Waters, Block Band Arranging Rubric, 2011.

Differences in Scoring and Voicing

The musical approaches of HBCU marching bands are diverse regarding voicing, instrumentation, and orchestration. The arrangers of the bands voice the instrumental parts to fit the playing capabilities of the ensemble and produce a characteristic sound that is a signature of each band. Below are samples of arrangements written in each of the three playing styles.

Watters stated that the names of the playing styles derive from the geographic location where each style is popular.⁹¹ Watters also noted that each band program would differ; there seems to be a typical formula”.

The Southwest Style

Southwest Style bands look to overwhelm and impress the audience with the volume they can produce from their instruments. Figure 1 depicts an excerpt of an arrangement of the “Chandelier” tune written in the “Southwest” style. In measures 19-22 of Figure 1, the trumpet part doubles the piccolo. Watters explained that “the trumpets are in their most powerful at the top of the register, essentially playing over the rest of the band.”⁹² In the lower registers, the trumpets are not as audible as they are from the other brass instruments, but in the upper range, their audibility is immaculate. The trombones are voiced as a harmonic “pad” in whole notes, while the baritones, tenor sax, and clarinet voices are doubled and split into harmony. The lower brass parts often double the upper woodwinds for maximum projection.

The baritones and clarinet support the lead melody (trumpet and piccolo) and also function in a countermelodic role. According to Watters, southwest arrangers discovered that baritones could produce a powerful sound through their conical bore and keep the tone centered

⁹¹ Derrick R Watters, “Block Band Arrangers Corner -Lecture Notes,” *Block Band Arrangers Corner -Lecture Notes* (Durham, NC, March 14, 2012).

⁹² Watters, *Block Band Arranger’s Corner*, 2012.

at a high volume.⁹³ As a result of this discovery, the arrangers began experimenting with using the baritone in different voice settings. The mellophone (horn) and alto saxophone parts are harmonized (divisi) to support the lead melody in a countermelodic role (measures 18-22).

Figure 1: An excerpt of “Chandelier,” written in the “Southwest” style, retrieved from Block Band Music and Publishing on March 15, 2023

The image displays a musical score for the piece "Chandelier". The score is written for a large ensemble of instruments. The instruments listed on the left are: Picc. (Piccolo), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B♭ Tpt. (B-flat Trumpet), Hn. (Horn), Bar. (Baritone), Bar. (Baritone), Tbn. 1 (Trombone 1), Tbn. 2 (Trombone 2), and Tuba. The score is divided into measures, with measure numbers 18, 19, 20, 21, and 22 visible. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

The arranger added a 16th note appoggiatura ending with a whole note, “splash, to add color to the arrangement. One must be cautious of the potency of the mellophone. It is a powerful instrument, yet tonally sensitive because of its design. Its conical structure causes it to become resistant when played and tends to cause intonation issues.⁹⁴ The tuba part is voiced in the lower partials at measure 18 but ventures into multiple skips and leaps throughout the

⁹³ Ibid.

⁹⁴ Watters, *Block Band Arranger’s Corner*, 2012.

passage. In the “southwest” playing style, the tuba parts are usually in higher partials depending on the genre of the arrangement.

The Southeast Style

The “Southeast” arranging style is an entirely different voice setting and orchestration. When playing in this style, the arranger depends on the performers to play their parts with control, balance, and dynamic contrast. Figure 2 shows an excerpt of an arrangement of the song “Blame It on the Boogie” in the Southeast playing style. Unlike the “Southwest style,” “instrumental parts are written in a warmer tessitura.

Figure 2: An excerpt of an arrangement of Blame it on the Boogie (no percussion), written in the “Southeast” style, retrieved from Block Band Music and Publishing on March 16, 2023.

The image displays a musical score for the song "Blame It On The Boogie" in the Southeast style, covering measures 19 through 24. The score is written for a large ensemble of instruments, including Piccolo-Flute (Picc-Fl.), Clarinet (Cls.), Alto Saxophone 1-2 (A. Sax. 1-2), Tenor Saxophone (T. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hrn.), Trombone 1-2 (Tbn. 1-2), Baritone (Bar.), and Tuba. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tuba part is notably lower in tessitura compared to the Southwest style, as mentioned in the text. The score is labeled with measure numbers 19, 20, 21, 22, 23, and 24 at the top of the staves.

In this passage, The lower brass parts, including the baritone, are divided in harmony and support the upper voices (measures 19-24). The baritones, doubled with the alto and tenor saxophone parts, function in a harmonic (3rd trombone part) and countermelodic role (measure 21). The trumpets are now voiced in a lower partial than in a “Southwest” arrangement for a

warmer tone resonance. The trumpet part divides into harmony (measures 21-24, beat 1). The trumpet parts are doubled with the upper woodwind parts to thicken the melodic line and add color to the arrangement. The tuba part is voiced in a lower partial for a warmer tone resonance.

The North Style

The “North Style” of arranging shares characteristics of the “Southwest and Southeast style. Watters stated that The North-style band uses the mellophone for power, support, and color.⁹⁵ Watters added that “North Style” arrangers take advantage of the distinct difference in tone quality between the brilliant cylindrical bored natures of the trumpets and trombones and conical bored natures of the mellophones and baritones.”⁹⁶ Figure 3 describes the voice settings of the “North” style through an excerpt of an arrangement of the song “Suit and Tie.”

Figure 3: An excerpt of an arrangement of “Suit and Ties” written in the North Style retrieved from Block Band Music and Publishing on March 16, 2023

Suit and Tie

The musical score is for the song "Suit and Tie" in the North Style, marked Moderato (♩ = c. 102). It is a full band arrangement in 4/4 time, featuring the following instruments and parts:

- Flute:** Plays a melodic line with grace notes and slurs.
- Clarinet in Bb-1:** Plays a melodic line with grace notes and slurs.
- Clarinet in Bb-2:** Plays a melodic line with grace notes and slurs.
- Alto Sax. 1:** Plays a melodic line with grace notes and slurs.
- Alto Sax. 2:** Plays a melodic line with grace notes and slurs.
- Tenor Sax:** Plays a melodic line with grace notes and slurs.
- Horn in F:** Plays a melodic line with grace notes and slurs.
- Trumpet in Bb-1:** Plays a melodic line with grace notes and slurs.
- Trumpet in Bb-2:** Plays a melodic line with grace notes and slurs.
- Trombone 1:** Plays a melodic line with grace notes and slurs.
- Trombone 2:** Plays a melodic line with grace notes and slurs.
- Baritone (T.C.):** Plays a melodic line with grace notes and slurs.
- Baritone (B.C.):** Plays a melodic line with grace notes and slurs.
- Tuba:** Plays a melodic line with grace notes and slurs.

The score is written for a full band, with each instrument part showing a melodic line with grace notes and slurs. The tempo is marked Moderato (♩ = c. 102).

⁹⁵ Watters, Power, Fullness, and Color 2012.

⁹⁶ Ibid.

The mellophone (horn) part doubles the trumpets and upper woodwinds for support and a brighter tone resonance (measures 2-5). The baritone and trombone parts move harmonically, forming a homophonic texture.

The Precision Drill and Maneuvers

The precision drill consists of marching band maneuvers performed in squads comprised of companies (fronts).⁹⁷ Squad drills allowed bands to move away from the traditional military drill concepts and develop different drill designs and techniques.⁹⁸ Dr. Stanley Holloway, assistant band director, and woodwind instructor at Edward Waters University (EWU), explained that most marching bands, at some point, have used block or line band exercises as a complete performance concept.⁹⁹ Holloway quotes;

For example, bands generally employed military drill commands such as a forward march, left flank, right flank, to-the-rear march, left oblique, and right oblique. As the marching band concept grew and groups became more extensive, more intricate drill maneuvers became custom for visual appeal.¹⁰⁰

The show design concepts used by HBCU and HBCU-style marching bands are rooted in the traditional precision marching concepts of the Big-10 athletic conference. Their shows typically consist of famous musical pieces and are accompanied by formations with their origins of drill design from William “Bill” Moffit’s *Patterns of Motion*.¹⁰¹

Holloway explained that “commonly used maneuvers are step-offs, drop-offs, gate turns (pinwheels), countermarches, step two’s, step fours, flanking, and column maneuvers.”¹⁰² These

⁹⁷ Foster, *Band Pageantry*, 79.

⁹⁸ Holloway, 720-960 Steps, 63.

⁹⁹ Holloway, 720-960 Steps, 57.

¹⁰⁰ Ibid., 57.

¹⁰¹ Holloway, 720-960 Steps, 62.

¹⁰² Ibid.

maneuvers allow flexibility in creating different show designs. Examples of the linear and curvilinear designs can be viewed in Appendix A. Bethune-Cookman, Florida A&M, Tennessee State, and other HBCUs are among the marching band programs that implement these maneuvers in their performances.¹⁰³ Holloway said people attended games, and marching bands became a significant element of the football experience.”

Holloway also stated that as time progressed and the success of marching bands started to grow, pageantry (picture formations) grew increasingly prevalent as the size of the marching bands increased.¹⁰⁴ Historically, band directors charted drills by hand instead of designing them on the computer.¹⁰⁵ Band directors began charting drills by computer because of the accessibility of tools included to measure accurate alignment within the drill. The directors also have the option to print the drill for distribution to students or upload the drill to a mobile device for practice purposes.¹⁰⁶

Although there are positives and negatives to charting drills by hand and computer, both can be effective.¹⁰⁷ HBCU-styled marching bands commonly perform picture formations. Accuracy in staging and alignment is essential. One must develop a system of numbering performers and understand the process of building a band show.¹⁰⁸

¹⁰³ Holloway, 720-960 Steps, 63.

¹⁰⁴ Holloway, 720-960 Steps, 41.

¹⁰⁵ Ibid., 108.

¹⁰⁶ Ibid., 84.

¹⁰⁷ Ibid.

¹⁰⁸ Lee, *Modern Day Marching Band*, 59.

Holloway explained that creating an animated picture drill began with sketching the design on a drill chart.¹⁰⁹ Holloway added:

Formations were sized to fit the band size, intervals used, and step sizes needed for transitions and forms. Determining if the auxiliary will be used as an extension of the formation, fully integrated, or framing of the formations was a limitation. After a rough draft of the formations is generated, the idea is inserted into a Pyware drill designing program.¹¹⁰

Appendix C shows an example of a picture formation of the continent of Africa that the principal investigator of this study designed as a part of an MPA show based on the film *Black Panther* written for Mainland High School in Daytona Beach, Florida.¹¹¹ The formation begins in a block formation (company fronts), transitions into a diamond, and ends in the shape of Africa. The Africa formation was a part of the closing element of the show. Lee states that the basic idea should be separated into components, such as music formations and sequence. Lee added that one must not limit their thinking on the subject before relating the parts.¹¹² The show designer must examine all music, formations, and transitions related to the subject.

Minstrel turns are maneuvers frequently performed by HBCU-style bands that originated from precision-style marching bands. Foster explained that this maneuver is very challenging. However, it is spectacular and well-received by audiences when performed correctly.¹¹³ According to Foster, the performers execute a step-two maneuver (a sequential step-off), perform a right or left flank (turn) then collapse into a file or rank (vertical or horizontal line).¹¹⁴ Foster explained that when performing this maneuver with one rank, ensure that each performer

¹⁰⁹ Holloway, 720-960 Steps, 107.

¹¹⁰ Ibid., 107.

¹¹¹ Appendix C: Coming to America Africa Formation

¹¹² Ibid.

¹¹³ Foster, *Band Pageantry*, 47

¹¹⁴ Foster, 47.

executes at the same point as the squad or rank leader.¹¹⁵ Foster's Florida A&M Marching 100 is among the HBCU marching bands currently performing this maneuver.¹¹⁶

As with the playing styles, HBCU-styled bands have developed their style or variation of specific marching maneuvers. For example, HBCU marching bands created variants of stationary drills such as "attention," parade-rest," and "about face." Maneuvers such as To-the-Rear (TTR) turns are a common practice of precision-style marching bands that varies in the HBCU culture. TTR turns are 180-degree turns where the performers turn in the opposite direction.¹¹⁷

The FAMU Marching 100 executes a "freeze turn." The freeze turn consists of the left foot used as the pivot point and the performer stepping out with the right foot and then turning in the opposite direction.¹¹⁸ The performer then "steps off" in the new direction with the other foot. The maneuver is executed correctly in a "snap" like motion. The Southern University Human Jukebox implements a "whip-turn," where the performer exaggerates the turn by whipping the head and upper body in the opposite direction.¹¹⁹ The Bethune Cookman "Marching Wildcats" (also referenced as the PRIDE) practices what is called an "up-turn." The up-turn is executed by the performer snapping the instrument upward on count 7 and turning in the opposite direction on count 8.¹²⁰

¹¹⁵ Ibid, 47.

¹¹⁶ HHorns 2002, "FAMU in Atlanta 1995," YouTube, March 28, 2006, halftime performance, 1:51 to 1:56, <https://youtu.be/9FovobpOxwU>. Accessed March 19, 2023.

¹¹⁷ Foster, Band Pageantry, 38.

¹¹⁸ FAMU in Atlanta, 2006.

¹¹⁹ Human Jukebox Media, "Performance at National Battle of the Bands", YouTube, August 30, 2021, BOTB performance, <https://youtu.be/4Ik9r5ZIrUM>. Accessed March 19, 2023.

¹²⁰ The Pride of BCU, "BCU Marching Wildcats 2022 Battle of the Bands", YouTube, August 28, 2022, BOTB performance. <https://youtu.be/xNWaErJh4fQ>. Accessed March 19, 2023

The HBCU Percussion Section

HBCU percussion sections significantly differ in sound, instrumentation, and musical approach. HBCU bands have traditionally used upright single-drum tenors instead of multi-toms (quads and quints) and same-size bass drums instead of tonal bass drums of varying sizes.¹²¹ In addition, drums are tuned looser, so they ring out more. Most HBCU percussion sections carry their drums on straps and slings instead of the front-facing harnesses used in corps-style percussion. The straps and slings are used for mobility when performing high-energy features and choreography.

Johnny Lee Lane, director of education at Remo Inc., whose background includes writing percussion cadences still performed by HBCU bands today, said, “When they have dance routines, (the drums) tilt, they move. Some bands disconnect them fast.”¹²² Over the years, many HBCU percussion sections have incorporated contemporary percussion instruments such as multi-toms (a configuration of 3-6 drums tuned according to the size of the drumheads) and tonal bass drums into their instrumentation. The band staff usually determines the structure of the percussion ensemble. Dr. Julian E. White, former director of bands at FAMU, stated, “We always like to keep up with the times and also be on the vanguard of changes with unique sounds, both tonal and rhythmic.”¹²³ White added, “We wanted to add that melodic flavor to the drum lines and the rhythm with the quads in addition to what we had.”¹²⁴

¹²¹ Christine Katzman, “The Art and Technique of the HBCU,” *Halftime Magazine*, March 17, 2009, accessed August 19, 2016, <http://www.halftimemag.com/features/the-art-andtechnique->

¹²² Katzman, “The Art and Technique of the HBCU”, 2009.

¹²³ Katzman, *Art of HBCU*, 2009.

¹²⁴ *Ibid.*, 2009.

The standard configuration of HBCU-style percussion sections is similar to the traditional instrumentation described by Jack Lee. The percussion instrumentation of some HBCUs has evolved; however, many still use Lee’s description of the conventional marching percussion instrumentation.¹²⁵ According to Lane, the traditional percussion instrumentation resembles the sound of a drum set.¹²⁶ Lane also stated,

At the beginning of HBCUs, the marching percussion section was an imitation of a drum set on the field. That’s how you get the groove. You can’t have the bass drums running up and down like in a drum corps. Bass drums play the same rhythm together; you don’t do the tonal stuff; otherwise, you can’t, won’t sound like a drum set.¹²⁷

Hall stated that “the purpose of the traditional-style drum line is meant to entertain the audiences; therefore, they will not deviate too much from the drum set part of the top-40 songs in which they are playing with the band.”¹²⁸ Table 5 depicts the design of the traditional marching percussion ensemble compared to the contemporary HBCU percussion ensemble. Figures 1 and 2 are visual examples of the conventional and modern configurations.

Table 5: Traditional percussion configuration vs. Contemporary percussion configuration

	Percussion Instrumentation	
Traditional Configuration		Contemporary Configuration
Cymbals		Cymbals
Snare Drum		Snare Drum
Tenor Drum		Multi-Tom
Bass Drum (Scotch/Unison)		Single Tenor
Auxiliary (Lyre Bells)		Tonal Bass Drum

¹²⁵ Green, Exploration of the Culture, 2.

¹²⁶ Katzman, Art of the HBCU, 2009.

¹²⁷ Ibid., 2009.

¹²⁸ Green, Exploration of the Culture, 8.

The Knee Lift

Performing the HBCU style requires the musicians to march using 30-, 45-, and 90-degree knee lifts. According to Foster, performers must lift their knees according to the marching tempo.¹²⁹ For Example, in a tempo set at 120 beats per minute (BPM), the performer should lift their knees at 90 degrees. Foster also stressed that performers should march on their toes and not flat-footed.¹³⁰ The performers should march using the “point and drive” technique, where the toe is pointed and driven into the ground as a shock absorber. Table 7 illustrates the suggestions for knee lifts according to the tempo described by William P. Foster.¹³¹

Table 7: Knee-Lift according to the tempo of cadence as described by William P. Foster

The cadence of 120 bpm or slower	90-degree knee-lift
The cadence of 132 bpm	60-degree knee-lift
The cadence of 144 bpm	45-degree knee-lift
The cadence of 160 bpm or faster	30-degree knee-lift

¹²⁹ Foster, *Band Pageantry*, 57.

¹³⁰ Ibid., 57.

¹³¹ Ibid.

In the HBCU style, variations of the high knee lift are common. HBCU marching bands perform their knee lifts with different strides and leg extensions. In the FAMU marching style, the foot is tucked parallel to the opposite leg to resemble a flamingo. The BCU Marching Wildcats execute their knee-lift extended outward (chair step).¹³² Figures 6 and 7 depict the differences in high knee lifts according to the researcher's observations.¹³³

Drum Majors and Auxiliary Groups

HBCU-style drum majors practice with a mixture of choreography and conducting. The conducting style of HBCU marching bands varies by region. Marching and choreographic movements are also different within HBCU marching band programs. HBCU drum majors perform a series of backbends, splits, and contemporary dance steps. Figures 8-10 illustrate the various drum major styles performed by HBCUs (See Appendix F).

The auxiliary groups, such as dance troupes and color guards, also vary within the HBCU style. They perform high-energy routines to music with faster tempos. According to Alcorn State University in Lorman, MS, the “Golden Girls” dance troupe was said to have been the first to perform a synchronized routine to a live marching band performance.¹³⁴ The “Golden Girls” originated as a majorette (baton twirling) group. The exact origin of the black collegiate majorette squads is debated.¹³⁵ While most HBCU bands have dance troupes, FAMU only fields a color

¹³² “2022 Halftime Performances vs SCSU,” *YouTube*, last modified September 12, 2022, accessed September 25, 2022, <https://youtu.be/2gCMqctJaB4>.

¹³³ “FAMU Marching 100 Pregame - Florida Classic Game 2021,” *YouTube*, last modified November 20, 2021, accessed September 25, 2022, <https://youtu.be/8a6-of6yM5A>.

¹³⁴ Alecia Taylor & Brooklyn White, “Sass and Shimmer: The Dazzling History of Black Majorettes and Dance Lines,” *Essence* (Essence, November 2, 2022), last modified November 2, 2022, accessed March 21, 2023, <https://www.essence.com/feature/majorettes-dance-lines/>.

¹³⁵ Taylor and White, 2022.

guard.¹³⁶ The color guard is typically used as a backdrop in most HBCU bands as they perform their routines to ballads played by the band.

The Hybrid Band

HBCU-styled marching bands have evolved throughout the past few decades. Schools such as North Carolina A&T's (NCAT) Blue and Gold Marching Machine and North Carolina Central University's (NCCU) Marching Sound Machine under Dr. Jorim Reid (2000-2013) was the most notable bands that fused precision-style marching with corps-style elements in the HBCU band community. Reid states:

We are an HBCU, and we call ourselves a hybrid—we use all sorts of styles. You don't want to be a dinosaur because you're going to wind up being extinct if you don't evolve. We want to make sure that our music education grads can be qualified to teach at a high school, not just one with a traditional style.... Some also say that we're the first HBCU to use pit percussion.¹³⁷

During a 2009 interview with *Halftime* magazine, Dr. Reid shared that they had incorporated the corps style elements to showcase their versatility, and musicality.¹³⁸ Reid also stated:

We just risk it; we push the envelope. When we went to the Honda Battle of the Bands, we opened without a drum major whistle. We had a sextet on the field ... and we opened with kind of a scene from the movie "Saw." Our pit percussion started with the motif from the movie instead of the traditional drum cadence while the announcer talked.¹³⁹

Reid stated that his decision to implement the corps style elements came at a time when the membership of NCCU band only had 32 members and needed more projection. Reid shares:

If we only have eight trumpets, only one of our trumpets might be facing the press box. I do the drill design and position our band. We kind of trick the audience into our sound, so

¹³⁶ Shako. "FAMU Marching 100 Flag Corp 'the Dirty Dozen' 1991." *YouTube*. Last modified January 31, 2018. Accessed March 21, 2023. <https://youtu.be/OCvafZ-bNQ>.

¹³⁷ Katzman, Art of the HBCU, 2009.

¹³⁸ Ibid., 2009.

¹³⁹ Ibid.

we sound clearer and fuller. It's really the positioning of the instruments. That's really a concept of corps, to have the instruments facing the press box most of the time.¹⁴⁰

Many HBCU-style programs in the "North" Region have implemented corps-style in various ways. For example, instruments facing the press box, "slides," and backward marching are techniques used in HBCU-style bands. Another example of an HBCU program implementing corps-style elements is Hampton University's (HIU) Marching Force.¹⁴¹ As with HIU's "Mary J" (Blige) show, many HBCU-styled hybrid band shows are similar to a corps-style band. For example, NCAT's "The "Night" Show is a themed show set to contemporary music that references the term "night" (i.e., "Take Back the Night," "Night to Remember," "Nite and Day").¹⁴² In the "Southeast" region, high school programs like Barron Collier High School, a predominantly white high school in Naples, Florida, also implement the HBCU style with corps-style elements.¹⁴³

The "Show-Style" Band

A factor in this phenomenon is the perceived biases of the corps-style band culture. An example of the negative perceptions of bands that use the HBCU marching style is that they lack musicality and that corps-style students play with better musicianship.¹⁴⁴ Singleton documented an account of a group of students who participated in the City High School Band of Texas. The City High School band, comprised predominantly of Hispanic students, incorporates the

¹⁴⁰ Ibid.

¹⁴¹ Thomas L Jones, "Hamptonu - 'The Mary j. Show, Part II' 10.22.2022," *YouTube*, last modified October 23, 2022, accessed March 24, 2023, <https://youtu.be/9b8V6Gjfkec>.

¹⁴² Thomas L Jones, "NC A&T - 'The Night Show' (Honda BOTB) 1.25.2014," *YouTube*, last modified January 26, 2014, accessed March 24, 2023, <https://youtu.be/S6D8GN1ilZA>.

¹⁴³ James Nehrkorn, "Barron Collier High School Cougar Marching Band Performance - Collier County Band Show/MPA 2022," *YouTube*, last modified October 31, 2022, accessed March 24, 2023, https://youtu.be/Uzbb_pBC4h4.

¹⁴⁴ Darryl, Singleton. *"Black Band for Brown Students: A Culturally Relevant Pedagogy?"* Boston University, ProQuest, 2020, 185.

marching HBCU style. The students participated in the University Interscholastic League marching band competition.

Singleton stated, “During a class session when the students were critiquing their experience at the University Interscholastic League (UIL) competition held the previous Saturday, one student commented, “I think they cheated us.” Another added, “I think we had to work a lot harder than the other bands to get a III.” Finally, a third student opined, “I feel like we weren’t wanted at the competition.”¹⁴⁵ Singleton also stated that he attended a UIL workshop where he asked one of the adjudicators about the absence of information on HBCU (show) style bands. The adjudicator replied, “No one really does that style at the contest.”¹⁴⁶

Music educators often reference the HBCU-style bands as “Show-Style” bands; however, the term is offensive to many in the HBCU band community. Reid, currently the director of bands at Morgan State University in Baltimore, Maryland, explained that “he encountered directors at PWI’s reject the musicianship of HBCU bands and would negatively label them as “show style” and perceived them as mere entertainers.”¹⁴⁷ Reid also stated, “When I hear “show style” to reference the style of band I am associated with, I automatically translate that reference to the 9th Century blackface “minstrel show” code word.”¹⁴⁸ Reid states, “HBCU, Military, Drum Corps International groups, and corps-style bands perform shows.”¹⁴⁹

A discussion thread in a Facebook group for band directors highlighted a conversation about the comparison and personal preferences of different marching styles. The original poster

¹⁴⁵ Singleton. “Black Band for Brown Students,” 185.

¹⁴⁶ Ibid.

¹⁴⁷ Jorim E. Reid Sr. “Marching Sound Machines: An Autoethnography of a Director of Bands at a Historically Black College and University.” Boston University, 2020. ProQuest Dissertations & Theses Global, <http://ezproxy.liberty.edu/login?>

¹⁴⁸ Reid, “Marching Music Machine,” 50.

¹⁴⁹ Ibid., 50.

of the thread appeared to have referenced the HBCU-styled bands as “horn-swinging bands.”¹⁵⁰ The band directors from the HBCU community expressed their disdain for the unwanted references such as “show style “or horn swinging band. One commenter stated, “Show band can be viewed as a negative term to those who marched in the HBCU ranks (including myself).”¹⁵¹ The commenter also stated that all bands perform shows. Another commenter argued that the “Show Band reference minimizes an HBCU band to purely entertainment without understanding the techniques and skills needed to march the style effectively.”¹⁵²

Dr. Timothy Groulx, professor of music at the University of North Florida in Jacksonville, Florida, documented an incident involving a Florida high school marching band that incorporated the HBCU style at a marching band evaluation sponsored by the Florida Bandmasters Association.¹⁵³ According to the document, Clifford Buggs, the late band director emeritus of predominantly black Jean Ribault High School in Jacksonville, Florida, allegedly encountered racial discrimination during a music performance assessment sponsored by the FBA. In the fall of 1983, Buggs described an incident that negatively impacted his perception of the FBA. Clifford Buggs explained how the Ribault marching band was entering the stadium for the festival, and the FBA judges were recording their greetings on their adjudicator tapes.

A nearby voice is overheard on one of the tapes stating, “Here’s that black band I was telling you about,” followed by a comment that the band should earn a rating of a II or a III.¹⁵⁴ According to the Buggs,” a Ribault band student who did not participate that attended the event

¹⁵⁰ Appendix D: Show style reference Facebook Post , p.61

¹⁵¹ Appendix D, Commenter, p.62

¹⁵² Ibid

¹⁵³ Timothy J. Groulx, “Influences of Segregation and Integration on the Bands at Historically Black High Schools in Duval County, Florida,” *Journal of Historical Research in Music Education* 40, no. 1, 2017, 17.

¹⁵⁴ Groulx, “Influences of Segregation and Integration,” 18.

overheard a conversation similar to what Buggs recalled.”¹⁵⁵ “Buggs believed that an FBA official made a comment to influence the adjudicators.”¹⁵⁶ On that day, Ribault earned two excellent ratings and one superior. “After reviewing the tape, the governing board of the Florida Bandmasters Association did not deny what they heard but acknowledged that there was no way to determine if this was an FBA official, a fellow band director, or even an audience member who happened to be sitting near the judges.”¹⁵⁷ However, Buggs was unsatisfied with how the FBA dealt with the incident.¹⁵⁸ Groulx stated, “Eleven bands were rated Superior, including the majority-black Andrew Jackson High School band directed by Freddie McClain. Even though the band’s rating does not support any prejudice by the adjudicators, the words heard on the audio initiated a long-lasting negative experience for the Ribault band.

Culture

The HBCU marching band culture has significantly influenced school-based music programs and community entities beyond the school setting. The HBCU-styled mass bands, consisting of larger brass sections, woodwind, percussion, and dance lines, are non-profit community bands formed in the late 2000s and 2010s to unite young musicians to play their instruments and fellowship with others in the craft.¹⁵⁹ These ensembles commonly rehearse during the summer and participate in regional band battles with other community mass bands. Founded in 2009, the New Orleans All-Star Band, or NOSAB, is a community program open to

¹⁵⁵ Ibid., 18.

¹⁵⁶ Groulx, “Influences of Segregation and Integration,” 18

¹⁵⁷ Ibid., 19

¹⁵⁸ Ibid.

¹⁵⁹ “The New Orleans All-Star Band.” *Nolalegacybands*. Accessed March 21, 2023. <https://www.nolalegacybands.org/nola-all-stars>.

anyone ages 13 and older. “The band prides itself on being able to take over 300 young people off of the streets every summer and give them a positive way to spend their time.”¹⁶⁰ These community mass bands throughout the southern United States included the Atlanta-based Georgia Mass Band.¹⁶¹ The band is comprised of high school and college students.¹⁶² Although the scholarly literature on these ensembles appears inadequate, community mass bands have emerged as an outlet for young musicians. Majorette dance organizations such as the Mississippi-based “Dancing Dolls” were also bred from the HBCU marching band culture as a derivative of the HBCU dance troupe.¹⁶³ Coach Dianne Williams, whose Dancing Dolls were the headliner of the television reality series *Bring It!*, was instrumental in exposing the nation to the competitive culture of majorette dancing. Williams stated :

I honestly believe that my television show, *Bring It !*, created a worldwide frenzy about African American majorettes...We all knew about the SWAC, which the Southwestern Athletic Conference. We knew about HBCUs. But the world was not talking about majorettes the way they are now until *Bring It!* Came on television¹⁶⁴

Internet crazes and social movements have maintained their place in American society and the art of music. The Bring Your Own Style or B.Y.O. S is a duo of HBCU graduate percussionists who became internet sensations in the drumming culture. B.Y.O.S has often appeared at percussion clinics and workshops nationwide. Ralph Nader of Hampton University in Hampton, Virginia, and Harvey Thompson, a North Carolina A&T State University graduate,

¹⁶⁰ “The New Orleans All-Star Band,” *Nolalegacybands*, accessed March 21, 2023, <https://www.nolalegacybands.org/nola-all-stars>.

¹⁶¹ Georgia Mass Band. “History of the Georgia Mass Band, Inc..” *Georgia Mass Band*. Accessed March 21, 2023. <https://gamassband.org/the-georgia-mass-band>.

¹⁶² Georgia Mass Band , 2023.

¹⁶³ Alecia Taylor & Brooklyn White, “Sass and Shimmer: The Dazzling History of Black Majorettes and Dance Lines,” *Essence* (Essence, November 2, 2022), last modified November 2, 2022, accessed March 21, 2023, <https://www.essence.com/feature/majorettes-dance-lines/>.

¹⁶⁴ Taylor and White , 2022.

inspired a social movement of percussionists to perform improvised snare licks with flashy stick visuals set to contemporary pop music.¹⁶⁵ B.Y.O.S combined the showmanship of HBCU-style (show style) percussion with the musicality of corps style. Nader was also a member of another HBCU-inspired community ensemble, the Jackie Robinson Steppers (now Brooklyn Steppers United).¹⁶⁶

Summary

Gary Smith's *The System*, Jack Lee's *Modern Marching Band Techniques*, and Albert Carsavant's *Precision Drill* were among the texts used for precision-style marching techniques currently used by HBCU marching bands. William P. Foster's *Band Pageantry*, based on marching techniques used by the FAMU Marching 100, is possibly the only book that explains the HBCU marching style in detail. The musical approaches used by HBCUs vary from region to region. For Example, HBCUs Southern, Grambling, and Jackson State) located in the southwestern region of the United States are influenced by the jazz and blues culture of the South. HBCUs (B-CU, FAMU, and Edward Waters University) located in the country's southeastern region tend to follow the guidelines for classical music pedagogy. According to Derrick Watters of Block Band Music and Publishing¹⁶⁷, the bands of the Southeast relied on more musicians playing their parts without error.

The HBCU percussion instrumentation has changed in some schools. While schools such as Southern and Grambling still incorporate the traditional configuration of percussion instrumentation, Bethune Cookman, Florida A&M, and North Carolina, A&T added drums

¹⁶⁵ Ralph Nader "Stuntin: BYOS |," *YouTube*, last modified February 5, 2014, accessed March 21, 2023, <https://youtu.be/JkFSOjVYIJI>.

¹⁶⁶ "Ralph Nader," *D'Addario D2C*, accessed March 21, 2023, https://www.daddario.com/artists/promark/ralph_nader/.

¹⁶⁷ Watters, *Block Band Arrangement Rubric*, 2011.

commonly used by corps-style percussion sections. Tonal bass drums and multi-toms are among the drums that HBCUs use to give a more colorful sound to the percussion section. In addition, the HBCU marching band culture has components that birthed community ensembles, such as HBCU-style mass bands, majorette dancers, and percussion movements through B.Y.O.S. HBCU style programs that have evolved by adding corps-style elements to their performance practices.

Most schools in the southwest region do not have a color guard or flag corps. However, a few of them have featured baton twirlers and dance lines. The HBCU drum majors perform splits, back bends, and current dance moves to entertain the crowds. The “show style” reference is regarded as a derogatory term by many in the HBCU band community. The members of the HBCU who oppose the “show style” reference believe that all bands perform shows regardless of style. HBCU-style band directors have openly discussed their experiences of racial discrimination when performing at marching band evaluation.

Although there may not be any evidence that supports the claims, the negative experience of the band directors mentioned in the chapter is not ignored or denied. In the HBCU culture, each school has a marching style that differs from others. Philosophies of sound and musicianship vary in some regions. The HBCU band culture is diverse, with ideas that have different perspectives but are innovative. However, every marching band establishes its own identity through musicianship and showmanship. Foster stated that good performance practices and the effort in attaining them are significant factors in achieving esprit de corps.¹⁶⁸ Foster also said the band director is responsible for developing esprit de corps within the program.¹⁶⁹

¹⁶⁸ Foster, *Band Pageantry*, 2.

¹⁶⁹ Ibid.

Altogether, because of its variations of sound concepts, marching and maneuvering, and pageantry. The HBCU band community is a culture within a culture.

Chapter Three: Methodology

Overview

This transcendental phenomenological study aims to educate those inexperienced with the performance practices of the marching bands at HBCUs. The study also seeks to inform those novices of marching band pedagogy and aspiring music educators. The researcher implemented a qualitative methodology to investigate the attitudes, experiences, and perceptions of high school and collegiate band directors who incorporate the performance practices of HBCU marching bands. The researcher distributed an 11-item questionnaire to each participant to collect data for this phenomenological study. Chapter Three describes the research design used to collect data for this study. In addition, this chapter also explains the procedure of recruitment, analysis, and setting.

Research Plan and Design

This project required a qualitative transcendental phenomenological methodology because the researcher examined the performance techniques of the HBCU marching style and the experiences of the band directors. Husserl, the father of phenomenology, mentions the truth as either phenomenological, meaning the “real” or “natural,” which denotes our everyday understanding of the phenomena.¹⁷⁰ According to Narayan Kalfe, Husserlian phenomenology, built around reduction, refers to suspending personal prejudices and attempting to reach the core or essence through a state of pure consciousness.¹⁷¹ Researchers indicated that the basic

¹⁷⁰ Kalfe, *Hermeneutic Phenomenological*, 184.

¹⁷¹ *Ibid.*, 186.

premise of phenomenology is its adherence to the notion that experience is to be transcended to discover reality.¹⁷²

The researcher refrained from formulating a biased opinion to focus on the participants' responses. The transcendental methodology requires the researcher to describe the participant's experience with the phenomenon (epoche), identify significant statements from participants' databases, and cluster them into meaning units and themes.¹⁷³ Additionally, researchers indicated that transcendental phenomenology requires the researcher to “suspend” their personal bias to examine the essence of a phenomenon.¹⁷⁴

The data collected from YouTube clips, marching band-related literature, and participant helps the researcher depict this phenomenon. However, the subjectiveness of the data collected through the participant responses may present a limitation. Researchers indicated that “the essence can be difficult to develop when the researcher selects a more heterogeneous group of participants who have experienced the phenomenon, but their experiences vary greatly because of their cultural or historical backgrounds.”¹⁷⁵

Kalfe stated that Bracketing and epoche are the terminologies associated with this process, but integrating personal opinion during description differs from scholar to scholar.¹⁷⁶ Creswell and Moerer state, “It does not seem possible for a researcher to set aside all biases and assumptions (and personal experiences) to focus entirely on the participant's experiences.”¹⁷⁷

¹⁷² Ibid., 186.

¹⁷³ Tammy Moerer-Urdahl and John W. Creswell, “Using Transcendental Phenomenology to Explore the ‘Ripple Effect’ in a Leadership Mentoring Program,” *International Journal of Qualitative Methods* 3, no. 2 (2004): 19-35.

¹⁷⁴ Kalfe, *Hermeneutic Phenomenological*, 186.

¹⁷⁵ Moerer-Urdahl and Creswell, *Using Transcendental*, 32.

¹⁷⁶ Kalfe, *Hermeneutic Phenomenological*, 186.

¹⁷⁷ Moerer-Urdahl and Creswell, *Using Transcendental*, 32.

Research Questions

The following principal questions were answered in this study:

RQ1: What instructional resources are readily available for music educators who wish to practice the performance techniques of HBCU marching bands?

RQ2: To what extent would literature on HBCU-style marching techniques benefit novice and veteran music educators?

Hypothesis

The following is the hypothesis for the first research question:

H¹: William P. Foster's 1968 publication is perhaps the only instructional guide that offers a practical illustration of the HBCU Marching style. Most of the current documents the researcher collected that pertain to HBCU-style marching band are articles that highlight the history and accolades of the band.

The following is the hypothesis for the second research question:

H²: Literature on HBCU-style marching techniques benefits novice and veteran music educators because it illustrates in detail the HBCU marching style, serves as a reference for band directors not versed in the marching style, and contributes to future developments of resources and scholarly works.

Participants and Setting

Recruitment

This qualitative study included high school and collegiate band directors who are well-versed experts in teaching the performance techniques of HBCU marching bands. The participants only provided their educational background (degrees and certifications). The

researcher selected a sample of 20 participants by inviting them to a Facebook group chat. The researcher requested the email addresses of each participant so the questionnaire could be distributed. Researchers indicated, “Samples in qualitative research tend to be small to support the depth of case-oriented analysis that is fundamental to this mode of inquiry.”¹⁷⁸ While the quantitative research community has established relatively straightforward statistics-based rules to set sample sizes precisely, the intricacies of qualitative sample size determination and assessment arise from the methodological, theoretical, epistemological, and ideological pluralism that characterizes qualitative inquiry.¹⁷⁹ The researcher also posted the Microsoft Forms questionnaire link with the consent form for participants to receive access.

Social Media

Researchers indicated that including social media as a recruitment tool calls for ethical and regulatory guidance to facilitate the appropriate implementation of social media recruitment techniques. Researchers also indicated that recruitment for research remains a “perennial” challenge.¹⁸⁰ Researchers noted that clinical trials were delayed or canceled percent because of a lack of enrollment which delayed proper research.¹⁸¹ The researcher selected music educators who networked with others to share ideas through social media. Band directors often advertise hosted school events and performances on their pages or in social media groups. The researcher perceived this as an opportunity to recruit experienced band directors in the HBCU craft.

¹⁷⁸ Konstantina Vasileiou et al., “Characterising and Justifying Sample Size Sufficiency in Interview-Based Studies: Systematic Analysis of Qualitative Health Research over a 15-Year Period,” *BMC Medical Research Methodology* 18, no. 1 (2018).

¹⁷⁹ Vasileiou, “Characterising and Justifying Sample Size,” 18.

¹⁸⁰ Luke Gelinas et al., “Using Social Media as a Research Recruitment Tool: Ethical Issues and Recommendations,” *The American Journal of Bioethics : AJOB* (U.S. National Library of Medicine, March 2017), last modified March 2017, accessed April 2, 2023, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5324729/>.

¹⁸¹ Gelinas, “Using Social Media,” March 2017.

The Participants

The participants are comprised of band directors on the high school and collegiate levels.

The participants of this study were required to fit one of the following criteria :

1. Participants must be a director of bands at an HBCU.
2. Participants must be an assistant or associate band director at an HBCU.
3. Participant must be an HBCU graduate who incorporates performance techniques used by HBCU marching bands.
4. Participant must be a non-HBCU graduate band director who incorporates the performance techniques of HBCU marching bands.

The participants were asked to share their backgrounds. and experiences using the techniques of the HBCU. The participants were anonymous. Respondent 13 identified as an assistant (percussion) director and full-time elementary school music teacher.¹⁸² Non-HBCU graduate band directors who are well-versed in the HBCU style were recruited to participate but were not represented in this sample. Of the 20 respondents, 12 indicated holding at least a master's degree.¹⁸³ Respondents 6, 9,14, and 15 indicated they were doctorate degree holders. Respondents 3, 7, and 10 shared that they are enrolled in a doctorate program.¹⁸⁴

Researcher Personality

My motivation for conducting this research evolved from my experience as a high school band director in the Duval County Public School district in Jacksonville, Florida. I experienced non-HBCU graduate band directors resigning from a position at a school that traditionally uses the performance techniques of HBCUs because they were not well-experienced or did not prefer

¹⁸² Appendix H, Question 1

¹⁸³ Appendix H, Question 1

¹⁸⁴ Ibid.

to use them. I have also arranged music for high school band directors who were not HBCU graduates but wished to learn more about the performance style. My role as the researcher is as a colleague, music educator, and expert. The participants are colleagues from my school district and band directors with whom I networked on social media. As the researcher, I am responsible for recruiting the participants and collecting and analyzing the data. This phenomenological study examines the details of teaching the HBCU marching style and the attitudes and experiences of this phenomenon. As the researcher, I must, locally or nationally, build a community of like-minded scholars to expand my qualitative expertise.¹⁸⁵

Based on the findings, readily accessible materials on this art form are scarcely available. Documented material on different styles of marching is prevalent. However, Foster's 55-year-old text appears to be the only one that outlines the performance practices of HBCU bands. Moreover, HBCU graduate band directors may not contribute to music academia as much as their PWI counterparts. The inclusivity of the HBCU band culture in music education could be a major factor in this phenomenon.

Interpretive Framework

The interpretive framework for this project is based on social constructivism because it depends on the participant's responses. Social constructivism builds knowledge about self, school, everyday experience, and society through reflection and meaning-making.¹⁸⁶ As the researcher, it is imperative to explore the essentials of this phenomenon by collecting data to construct meaningful information for band directors to implement in their band programs. One of

¹⁸⁵ Elise Paradis et al., "Design: Selection of Data Collection Methods," *Journal of Graduate Medical Education* 8, no. 2 (January 2016): 263-264.

¹⁸⁶ Jeanine St. Pierre Hirtle, "Social Constructivism," *English Journal, High School Edition* 85, no. 1 (January 1996): 91.

the central goals of constructivism is to provide an autonomous and critical learning experience for students.¹⁸⁷

Philosophical Assumptions

As the researcher, it is imperative to understand the definition of philosophy and how it applies to research. Philosophy is the systematic inquiry into the principles and presuppositions of any field of study.¹⁸⁸ To develop a comprehensive outline of the three main branches of philosophical assumptions, it is beneficial for the researcher to define the following: epistemology, axiology, and ontology.

Epistemology refers to the nature and origin of knowledge and truth.¹⁸⁹ As the researcher, I formulated what is known about the performance techniques of HBCU marching bands through my experiences to develop research primary research questions and hypotheses. During the initial stages of this study, I aborted my personal beliefs about the topic to examine the attitudes and views through the participants' responses. However, developing a hypothesis without formulating a form of bias is challenging. George Stone Boys states:

It is a common view of Plato's own mature epistemology that he thought something like the former: that is, that our ability to make sense of the empirical world is not just based on our possession of a soul whose essence is, as a matter of fact, shaped somehow by the forms, but that in order to think about the world at all we need to invoke the forms – even if we do so unconsciously.¹⁹⁰

¹⁸⁷ Hitle, Social Constructivism, 91.

¹⁸⁸ "The Divisions and Definition of Philosophy," *Branches of Philosophy*, accessed April 22, 2023, <https://philosophy.lander.edu/intro/what.shtml#:~:text=Axiology%20is%20usually%20divided%20into,actions%20are%20blameworthy%20or%20praiseworthy>.

¹⁸⁹ 390 and 10, "What You Need to Know as an Educator: Understanding the 4 Main Branches of Philosophy," *The Advocate*, last modified September 14, 2016, accessed April 22, 2023, <https://www.theedadvocate.org/need-know-education-understanding-4-main-branches-philosophy/>.

¹⁹⁰ George Stone-Boys. "Platonist Philosophy 80 Bc to Ad 250: An Introduction and Collection of Sources in Translation." Half-title-page. In *Platonist Philosophy 80 BC to AD 250: An Introduction and Collection of Sources in Translation*, i-i. Cambridge: Cambridge University Press, 2017.

Axiology is the branch of philosophy that considers the study of principles and values.¹⁹¹ Axiological values are divided into two main categories: ethics and aesthetics. Ethics questions morals and values, while aesthetics examines what is beautiful and enjoyable. The axiological approach of this research would imply that the participant experiences, examination of performance techniques, and the researcher's values would affect the plot of this study.

Ontology is defined as “the study of being.” This philosophical assumption is concerned with “what kind of world we are investigating, with the nature of existence, with the structure of reality as such.”¹⁹² Regarding music, researchers indicated that the central question of the ontology of music, in musical domains where the notion of a work a repeatable and non-occasion-bound musical entity has purchase, is that of what manner of thing a musical work precisely is.¹⁹³ Therefore, the ontological assumption of this study implies that the HBCU marching band is not only a subgenre of the musical arts but an integral part of music education.

Instrumentation

The researcher recorded the participant responses to the questionnaires and data from other sources through Delve, a qualitative analysis software application Microsoft Forms was used to create the questionnaire for the study (See Appendix G).

¹⁹¹ 390 and 10, Understanding the 4 Main Branches , 2016.

¹⁹² “Ontological, Epistemological and Methodological Assumptions ... - Ed,” accessed April 23, 2023, <https://files.eric.ed.gov/fulltext/ED504903.pdf>.

¹⁹³ Jerrold Levinson, “Music, Aesthetics Of,” Routledge Encyclopedia of Philosophy (n.d.).

Procedures

The following sections are descriptions of the required approval, participant recruitment practices, and procedures for this empirical study.

Permissions

The proposal for this study was submitted to the Liberty University Institutional Review Board (IRB) for approval on January 6, 2023. The study was approved and exempt from further review on March 11, 2023. This study required the participants to complete a questionnaire anonymously; therefore, they were not subjected to activities greater than minimal risk.

Recruitment Plan

The researcher initiated the recruitment process for this study on March 11, 2023. A recruitment letter with a link to the questionnaire with a consent form (See Appendix J) was distributed to a sample of 20 band directors via Facebook messenger group and email on March 11, 2023 (See Appendix H). All 20 responses were collected on March 17, 2023.

Data Collection Plan

The data collection plan required the researcher to utilize two forms of method: question and researcher-based protocol. The participants were required to answer a combination of open, and closed-ended inquiries through a questionnaire. Researchers indicated that “Questionnaires are any group of written questions to which participants must write responses.”¹⁹⁴ Questionnaires, like interviews, can be high structure.¹⁹⁵ The data were collected from Microsoft Forms

¹⁹⁴ George A. Morgan, and Robert J. Harmon. "Data collection techniques." *Journal-American Academy Of Child And Adolescent Psychiatry* 40, no. 8 (2001): 973-976.

¹⁹⁵ Morgan and Harmon , Data collection techniques, 2001.

application. accessible for educational use.¹⁹⁶ In addition, Microsoft Forms allows for integrating media with descriptive text and questions.¹⁹⁷

Posed Questions

Due to the limited literature on this topic, research-based statements to support these questions are unavailable. The researcher posed questions on student input in show planning, the auxiliary unit's role in the marching band performance, and suggestions on how HBCU band directors can contribute to scholarly literature. The following five questions were posed to the participants:

1. **Give a brief description of your educational background-** The significance of inquiring each participant about their educational background is ascertaining whether they attended an HBCU. Therefore, it was essential to help the researcher identify the targeted demographic.
2. **How much time do you spend working on musicianship and playing techniques inside the band room during rehearsals?**
The researcher examines how much time band directors allot to focus on musicianship and techniques during indoor practice sessions. Good musicianship is essential to the development of all bands.
3. **How could HBCU graduate band directors contribute to providing more academic writing and instructional materials on the HBCU marching band style?** The researcher's rationale for this inquiry is to examine the participants' suggestions on how HBCU graduate band

¹⁹⁶Anna Galang et al., "Designing Virtual Laboratory Exercises Using Microsoft Forms," *Journal of Chemical Education* 99, no. 4 (2022): 1620-1627.

¹⁹⁷ Galang , Designing Virtual Laboratory, 1622.

directors can contribute to scholarly literature in music education. Music educators can benefit from acquiring readily accessible literature from experts in the HBCU marching band style.

4. **What are your procedures for allowing student input regarding show planning?** This query is important to evaluate the student's role in show planning. Student input is essential because it establishes a relationship with the band director and promotes student creativity.
5. **How do you employ your auxiliary units (majorette, flag, dancers) in your show design?** The researcher seeks to examine the role of the auxiliary units in developing the show elements. Auxiliary units offer color to the band performances and pleasing to audiences.

Process

To begin the process, the participants had to read the consent form sent via their Facebook Messenger or email address before completing the questionnaire. Then, since the participants were anonymous, they could click on the link at the bottom of the consent form to complete the Microsoft Forms questionnaire. The participants then answered the ten long-answer questions with one closed-ended survey question. The survey questions were presented on one digital page so the participants could press the submit once they completed the questionnaire. was completed. Once the participants submitted the completed questionnaire, the researcher collected the responses via email notification via Microsoft Forms.

Document Analysis

The researcher viewed YouTube videos and reviewed magazine articles, peer-reviewed articles, photographs, excerpts from musical scores, and other theses and dissertations that were meaningful to the scope of this study. Researchers indicated that:

Document analysis is ideal when used to investigate changes in official, institutional, or organizational views on a specific topic or area to document the context of certain practices or to investigate the experiences and perspectives of a group of individuals who have, for example, engaged in written reflection.¹⁹⁸

Data Analysis

To adequately prepare the data for analysis, the researcher transcribed the responses to the questionnaires and other findings. Delve, a qualitative analysis software application, was used for transcription and creating codes. The researcher created the codes to gain comprehension of the thematic analysis of common themes. Qualitative Data Analysis Software or QDAS provides various functions and tools to support researchers in research-related activities such as reviewing the literature, collecting, and managing data, transcribing recordings, analyzing data, and writing up findings.¹⁹⁹ Researchers indicated a demand for synchronous web-based access to research project files. Delve is an example of software that is web-based²⁰⁰ After completing the data analysis, the researcher will use Delve as a qualitative codebook. The researcher also created a concept map of the codes, themes, and sub-themes with Microsoft Whiteboard to create a map to connect the data. The researcher followed an inductive thematic analysis approach after completing the data analysis. An inductive analysis means the

¹⁹⁸ Morgan and Harmon , Data Collection Techniques, 2001.

¹⁹⁹ Trena M. Paulus, "Using Qualitative Data Analysis Software to Support Digital Research Workflows," *Human Resource Development Review* 22, no. 1 (April 2022): 139-148.

²⁰⁰ Paulus, Using Qualitative Data Analysis, 140.

zrecognized themes are strongly related to the data. In this method, the data are collected for a specific research subject.²⁰¹ A thematic analysis involves identifying themes through “careful reading and re-reading of the data” of pattern recognition within the data, where emerging themes become the categories for analysis.²⁰²

The researcher initiated the first analysis stage by viewing collected data, taking notes from participant responses, and transcribing them to Delve. The researcher then proceeded to search for key terms to develop codes. Next, Timothy Pehlke and his team of researchers investigated the father's involvement in domestic situational comedies (television sitcoms).²⁰³ Based on Tanner, Haddock, Zimmerman, and Lund's work as a guide, Pehlke and his team employed a procedure for inductive thematic analysis for this examination.

Pehlke and his research team began the process of data collection and served as a means of linking the work with the remaining analysis. The process included the first author's immersion in the data and recording all the thoughts that came to mind after viewing each television program.²⁰⁴

In Stage Two, Pehlke began the process by arranging the collected data meaningfully. This endeavor used a template analysis to identify all instances where fatherhood was enacted or discussed.²⁰⁵ Next, the researcher of this study began organizing the data and highlighting key

²⁰¹ M. Javadi and K. Zarea, “Understanding Thematic Analysis and Its Pitfall,” *Journal of Client Care* 1, no. 1 (2016).

²⁰² Jennifer Fereday, and Eimear Muir-Cochrane. "Demonstrating rigor using thematic analysis: A hybrid approach of inductive and deductive coding and theme development." *International journal of qualitative methods* 5, no. 1 (2006): 80-92.

²⁰³ Timothy Allen Pehlke et al., “Does Father Still Know Best? an Inductive Thematic Analysis of Popular TV Sitcoms,” *Fathering: A Journal of Theory, Research, and Practice about Men as Fathers* 7, no. 2 (January 2009): 114-139.

²⁰⁴ Pehlke et al., “Does Father Still Know Best, 119.

²⁰⁵ Pehlke et al., “Does Father Still Know Best ?, 119.

terms to observe certain trends that would aid in formulating codes. Later, the researcher developed codes linked to key terms or phrases. Finally, the researcher created the codes to develop a qualitative codebook with Delve.

In Stage Three, Pehlke and his team created themes from the codes identified in Stage Two by documenting the relationship between codes. Pehlke and his research team translated the data into themes based on the portrayal of fathers in domestic situational comedies.²⁰⁶ The researcher of this phenomenological study based the codes formulated in Stage Two and developed themes related to the recorded data. Through this process, the researcher developed subtopics to complement the main theme to connect the codes with each sub-topic. Table 8 depicts a chart of the themes, subtopics, and codes created in the data analysis process. In addition, the researcher developed a color concept map of the codes and themes used in the data analysis process (See Appendix J).

Table 8: Theme and Code Chart

Main Theme				Sub Topics	Codes
HBCU Marching Band Experience				Challenges	Lack of Interest
				Solutions	Ill-Prepared
Sub Themes				Techniques	Time Constraints
Band Directors				Student Input	Non Inclusivity
Academia					Time Allotment
Performance					Mentorship
					Contributions
					Education
					Experience
					Playing
					Marching
					Show Design
					Auxiliary
					Culture
					Show Elements
					Musical Selection
					Dance Routine

²⁰⁶ Pehlke et al., “Does Father Still Know Best?”, 119.

The *initialization* phase involves reviewing materials for data analysis that can be transferred to textual data to develop codes and themes.²⁰⁷ This initial phase consists of three stages: “reading transcriptions and highlighting meaning units,” “coding and looking for abstractions in participants’ accounts,” and “writing reflective notes.”²⁰⁸ To start the first stage, the researcher reviewed peer-reviewed articles, photographs, YouTube videos, websites, and dissertations to identify trends and connections. The researcher then takes notes and highlights key terms and other meaningful information to develop the codes.

During the second stage, the researcher reviewed the questionnaire participant responses to identify important trends within the study. The researcher used conceptual and participant perspective codes. Conceptual codes identify the study phenomenon's key elements, domains, and dimensions.²⁰⁹ Participant perspective codes identify the participant’s positive, negative, or indifferent experiences.²¹⁰ The third stage involves writing reflective notes. Researchers indicated reflective notes map the analytical process, uncover researchers’ perspectives, and tighten data collection. The researcher of this study wrote reflective notes based on collected data and recorded them onto the Delve software.

During the *construction* phase, researchers reflect on the process of organizing codes and compare them in terms of similarities and differences to assign a place to each cluster of codes about the research question.²¹¹ This phase consists of five stages: “classifying,” “comparing,” “labeling,” “translating and transliterating,” and “defining and describing.” The

²⁰⁷ Mojtaba Vaismoradi et al., “Theme Development in Qualitative Content Analysis and Thematic Analysis,” *Journal of Nursing Education and Practice* 6, no. 5 (2016)

²⁰⁹ Vaismoradi, Theme Development, 103.

²¹⁰ Ibid., 103

²¹¹ Vaismoradi, Theme Development, 103.

researcher created a chart to help organize codes, themes, and subtopics based on the research questions and other collectible data.²¹²

The *rectification* phase involves checking and confirming to ensure certainty about developed themes.²¹³ To guarantee congruency, the researcher distanced from the data to explore other ways to interpret it. The researcher disaggregated the themes and codes into parts deemed congruent with the key terms. *Finalization*, the last phase of theme development, is depicted as a narration developed by researchers as a written commentary that describes and connects various themes and answers the study question. The narration encompasses a “storyline” that gives a holistic view of the study phenomenon.²¹⁴ The researcher developed a concept map of the themes, sub-titles, and codes that links the collected data of this study together. The researcher also developed a color code for each subtitle and code. Lastly, the researcher added a commentary that narrates the process of data analysis (See Appendix J)

Trustworthiness

Trustworthiness is a methodological (research design, data gathering, data analysis) accuracy (soundness) and adequacy of the research inquiry.²¹⁵ In a qualitative study, the researcher considers dependability, credibility, transferability, and confirmability as trustworthiness criteria for qualitative investigation.²¹⁶ Researchers widely debate how the trustworthiness of some research efforts is evaluated. Positivist researchers, who emphasize the issues of validity, reliability, and generalizability, often regard qualitative research methods as

²¹² Ibid., 106.

²¹³ Ibid., 107

²¹⁴ Ibid, 107

²¹⁵ Vicent N. Anney "Ensuring the quality of the findings of qualitative research: Looking at trustworthiness criteria." *Journal of emerging trends in educational research and policy studies* 5, no. 2 (2014): 272-281.

²¹⁶ Anney, “ Ensuring the Quality”, 2.

unscientific.²¹⁷ However, trustworthiness as a qualitative researcher is essential for the integrity of the study. Margot Ely stated, “The entire endeavor must be grounded in ethical principles about how data are collected and analyzed, how one’s assumptions and conclusions are checked, how participants are involved, and how results are communicated.”²¹⁸

Credibility

Credibility is the confidence that can be placed in the truth of the research findings.²¹⁹ Credibility establishes whether the research findings represent plausible information drawn from the participants’ original data and is a correct interpretation of the participants’ original views.²²⁰ Lincoln and Guba suggested several techniques to address credibility, including prolonged engagement, persistent observation, data collection, and researcher triangulation.²²¹

Ely stated, “Many experts indicate that triangulation characteristically depends on the convergence of data gathered by different methods, such as observation and interview.”²²²

Thurmond stated that

“The benefits of triangulation could include increasing confidence in research data, creating innovative ways of understanding a phenomenon, revealing unique findings, challenging or integrating theories, and providing a clearer understanding of the problem. These benefits may pertain to each type of triangulation.”²²³

²¹⁷ Marian Carcary, “The Research Audit Trial – Enhancing Trustworthiness in Qualitative Inquiry,” *EJBRM* 7, no. 1 (2009): 11.

²¹⁸ Margot Ely, *Doing Qualitative Research: Circles within Circles* (London: Falmer Press, 2006).

²¹⁹ Anney, “Ensuring the Quality”, 2.

²²⁰ *Ibid.*, 2.

²²¹ Lorelli S. Nowell et al., “Thematic Analysis,” *International Journal of Qualitative Methods* 16, no. 1 (February 2017): 160940691773384.

²²² Ely, *Doing Qualitative Research: Circles within Circles*, 119.

²²³ Veronica A. Thurmond, “The Point of Triangulation,” *Journal of Nursing Scholarship* 33, no. 3 (2001): 253-258.

The researcher devoted five months to collecting data for this study, including participant responses from questionnaires. Data triangulation enabled the researcher to develop a meaningful thematic data analysis of the study and ensure credibility.

Transferability

Transferability refers to the generalizability of inquiry.²²⁴ Transferability is the extent to which the results of qualitative research can be transferred to other contexts or settings with other respondents.²²⁵ This study provided thorough descriptions of its findings and can be applied to other contexts and settings through the accurate responses of the participants and data collected from texts, videos, charts, and other documents.

Dependability

Researchers must ensure that the research process is logical, traceable, and documented to achieve dependability.²²⁶ Readers can better judge the study's dependability when examining the research process. To achieve dependability, the researcher described the methods and procedures used to conduct this study. The researcher also employed peer debriefing with colleagues who are doctoral students. During peer examination or debriefing, the researcher discusses their research process and findings with neutral colleagues, such as doctoral students who either do qualitative research or have experience in qualitative research.²²⁷

Confirmability

Confirmability refers to how other researchers could confirm or corroborate the inquiry results.²²⁸ Confirmability is “concerned with establishing that data and interpretations of the findings

²²⁴ Nowell, “Thematic Analysis”, 3.

²²⁵ Anney, “Ensuring the Quality” 12.

²²⁶ Nowell, “Thematic Analysis,” 3.

²²⁷ Anney, “Enduring Quality, 14.

²²⁸ Ibid., 15.

are not figments of the inquirer's imagination but are derived from the data." The researcher assured confirmability by checking and rechecking data throughout the collection process. Confirmability can be achieved using a clear coding schema that identifies the codes and patterns identified in analyses.²²⁹ The researcher also employed data triangulation to ensure comfortability. The responses from the participants were accurately recorded to ensure confirmability.

Ethical Issues

The Liberty University Institutional Review Board (IRB) permitted the researcher to conduct this study on March 11, 2023. The researcher distributed a questionnaire (See Appendix G) and consent form (See Appendix K) to 20 band directors through Facebook Messenger and email. All participants were anonymous and not subjected to activities greater than minimal risk.

Summary

This transcendental phenomenological study aimed to examine the performance practices of marching bands at Historically Black Colleges and Universities. This study also examined the attitudes, perceptions, and experiences of the band directors who employ these performance techniques. This chapter thoroughly describes this empirical study's research design plan and methodology. This chapter also provided a detailed overview of the philosophical assumptions, data analysis, and interpretive framework. The assurance of the study's trustworthiness was also discussed in this chapter. Procedures for data collection, participant recruitment, setting, and ethical issues were also addressed and documented.

²²⁹ Anney. Ensuring Quality, 15.

Chapter Four: Findings

Overview

Music educators knowledgeable of the performance practices of HBCU marching bands can offer wisdom and guidance to those not well-versed. This chapter presents a detailed description of the participants' responses to the questionnaires of this phenomenological study. The questionnaire was a tool used to examine the attitudes, perceptions, and experiences of the participants, who are high school and collegiate-level band directors. This chapter will also provide a thorough description of the responses from the questionnaire (See Appendix H for recorded responses.). The description of the responses is divided into sections based on the themes of the study. This chapter will conclude with a summary of all findings from the participants' responses.

Participants

Band Directors

Microsoft Forms questionnaires were distributed to 20 band directors who are HBCU graduates, director, or assistant director at an HBCU or who implements the HBCU style on the high school or collegiate level. Out of the 20 questionnaires that were distributed, all the recruits returned completed surveys. All respondents were HBCU graduates who are directors and assistant directors at the high school and collegiate levels. Most of the respondents hold at least a master's degree, with three of the respondents currently pursuing a doctorate. Four of the respondents are doctoral degree holders. (See Appendix H, Question 1)

The Results

The participants completed an 11-item questionnaire on topics including the benefits of scholarly research on HBCU marching bands, The students' role in planning the halftime performance, the procedure for screening musical selections for performances, and the approval of dance routines. Each sub-heading in this section is labeled after the codes and themes developed in the thematic data analysis process (See Appendix J).

Academia

Contributions

This section of the transcendental study describes the responses recorded by the participants when asked about the benefits of scholarly research on the performance practices of HBCU bands. (See Appendix H, Question 3) Respondent 1 stated that there should be more HBCU band directors participating in scholarly journal writing. Respondent 2 said that HBCUs graduate directors could offer different perspectives on the HBCU marching style while emphasizing the connection between musical selections and instruction by contributing to scholarly writing. Respondent 8 stated that graduates of HBCU programs could share their experiences and the challenges they may or may not face to aid novice teachers in their careers. Many respondents suggested that HBCU band directors should engage in more activities involving scholarly literature and academic writing.

Respondent 19 suggests that directors should educate others about the marching style through scholarly literature. Respondent 13 and 14 indicates that HBCU band directors can contribute by producing more published journal articles, instructional literature, and presentations informing others about how HBCU marching band culture affects the educational framework of high school and collegiate bands.

Respondent 6 shares that HBCU/HBCU-style band directors should also present at music educator conferences to help other directors outside of the school districts in which they work. Respondent 9 suggests that HBCU graduate directors provide “up-to-date” material that will contribute to the current trends in music education instead of the past. Respondent 10 stated that more HBCU graduate directors should participate in more seminars and forums related to music education. Respondent 4 suggests that the importance of physical fitness and the historical facets of the HBCU marching style should be included in scholarly literature. Respondent 5 stated that members of the HBCU band community should spread awareness of the talents and hard work of HBCU-styled bands.

Challenges

Some respondents believed there might be time constraints due to the daily activities associated with their jobs and personal lives. Other respondents believe HBCU band directors decide not to pursue postgraduate degrees, so they must be more experienced in submitting scholarly writing. Respondent 16 stated that “they must learn to submit articles about their teaching philosophies. Often, neither desire nor time is available with the daily duties set forth by the university to tackle these various assignments that could aid the music community.” Respondent 17 said they did not believe the directors understood how to initiate scholarly work. The respondent added that training more HBCU directors in developing published scholarly articles without a graduate degree would help contribute more scholarly literature.

Student Input

Show Elements

Most respondents said they allow student input in the planning dance routine element. (See Appendix H, Question 4) However, respondents 2 and 4 allow feedback for song selections

for the precision drill element of the show. The main concerns for some of the respondents were the lyrical content of the music and being able to select appropriate music for the drill.

Respondent 3 allows student input for drill music except for instances where a theme for the show is already planned. Respondent 5 feels that allowing student input in show planning gives them a sense of belonging and can help develop student leadership qualities. Respondent 6 allows the students to communicate through email or meet face to face” to discuss planning ideas. Respondent 7 petitions the student for ideas for the field show, stand music, and dance routine. Three respondents (10, 16, 20) shared that they have a show planning committee.

Musical Selection

Most respondents closely monitor the song selections and arranging of their band program. (See Appendix H, Question 9). Respondent 2 shared that their process of selecting music is based on the popularity of the song and its ability to be accepted by all audiences. They also shared that their students give suggestions for the music selections. The respondent also shared that the band director selects the songs based on the musicality of their ensemble. Respondent 16 shared that they adopted a “Do Not Play” list for song selections that may be inappropriate. Respondent 2 also wanted to select music that would not offend the audience. Band directors often listen to the music to monitor the lyrical content for sexual, violent, and drug references. Respondent 4 shares that they arrange the music and the arranging process with the students to aid them in selecting the music for performance. Respondent 6 shared that they view social media platforms to search for the latest music and dance trends. Respondent 7 shares that they have an arranger who writes music upon request. Ultimately, the band director decides on the musical selections used for the show.

Dance Routines

The dance routine is the most anticipated and entertaining element of the HBCU-style performance. When incorporating contemporary choreography, band directors make strides to make this experience pleasing to the students and entertaining to audiences while adhering to district protocol. Most respondents shared that they have a dance committee, a group of band members that creates the movements for the dance routine and teaches it to the band. (See Appendix H, Question 11) Respondent 11 said the band staff always approves and finalizes the dance routines. However, the students choreographed the planning and implementation of the dance moves. Respondent 8 stressed that the dance routine must match the musical development and sequence of the show. Respondent 6 shares that their drum major is the student leader who is placed in charge of their dance committee. Most respondents also stated that the dance committee must present the dance routine to the band director for approval.

Respondent 2 stated that they listen to the suggested music to ensure it is appropriate for all audiences. They also ask for students' input on the movements of the dance routine and adjust them to where it is reasonable and attainable for the rest of the band. Respondent 4 added that they view YouTube clips to view what current music and dance trends are acceptable and relevant for students and audiences.

Respondent 4 also stated that they must adhere to district guidelines and protocol regarding marching band performance. Respondent 5 stated said the dance routine must be timely and tasteful. Respondent 7 suggested that all dance routines be age appropriate for audiences and that all performers must be able to perform the dance moves with their prospective instrument.

Performance

Marching

The respondents stated that they practiced at least 20 minutes to an hour on marching and show techniques (See Appendix H, Question 4). Respondent 1 stated that they practice marching and show techniques for approximately an hour during the marching season and three hours a day during band camp. Respondent 2 said they practiced marching techniques for 30-45 minutes within their 3-hour rehearsal time. Respondent 3 stated they spend 20-30 minutes daily on marching and show techniques. Respondent 4 said they practice on marching techniques in every rehearsal and allotted time during class. Respondent 5 shared that they spent an hour and thirty minutes on marching fundamentals and techniques.

Playing

The respondents said they spent at least 30 minutes on musicianship and playing techniques in the band room during rehearsals (Appendix H, Question 6). Respondent 4 stated that they spend time on instrumental technique methods daily because they are rebuilding the structure and membership of their program. Respondent 3 says they spend 30-45 minutes on musicianship and instrumental playing techniques within the allotted 3-hour rehearsal time. Respondent 1 stated they spend two hours daily during marching season and six hours during summer band camp. Respondent 5 said they spent two hours rehearsing musicianship and techniques. Respondent 8 shared that 80 percent of the rehearsal time was spent producing quality musicianship and adequate playing techniques. Respondent 16 stated that they spent one-quarter of the rehearsal time on tuning and practicing music fundamentals throughout their rehearsal time. Respondent 19 shares that they have a dedicated daily routine covering what they need for any ensemble to have the desired sound expected from all band members.

Respondent 19 also stated that they practice music fundamentals during summer band camp. The findings show that HBCU-styled bands utilize fundamental technique materials, including warm-up chorales, tonguing, lip slur drills, scale, and long-tone exercises. Respondent 13 shared that they use fundamental exercises that will be used in the musical selections they will perform.

The respondents of this study represent a diverse demographic regarding the playing style of HBCUs. (See Appendix H, Question 8) While Respondent 1 prefers the North playing style of North Carolina A&T State University (Blue Gold Marching Machine), Respondent 2 prefers a mixture of the North and Southeast playing styles. Respondent 5 also favors the North style of playing and musicianship. Respondent 3 preferred the Southwest playing style used by schools such as Southern, Jackson State, and Miles College. Respondent 4 shared that they prefer a mixture of the HBCU playing styles. Respondent 6 says that they use a combination of the southwest and north playing styles.

Respondents 7 and 8 shared that they favor the southeast musical style of Bethune Cookman and Florida A&M, respectively. Respondent 9 explained that the preferred playing style should be one that would fit the musical capabilities of the band. They also stated that it was important for each band to develop its style and not mimic the playing style of others. A few respondents stated they had yet to have a specific preference for playing style. Respondent 13 said they use elements of all three playing styles but view their musical approach as complementary to the Southeast style.

Auxiliary

Most respondents said they utilize all three components of the HBCU-style band auxiliary units, which include a majorette, color guard, and dance line(See Appendix H, Question 5). Respondent 10, an assistant director at an HBCU, stressed that the auxiliary units are a constant in the band. The respondent added that the color guard is often used as a drill design element, and dancers are featured in an individual section of the show as the highlight to the middle.

Respondent 3 stated that they only present the dancers in a feature and the dance routine element of the show. Respondent 2 said that they try to find creative ways to include three auxiliary units where the attention is focused on the talent and abilities of the performers. Respondent 3 said they would place auxiliary units around or behind the band's formation to add color to the field presentation. They also said they would include the color guard in the drill design and feature their dance troupe.

Respondent 4 stated that they do not fuse the three units but would consider implementing them in the future. Respondent 5 said they include the auxiliary units in drill formations and features. Respondent 6, a director of bands at an HBCU, shared that they have their auxiliary in the drill formations and as a feature. Respondent 14 stated that although they did not favor dance lines, their presence on the field added color to their performance. Respondent 14 also said they fit the color guard in the drill designs.

Show Design

Most of the respondents shared that they implement corps-style elements into their drills. Designs and formations (See Appendix H, Question 6) Respondent 6, a collegiate band director, shared that they implement corps-style techniques so that future teachers can become accustomed to teaching them. Respondent 2 stated that they use a mixture of corps and high step to ensure the sound faces the press box during field performances. Respondent 7 shared that they incorporated corps-style elements, such as the backward march and slides (left and right), during the district music performance assessment.

Respondent 7 also shared that they include the auxiliary units in the show designs as a corps-style band traditionally would. Respondent 16, a high school band director who works on the band staff at an HBCU, explained that they use corps style concepts and marry them with HBCU, Big 10, and traditional style concepts taught to them during their undergraduate studies. Respondent 16 also stated the ensemble sound of the band facing forward unless they are playing for a dynamic effect. Respondent 20 shared that they are grounded in the HBCU style but utilize various marching techniques, including corps style. Respondents 3 and 4 revealed they did not use any marching styles outside the HBCU style.

Summary

This chapter describes the participants' responses to this phenomenological study. The participants, who are high school and collegiate band directors were posed questions on topics including the benefits of scholarly literature on HBCU bands, student input on show planning, and preference of musical approach. Based on the findings, 13 respondents listed a master's degree as the highest level of education they have received. Four respondents indicated they have doctorate degrees, while one claimed only a bachelor's degree. While most respondents did not

reveal their teaching experience, Respondents 4 (21 years) and 7(7 years) showed they have been teaching for multiple years. All 20 of the anticipated participants of this study submitted questionnaires. According to the findings, many respondents believe that HBCU-style band directors or HBCU directors are not contributing to scholarly writing for various reasons.

Some band directors may need more time to commit due to the everyday stresses of their job. Others may have yet to acquire a music degree on the graduate level or were required to submit scholarly research.²³⁰ Many respondents suggested that HBCU graduate directors contribute more to music education by creating more conference presentations and writing more peer-reviewed articles to educate those who need to be more informed about the craft.

The respondents represented different geographical regions of the southern United States. While many respondents preferred their region's arranging and playing styles of their particular region, others were not biased toward a specific style. However, a few respondents felt that bands should use their style or utilize one that fits the talents and playing abilities of the ensemble. Some respondents preferred a mixture of playing styles, pending the musical selection. Do Not Play" list for inappropriate song selections. Some respondents allow students to meet with them face-to-face or submit an email with their suggestions. (See Appendix H) The respondents shared that they only allow student input for the dance routine.

While some respondents said they implemented the other marching styles outside of the HBCU Style, others added corps-style elements such as "slides" and backward marching for more sound projection toward the audience during MPAs.²³¹ Two of the respondents stated that they do not implement corps style.

²³⁰ Appendix H, Questions # 3

²³¹ Appendix H, Question #10

Most participants indicated they employed a procedure for reviewing ideas for the dance routine. The respondents indicated they have a dance committee, a team of students that creates the dance moves, sequences, and music for the routine.

Chapter Five: Conclusion

Overview

This qualitative transcendental phenomenological study explored the performance practices of marching bands at Historically Black Colleges and Universities. This study also examined high school and collegiate band directors' attitudes, perceptions, and experiences. In Chapter Five, the researcher will discuss the findings of this study and its relevance to previous research. Limitations of the study and recommendations for future research will also be addressed in this study.

Summary of Purpose

This phenomenological study aims to educate band directors not well-versed in teaching the performance practices of HBCU marching bands. In addition, this study examined the attitudes, perceptions, and experiences of band directors who are well-versed in practicing HBCU-style marching techniques. This study aimed to explore the details of teaching the HBCU marching style to provide recommendations and develop more instructional resources on teaching the marching style.

Summary of Procedures

The proposal for this study was submitted to the Liberty University Institutional Review Board (IRB) for review on January 6, 2023, and approved on March 11, 2023. The researcher initiated the recruitment process for this study on March 11, 2023. A recruitment letter with a link to the questionnaire with a consent form was distributed to a sample of 20 band directors via Facebook messenger group and email on March 11, 2023. All 20 participant responses were collected on March 17, 2023.

Implication of Study

Studies focused on the performance practices of marching bands at HBCUs appear non-existent. William P. Foster's 55-year text *Band Pageantry* is likely the only accessible source that outlines the performance practices of HBCU marching bands.²³² The researcher encountered challenges finding peer-reviewed material to support the rationale for posing survey questions because of the lack of instructional literature on HBCU marching bands. The researcher found that most marching band-related material discussed corps-style marching techniques. Based on the participant's responses to the questionnaire, band directors versed in the HBCU marching band style are not contributing curricular literature for various reasons. Theoretically, all the data reviewed and analyzed for this study is essential to the growth of the HBCU marching band culture. "Informed by a sociocultural perspective, learning is thought to occur through interaction, negotiation, and collaboration."²³³ Music educators must learn to embrace musical cultures outside of their personal preferences. Band directors who are versed in the HBCU marching style are experts in the craft and should be able to mentor inexperienced band directors. After performing an inductive thematic analysis with the two protocol forms (question and research-based), the research developed four themes: academia, band directors, and performance. The interpretation of these themes will be discussed in the next section.

Interpreting the Findings

The following principal questions were answered in this study:

RQ1: What instructional resources are readily available for music educators who wish to practice the performance techniques of HBCU marching bands?

²³² Foster, *Band Pageantry*, 1968.

²³³ Scott and Palinscar, "Sociocultural Theory", 5

RQ2: To what extent would literature on HBCU-style marching techniques benefit novice and veteran music educators?

Based on the related literature, which includes documents, videos, charts, and peer-reviewed articles, most marching band-related materials do not include the performance practices of HBCUs. *Band Pageantry* is possibly the only text that describes the performance practices of HBCU marching bands.²³⁴ Marching band technique books like *Patterns of Motion* illustrate the concepts of precision-style marching, including high knee-lifts, squad drills, and block formations adopted by HBCU bands.²³⁵ Jack Lee's *Modern Marching Band Techniques* also illustrates the concepts of precision-style marching, picture formations, and block drilling.²³⁶ Gary Smith's *The System* describes various marching styles.²³⁷ Smith's book offers a brief overview of the high step or chair step marching concepts used by HBCU marching bands. However, most of the concepts discussed in the publication reference corp-style marching. Like the two texts above, R Casavant's book *Precision Drill* also explains precision-style marching.²³⁸ Unfortunately, Lee and Carsavant's publication, like Fosters, are out of print.

Based on the responses from the questionnaire, scholarly literature on HBCU marching band performance techniques would benefit band directors who are not well-versed in the HBCU style. However, band directors who are experts in teaching the HBCU marching style can make more contributions to scholarly writing. According to the respondents, band directors experienced in HBCU marching can write peer-reviewed articles and make presentations at local, state, and regional music conferences. Band directors who are well-versed in the style can

²³⁴ Ibid.

²³⁵ Moffitt, *Patterns of Motion*, 1967

²³⁶ Lee, *Modern Marching Band Techniques*, 1955

²³⁷ Smith, *The System*, 2018.

²³⁸ Carsavant, *Precision Drill*, 1955.

also develop a publication that targets the HBCU marching band community. The researcher developed three main themes that derived from the thematic data analysis of this study: Academia, Band Directors, and Performance. “Academia” is a reference to the scholarly literature that is depleted from the HBCU marching band experience. The “Band Director” is the center point of this analysis because band-related events and activities begin through them. The “Performance” is a reference to the musicianship and showmanship of the bands.

Limitations

Readily accessible resources on the HBCU marching style are limited. Many of the resources found by the researcher discuss the marching style from a social and historical perspective. As an HBCU graduate and a former member of the Bethune Cookman University Marching Wildcats, the researcher perceived music education to be less inclusive of the bands that use the performance practices of HBCUs. Much scholarly literature and marching band drill charting texts showed corps style as the standard because of its popularity in the mainstream culture.

Inclusivity

Professor Matt Sakakeeny of Tulane University stated that music education relies on universal models of indoctrinating students into the European tradition while devaluing other music cultures that may share specific relevance to a given student population.²³⁹ Sakakeeny also stated, “This racial imaginary is part of a larger narrative about the “natural talents” or inherent kinetic abilities of black musicians, in contrast with Western classical music as the standard-bearer of erudition and skill.”²⁴⁰

²³⁹ Matt Sakakeeny, “Music Lessons as Life Lessons in New Orleans Marching Bands,” *Souls* 17, no. 3-4 (February 2015): 279-302.

²⁴⁰ Sakakeeny, *Music as Life Lessons*, 2015.

Ill-Prepared

Many music educators felt ill-prepared for their experiences in the music classroom upon graduating from their undergraduate and post-graduate institutions. Professor Christa Kubel stated:

While having discrete tracks of music teacher education streamlined the preparation process, as the current study explored, the specificity may not always adequately prepare teachers for the broad range of teaching experiences they will likely encounter in the field or for which they are certified.

Kubel also stated, “If teachers are prepared appropriately, they may exhibit higher levels of self-efficacy to help them through potential difficulties, such as teaching outside of their specialization.”²⁴¹ More teacher education programs must prepare prospective band directors for all environmental settings.²⁴² Teacher preparation programs are frequently limited based on the often-narrow experience of the faculty members.²⁴³ Music teacher preparation programs must include faculty members who have taught in urban schools to share relevant and accurate experiences. In preparing future music educators, teacher education programs should offer meaningful experiences that prepare students to teach in an urban environment. Williams, a Maryland adjunct professor of music, shares her experiences teaching in the music classroom through her podcast titled *Diary of a Lady Band Director*.²⁴⁴ The researcher of this investigation and two band directors were guest panelists on the 21st episode, “The Mis-Education of a Music Major.” The topic of discussion was the current curricular structure of the music teacher

²⁴¹ Christa R. Kuebel, “Preparedness of Instrumental Music Majors Teaching Elementary General Music,” *Journal of Research in Music Education* 67, no. 3 (2019): 304-322.

²⁴² Steven Armon Anderson and Gregory Lamar Denson, “Preparing the Successful Urban Music Educator: The Need for Preservice and In-Service Development,” *Music Educators Journal* 101, no. 4 (June 2015): 35-40, accessed March 29, 2023, <https://www.jstor.org/stable/24755598>.

²⁴³ Anderson and Denson, “Preparing the Successful Urban Music.” 36

²⁴⁴ Passion Is, “*Diary of a Lady Band Director*” - Episode 21 the MIS-Education of a Music Major,” *YouTube* (Passion Is, November 6, 2022), last modified November 6, 2022, accessed March 29, 2023, <https://www.youtube.com/live/U8BCTI41iVk?feature=share>.

education programs at colleges and universities and their ability to prepare prospective educators for the realities of the contemporary classroom setting. When speaking about their undergraduate experience, Daniel Reed, a band director from Jacksonville, Florida, stated:

We're teaching music education the same way it's been done the last 100 years or so, and it is not changing to adapt to the world, especially in regards to diversity, equity, and inclusion; we are kind of doing things the same way.²⁴⁵

Reed also added that he did not recall a conversation on the university level about dealing with traumatized children with domestic issues in their household.²⁴⁶ Williams, who also teaches advanced placement music theory at the high school level, stated that the band programs in her district had been eradicated for 20 years. The researcher said that “(teacher music education programs)” need to teach what is going to happen in the current setting.²⁴⁷ O. Wright, one of the commenters in the “chat box” of the YouTube podcast, suggested that music teacher education programs offer courses in the business facet of music education.²⁴⁸ Williams agreed with the commenter and added that all music majors should enroll in the class.²⁴⁹ Steve Anderson and Gregory Denson suggest that prospective music teachers should be provided with a detailed and accurate depiction of the conditions of an urban school setting teaching so that there is no danger of culture shock when the teacher assumes their first teaching position.²⁵⁰

²⁴⁵ Passion Is, *Dairy of a Lady Band Director*, 2022.

²⁴⁶ Passion Is, *Dairy of a Lady Band Director*, 2022.

²⁴⁷ Ibid.

²⁴⁸ Ibid.

²⁴⁹ Ibid.

²⁵⁰ Ibid.

Davenport said, “You want to make sure that you develop a program that will give your students experiences that will be as valuable to them as your experiences were to you.”²⁵¹ Davenport also stated:

The concern is not normally with those things that we are taught in our theory, history, methods, and education course; it lies with those things that we are not taught but are faced with on a daily basis as a band director.²⁵²

Recommendations

Based on the findings of this study, HBCU graduate band directors and HBCU directors of bands must embrace the time and opportunity to compose and publish peer-reviewed articles and readily accessible instructional materials. They should also consider giving presentations at music conferences on the district, state, and regional levels to spread awareness about the craft. The directors should not only continue to educate others about the history and traditions, legacies, and accolades of the bands but the intricacies of the style. It would also be beneficial to bring more awareness to community ensembles such as mass bands, majorette dance lines, and the social movements started by B.Y.O.S. Proverbs 4:7 reads, “Wisdom is the principal thing; therefore get wisdom: with all thy getting gets understanding.”

Music educators who desire to implement the performance practices of HBCU marching bands should find a mentor teacher who is well-experienced in teaching the performance practices regarding musicianship and showmanship. The band directors who are well-based in the HBCU craft can be found at State and district music education conferences, professional learning communities (PLCs), and instrumental music education workshops. The researcher suggests that music educators who must be better versed in teaching the marching style should

²⁵¹ Davenport, *Practical Techniques in Building*, 109.

²⁵² Davenport, *Practical Techniques in Building*, 92.

consider attending high school band camps hosted and sponsored by HBCUs that offer professional development sessions for band directors. The researcher recommends that non-experienced music educators observe the instructional approaches demonstrated at the camp. Davenport stated that band directors who are serious about their craft, marching or concert band, should attend the Midwest Band and Orchestra Clinic in Chicago, Illinois.²⁵³ Davenport shares that thousands attend the conference, and it is a great venue to network with band directors who may share similar visions and experiences with their programs.²⁵⁴

Forming a partnership with the local or state HBCU-style high school or HBCU band program is highly recommended. The goal of a partnership is to unite for the “common good” to enhance the quality of an entity.²⁵⁵ The Honda Battle of the Bands, now held on the campus of Alabama State University in Montgomery, Alabama, is a major HBCU marching band showcase that one can observe. The researcher attended this event with his students in Atlanta, Georgia.

Percussion competitions and gym battles held during the fall and spring are also events one can observe. The researcher also recommended that band directors be cautious of the students’ suggestions regarding musical selections and the choreography in the dance routine. Please listen to the lyrical content of the original recordings for anything that would be deemed offensive. Respondent 19 shared that they provided an end-of-the-year survey for students to give suggestions for show ideas.²⁵⁶ They added that the end-of-the-year survey would allow the band staff adequate time to plan with a student committee.²⁵⁷

²⁵³ Davenport, *Practical Techniques for Building*, 183.

²⁵⁴ *Ibid.*, 183.

²⁵⁵ Cox-Petersen, Amy. *Educational Partnerships: Connecting Schools, Families, and the Community*. Los Angeles: SAGE, 2011: 5

²⁵⁶ Appendix H, Question #4.

²⁵⁷ *Ibid.*

Auxiliary staging is imperative to the marching band show. The auxiliary enhances the music and drill through equipment, costumes, props, and choreography.²⁵⁸ Respondent 13 said they favored the hybrid marching style similar to NCAT and NSU. They prefer to utilize their auxiliary units in a myriad of ways.²⁵⁹ Smith stated that the auxiliary units are most visually compelling when they are in the overall design of the set and not just an addendum or distraction to the desired visual.²⁶⁰ Smith listed options for staging auxiliary units in the elements of the design²⁶¹ (See Appendix I for Examples).

Frame- Auxiliary forms a color backdrop or perimeter for the rest of the ensemble. This is the simplest way to chart and implement the auxiliary units into the show's elements, and it is beneficial when changing equipment and props.²⁶²

Integrated Frame- Auxiliary units can be staged as a backdrop or perimeter but are linked to the elements of the set. This setting enhances the cohesion of the set.²⁶³

Extension of Element -The auxiliary unit is used as an extension of the existing design of the set.²⁶⁴

Fully Integrated -Auxiliary units are fully implemented into the show design. The presence of the auxiliary is essential for the element to maintain its integrity and fulfill its intention.²⁶⁵

Filler-The auxiliary can be placed sporadically or in block formation within an element to provide color for enhancement.²⁶⁶

Stage-Wind and percussion elements can be used as a backdrop to frame an open area to create a stage for the auxiliary.²⁶⁷ (HBCU Dance feature and Concert Formation).

²⁵⁸ Smith, *The System*, 155

²⁵⁹ Appendix H, Question 5.

²⁶⁰ Smith, *The System*, 155.

²⁶¹ *Ibid.*, 155

²⁶² *Ibid.*

²⁶³ *Ibid.*

²⁶⁴ *Ibid.*

²⁶⁵ *Ibid.*

²⁶⁶ *Ibid.*

²⁶⁷ Smith, *The System*, 155.

Overlay-The auxiliary units are set on top of an existing element or complete set of winds and percussion. The auxiliary wind and percussion units are performing alone but in an integrated formation. When performed correctly, this technique enhances the element with depth and cohesion.²⁶⁸

Many of the HBCU-styled high school marching band programs are in schools that are located in low-socioeconomic neighborhoods. As a result, some students may need financial assistance to purchase an instrument or attend a band trip. The students whose parents can afford to rent or buy an instrument are initially enthusiastic about learning to play it. However, a percentage of them lose interest or drop out after a time of study because of the difficulty of dealing with the learning curve needed to become proficient.²⁶⁹

With all honesty, there are challenges in these school settings. However, the director could build a rapport with the students with patience and organization. As the director, one must develop relationships with the students and establish trust. The students would be more apt and motivated to perform when the teacher shows they care about their welfare and interests. Professor Brianna Kennedy interviewed a secondary school health teacher who stated that he was not just a teacher that graded the students but an adult who cared about their well-being.²⁷⁰ Student motivation and “buy-in” is very vital for the growth of the band program. Davenport stated, “If students have personal motives and goals for being in the band program and feel that they have the possibility of achieving these goals, the chance of students remaining in the program is very high.”²⁷¹

²⁶⁸ Ibid., 156.

²⁶⁹ John Calloway, “In Search of Music Equity in an Urban School” (Doctoral Dissertation. University of San Francisco: San Francisco, CA, 2009), accessed May 2017, <http://repository.usfca.edu/cgi/viewcontent.cgi?article=1166&context=diss>.

²⁷⁰ Brianna L Kennedy, “Teaching Disaffected Middle School Students: How Classroom Dynamics Shape Students’ Experiences,” *Middle School Journal* 42, no. 4 (2011): 32-42.

²⁷¹ Davenport, *Practical Techniques for Building*, 864.

Conclusion

The researcher's inspiration for conducting this study is his discovery of some instrumental music educators who appeared to be uninformed or had the desire to implement the HBCU marching style into their perspective programs. The researcher also considered the benefits this study could offer graduates of HBCU instrumental music teacher education programs. Through this study, the learner has a resource that can better enlighten them on the history and accolades of HBCU marching bands and the philosophies about the performance practices related to the style. Proverbs 9:9 (KJV) reads, "Give instruction to a wise man, and he will be wiser: Teach a just man, and he will keep learning."

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Appendices

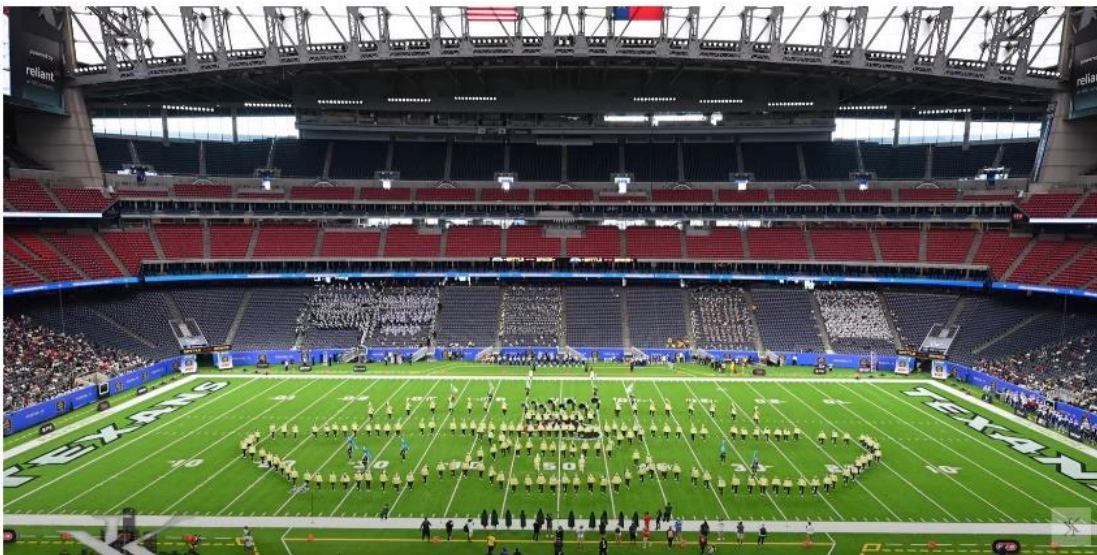
Appendix A: Types of Drills Performed by HBCU Marching Bands

Linear Formation



“Alabama State Halftime - 2019 vs. Alcorn,” *YouTube*, last modified October 5, 2019, accessed May 7, 2023, <https://youtu.be/VH8SuW8U1yw>.

Curvilinear Formation



“NSU Spartan Legion Marching Band 2021 National Battle of the Bands,” *YouTube*, last modified August 30, 2021, accessed May 7, 2023, https://youtu.be/mxuYDB0_tfY.

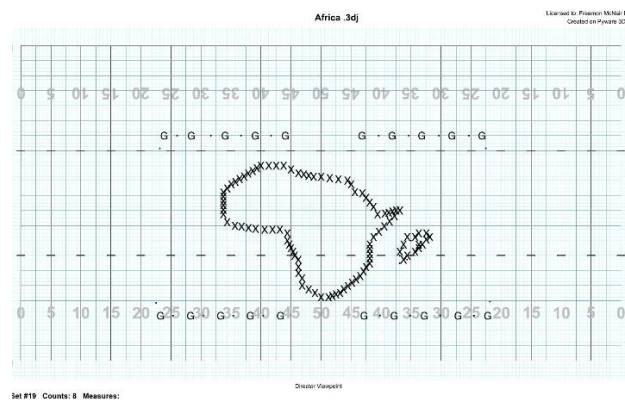
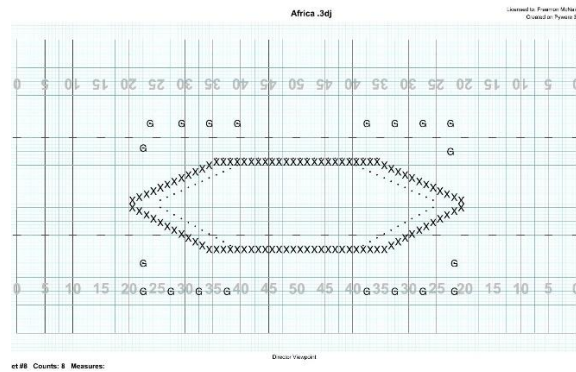
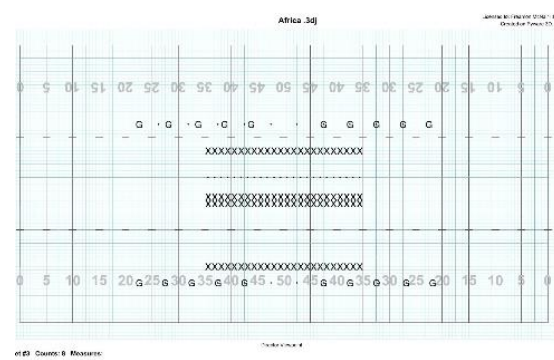
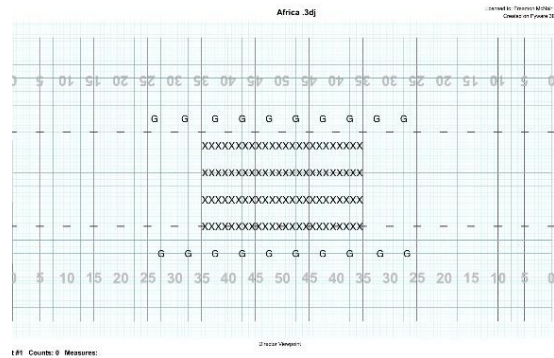
Picture Drill Formation of a Roller Skate :



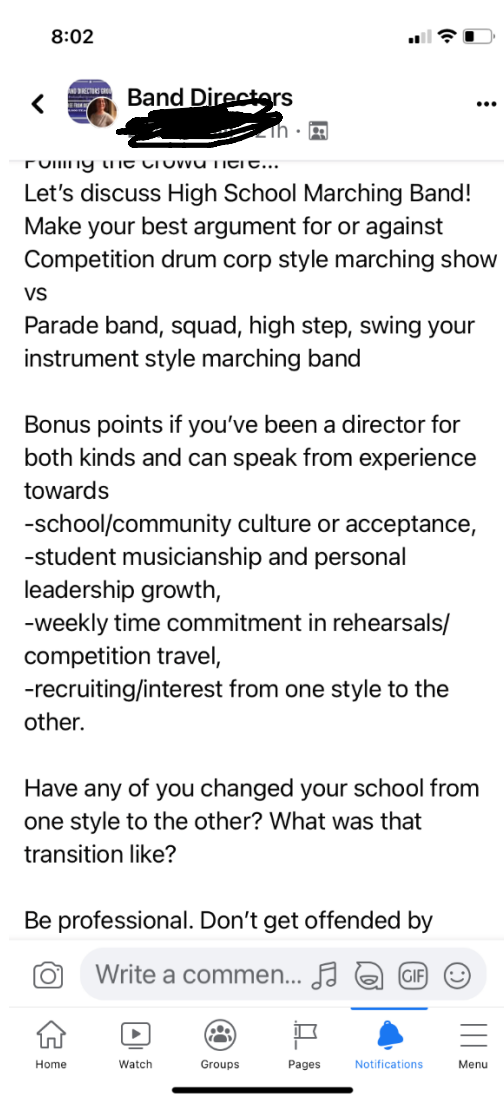
Bethune-Cookman University 'Marching Wildcats' Field Performance - National Battle of the Bands 2021," *YouTube*, last modified August 30, 2021, accessed May 7, 2023, <https://youtu.be/edVlk68Sx44>.



Appendix C: Coming to America Drill; Africa Formation



Appendix D; The Showstyle Reference on Facebook



8:01




<  **Band Directors** ...

 · 21h · 

(Editing to remove my assumption)

9h Like Reply




 So to that point I would then ask you as to what the term "Show" in the term Show Band would mean. All bands put on shows...However, this is talking about a marching style. Show band can be viewed as a negative term to those who have marched in the HBCU ranks (myself included). Preferred terms: High-Step, Traditional, or Big Ten Style. Or just use the term HBCU-Style band.

9h Like Reply

4 



 thank you for responding.



Write a commen...



Home



Watch



Groups



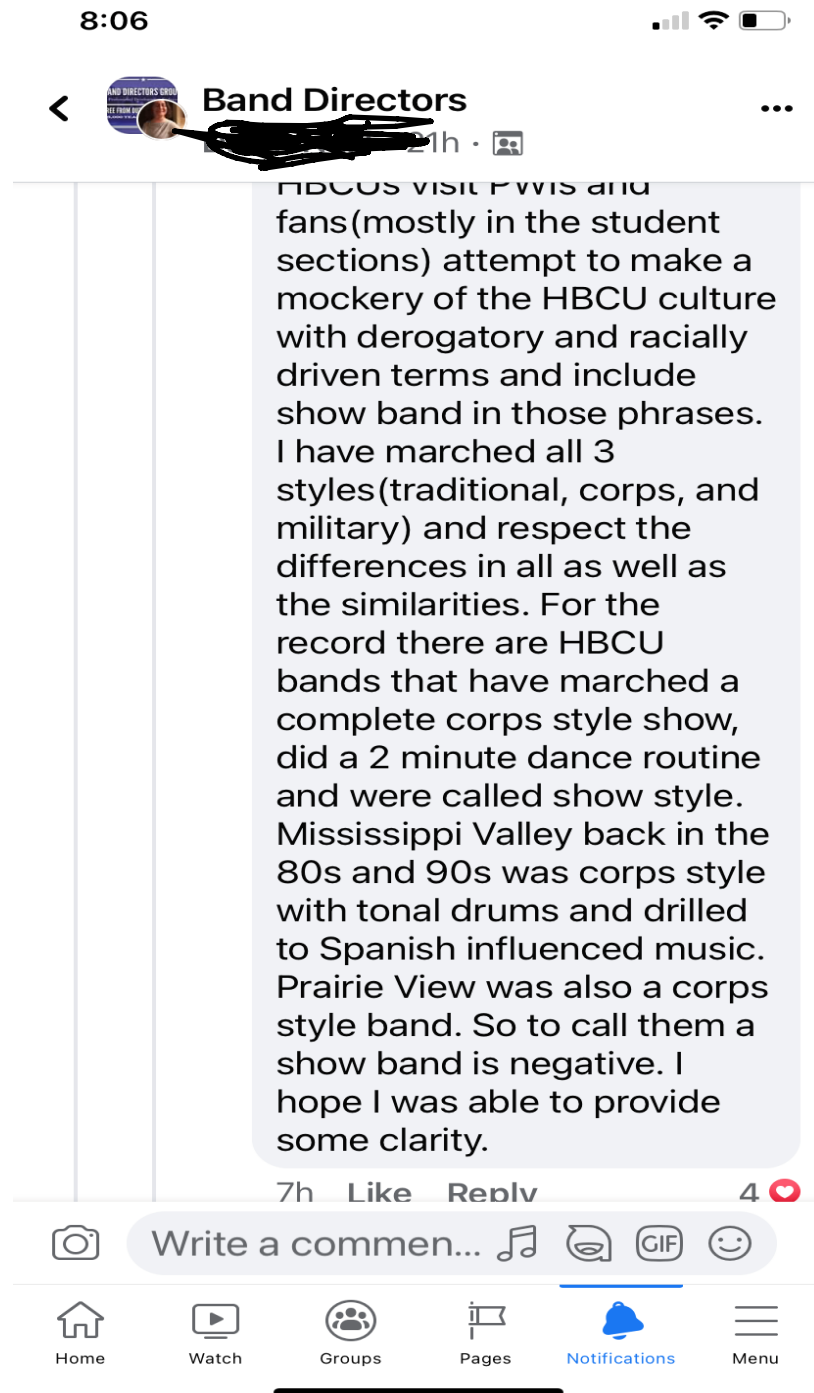
Pages



Notifications



Menu



8:06



Band Directors

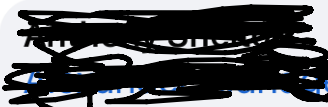


 21h · 

viewed as a negative? I've not had the experience of hearing it used as a negative

9h Like Reply



 it minimizes the traditional style marching down to merely entertainment without consideration for the technique and skills needed to perform the style. It was coined a phrase to label HBCU style bands without knowing where said schools developed their style from. A traditional style band that happens to be black can have a 10-15 minute show of precision drill, a ballad to to highlight musicality, and a 1:30-2 min dance routine for entertainment and they are identified as a dance band or show band. This same identification is not used for



Write a commen...



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Menu

Appendix E: Marching Band Terminology

Rank: Two or more people standing behind each other.

Company Front: Horizontal line of 6-8 squads (24-32 men).

Squad: A group of 4 performers who are spaced in 2 and 4-step intervals.

Guide Right: Check your horizontal (rank) alignment in the direction given (to your right).

Interval: Space between people standing beside each other.

8 to 5 Step: Each step, interval, or distance = 22.5" (8 steps per 5 yds.).

6 to 5 Step: Each step, interval, or distance = 30" (6 steps per 5 yds.). (Military Style)

Adjusted Step: The use of adjusted step size so that everyone in a particular formation or drill segment will reach the final destination on the exact count. Each step in the move should be of equal size.

Flank: A turn to the left, right, or rear when already in motion.

Rotate: Rotate or turn form while maintaining shape.

Slide: Horizontal movement on the field while keeping the instrument pointed toward the sideline. (Corps style)

Halt: A drill reminder to hold position at the end of a maneuver (no mark time).

Snap: A quick movement with a clear and definite stopping point.

Precision: Uniformity of movement and sound.

Gate Turn: (pinwheel) A 90-degree turn resembling a door or gate opening. In a rank of 8, the first person (pivot) will take smaller steps while the person on end (big person) makes the larger steps.

Glide Step: A form of movement to minimize upper body movement, enabling musicians to play their instruments and march without airstream interruptions. The marcher must shift the weight from the ball of their foot to the toe fluidly. (Corp style)

High Step: Knee lifts of 90, 45, and 30-degree angles with the thigh parallel to the ground and the foot slanted back, causing the toes to be pointed directly at the ground. The pointing of the toe is the shock absorber to minimize the disruption of the air stream through the upper body.

Attention: Proper position of the head and body. Band members should be standing tall, chin up, with chest out. Feet are placed at a forty-five-degree angle with the heels touching.

Appendix F: Marching Band Photos Chapter 2

Figure 4: Traditional Configuration: Photo of Southern University Funk Factory: “Welcome to the Southern University Music Program,” *Welcome to the Southern University Music Program | Southern University and A&M College*, accessed October 5, 2022, <https://www.subr.edu/subhome/music>.



Figure 5: Contemporary Configuration (Photo of BCU Sudden Impact): “Bethune Cookman University ‘Sudden Impact’ Drumline,” *YouTube*, last modified April 2, 2022, accessed October 5, 2022, <https://youtu.be/LH9eOcnugsw>.



Figure 6: FAMU Marching 100 “Slow One,” *The Incomparable Marching "100": In All the World, There's Only One!*, accessed September 25, 2022, <http://www.themarching100.com/index.html>.



Figure 7: B-CU Marching Wildcats, “College Football Today, “The Battle of the Bands Will Be an Exciting Half-Time Performance between Bethune-Cookman University Marching Wildcats and the Jackson State University Sonic Boom of the South. #BattleoftheBands Pic.twitter.com/m6rrbteqmg,” Twitter (September 1, 2019).



Figure 8: (Southern University Drum Major) Staff Photos, “Photos: A Look Back at Greatest Halftime Show in Football, the Grambling/Southern Battle of the Bands,” *NOLA.com*, last modified November 26, 2019, accessed September 25, 2022



Figure 9: (JSU Drum Majors) “2017 Preseason Poll: The Top 15 HBCU Marching Bands,” *HBCU Sports*, last modified August 25, 2017, accessed September 25, 2022, <https://hbcusports.com/2017/08/25/2017-preseason-poll-the-top-15-hbcu-marching-bands/>.



Figure 10: (B-CU Drum Majors), Steven J. Gaither, “BCU Marching Wildcats Get Netflix Series,” *HBCU Gameday*, last modified July 26, 2018, accessed September 25, 2022, <https://hbcugameday.com/2018/07/25/bcu-marching-wildcats-get-netflix-series/>.



Figure 11: (B-CU 14k Gold Dancers), “14 Karat Gold Dancers of Bethune-Cookman University.” *YouTube*. Last modified January 5, 2014. Accessed September 25, 2022. <https://youtu.be/keadni4gLbc>.



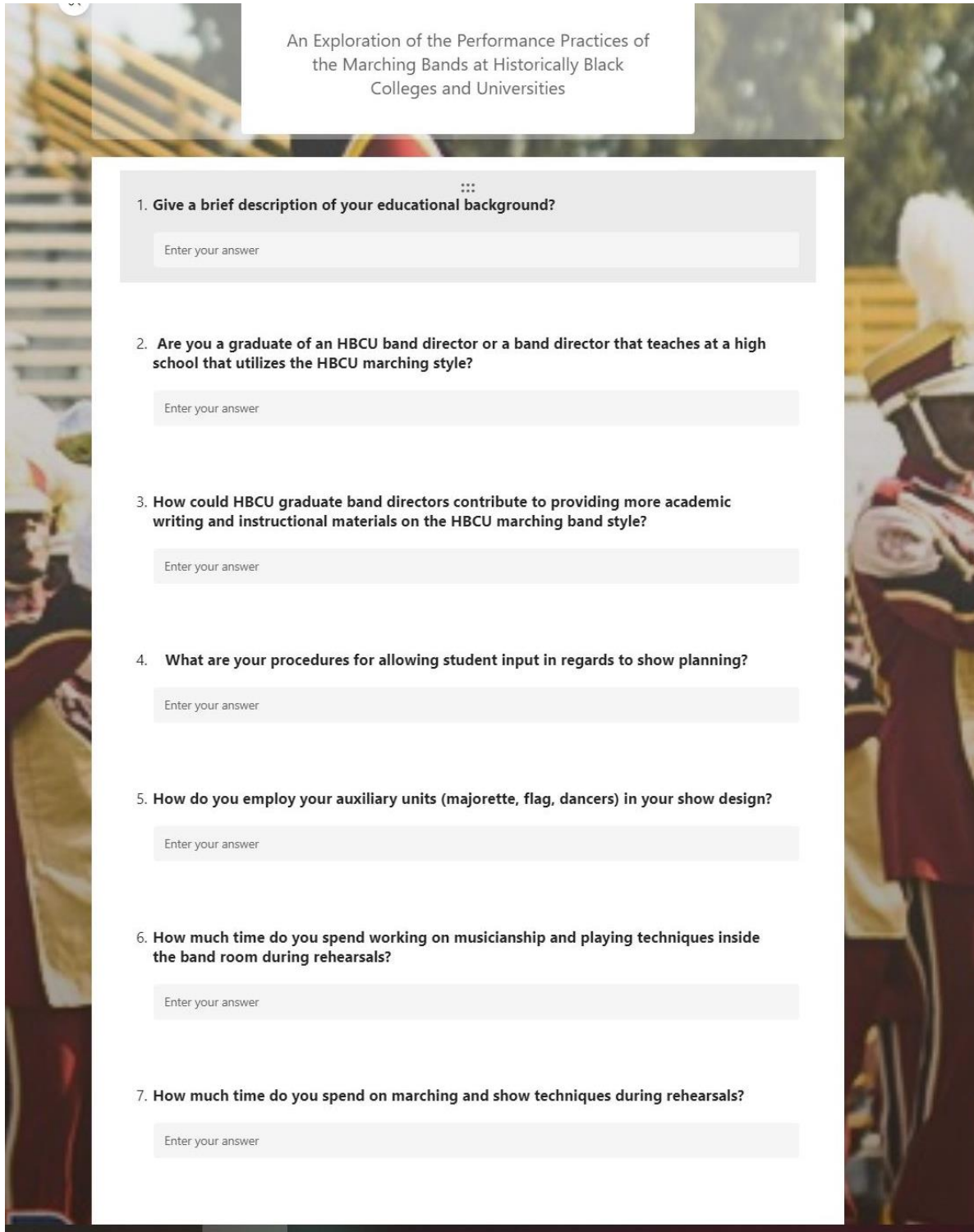
Figure 12: (NCAT Golden Delight) Miss_Rosen, “Photographer Cheriss May Finds New Perspectives in the Sameness,” *Landscape* (Andscape, March 21, 2022), last modified March 21, 2022, accessed September 25, 2022, <https://andscape.com/features/photographer-cheriss-may-finds-new-perspectives-in-the-sameness/>.



Figure 13: (Texas Southern University Feature Twirler) Twirling is Catching - TX Edition, “Collegiate Twirler Spotlight - Texas Southern University,” *Collegiate Twirler Spotlight - Texas Southern University*, last modified January 1, 1970, accessed September 25, 2022, http://twirlingiscatchingtx.blogspot.com/2019/09/collegiate-twirler-spotlight-texas_30.html.



Appendix G: Preserving the Craft Questionnaire Microsoft Forms



An Exploration of the Performance Practices of
the Marching Bands at Historically Black
Colleges and Universities

1. Give a brief description of your educational background?

Enter your answer

2. Are you a graduate of an HBCU band director or a band director that teaches at a high school that utilizes the HBCU marching style?

Enter your answer

3. How could HBCU graduate band directors contribute to providing more academic writing and instructional materials on the HBCU marching band style?

Enter your answer

4. What are your procedures for allowing student input in regards to show planning?

Enter your answer

5. How do you employ your auxiliary units (majorette, flag, dancers) in your show design?

Enter your answer

6. How much time do you spend working on musicianship and playing techniques inside the band room during rehearsals?

Enter your answer

7. How much time do you spend on marching and show techniques during rehearsals?

Enter your answer

8. Which playing style do you prefer for your marching band program (Southeast: i.e., Bethune Cookman, FAMU, Southwest: i.e., Southern, Jackson State, or North: North Carolina A&T, Norfolk State, or Hampton)?

Enter your answer

9. What is your approach to monitoring the content of the contemporary pop music arranged and performed by your band?

Enter your answer

10. Do you incorporate other marching styles outside of the elements of the HBCU format into your show planning? If so, explain your planning process.

Enter your answer

11. As the band director, what is the procedure for approving the movement for the dance routines and drum breaks throughout the show?

Enter your answer

Appendix H: Participant Responses

1. Give a brief description of your educational background ?

ID	Name	Responses
1	anonymous	Masters Degree
2	anonymous	Came from a high school band program that strongly influence not only HBCU Culture and excellence, but the importance of academic strength as well. Got my undergrad from an HBCU and got my masters from a great institution for educators.
3	anonymous	I attended Morris Brown College for my Bachelor's degree in Music Education in 2003. I received my Master's degree in 2022 from Alcorn State University in Secondary Education with a concentration in music education. I'm currently pursuing my Ed.D. at Texas Southern University.
4	anonymous	Director of Bands Southwest High School Macon, Georgia. 21 years of education service in the state of Georgia.
5	anonymous	Bachelor's in Music Education
6	anonymous	Bachelors of Science at Norfolk State University in Music Education; Master's of education at Norfolk State University in Music Education, Master's of Education at Regent University in Administration and Leadership; Doctor of Education at Regent University in Higher Education in Leadership and Management
7	anonymous	BS Degree Music Education; Masters of Business Administration; currently doctoral student at Liberty University
8	anonymous	Bachelors, Masters and Doctorate
9	anonymous	Doctorate in Music Education
10	anonymous	I attained my Bachelors of Art in Music from Grambling State University in 2014. I attained a Masters of Education in Music Education from Alabama State University in 2018. I am enrolled in the Ph.D. of Music Education program at The University of Memphis.
11	anonymous	BA Arts Highest degree earned
12	anonymous	7 Year teacher with a master's degree in leadership
13	anonymous	Assistant band director/Percussion instructor/ Elementary music teacher
14	anonymous	PhD
15	anonymous	I have a BA in music, a Master's in Music Education, Doctor of Philosophy in Curriculum and Instruction.n
16	anonymous	Bachelors - North Carolina Central University, Masters - Georgia College and State University

ID	Name	Responses
17	anonymous	K-12, Bachelor and Master's in Music Education
18	anonymous	High School Meadowbrook High School in Chesterfield, VA Norfolk State University Master's and Bachelor's
19	anonymous	Bachelors of Music in Music Therapy, Masters of Music (trombone Performance), Masters of Music (Wind Conducting)
20	anonymous	My high school experience was in a mixed environment. My High School band was about 60% white, 30% black and 10% hispanic and other nationalities. My Undergrad experience was with an HBCU.

2 Are you a graduate of an HBCU band director or a band director that teaches at a high school that utilizes the HBCU marching style?

ID	Name	Responses
1	anonymous	Yes
2	anonymous	Yes
3	anonymous	Yes, Jerry Alexander Bracey who is an endowed professor at Hampton University and an alumnus of Jackson State University. We marched corps-style but he brought a lot of tunes from JSU.
4	anonymous	Yes
5	anonymous	Yes
6	anonymous	I am a graduate of a HBCU BY
7	anonymous	Yes
8	anonymous	Yes
9	anonymous	Yes
10	anonymous	I am a graduate of an HBCU Band Director and currently serve as an Assistant Director of Bands at an HBCU.
11	anonymous	Yes
12	anonymous	Yes
13	anonymous	Yes
14	anonymous	Yes
15	anonymous	Yes
16	anonymous	Yes
17	anonymous	Yes
18	anonymous	I graduated from an HBCU
19	anonymous	yes

ID	Name	Responses
20	anonymous	Graduate of an HBCU and I am a Band Director that utilizes HBCU Techniques.

3. How could HBCU graduate band directors contribute to providing more academic writing and instructional materials on the HBCU marching band style?

ID	Name	Responses
1	anonymous	More HBCU Band Directors need to participate in more academic writing.
2	anonymous	HBCU graduate band directors can offer a different viewpoint while showing and emphasizing the connections of music and instruction. Music is music, but music is also subjective. By seeing the connections of the two, it can bring growth within any program.
3	anonymous	Speaking to a person who has put their name into a hat for an HBCU job, not from the craft, I talked to him about simple show design. The traditional concept of starting from the end (concert formation) and working backwards to the beginning of the show. Other innovations with drill design is also encouraged.
4	anonymous	Highlighting the importance of physical fitness in training and the historical significance of the HBCU style
5	anonymous	Spreading Awareness
6	anonymous	By presenting at conferences to help more directors other than the ones in their district
7	anonymous	By providing up-to-date material that will contribute to the current trends and not those of days past.
8	anonymous	The graduates of HBCU band programs should share their experiences and cultural barriers that they may/may not face for the sake of improving the careers of those behind them.
9	anonymous	I would love to see a HBCU monthly magazine like our NAFME magazine, focused on solely our marching styles, our director, students, accomplishments, etc.
10	anonymous	Seminars, forums and networking
11	anonymous	By addressing the common issues their students face musically, academically, and socially. Providing solutions to the common issues closes the gap between high school to college.
12	anonymous	They must acknowledge the need for such resources in the field and understand that their voices matter. But to do that, they must wedge out time from their own programs, which may be a slight factor in writing and producing such materials.
13	anonymous	By publishing in academic journals and writing books that demonstrate this

ID	Name	Responses
		approach as asset-based.
14	anonymous	More articles and presentations could be created on how that culture has affected the framework of college and high school band.
15	anonymous	Getting involved
16	anonymous	They must submit articles about their teaching philosophies. Often, there is not either a desire nor time available with the daily duties set forth by the university to tackle these various assignment that could aid the music community.
17	anonymous	I think many of them just need to know how to start. There are a lot of Directors who decided not to pursue Graduate degrees or been required to write graduate-level theses and dissertations. I think getting more directors trained on how to write without being degreed will help. Also, I believe that more directors who have done the research to write academic papers need to be promoted more. There is a wealth of info available from some excellent teachers.
18	anonymous	Submit peer-reviewed articles to an accredited publisher.
19	anonymous	Learning more about the background of where the style originated which is the Big 10 conference in the Midwest
20	anonymous	Scholarly documentation of the craft, historical and current

4. What are your procedures for allowing student input regarding show planning?

ID	Name	Responses
1	anonymous	Limited amounts of student input. They do have a considerable amount of input during dance routine.
2	anonymous	The student must find a clean version of the song and have lyrics printed for me to read. Student must also show that the song is in popular rotation and not a song that people are not familiar about.
3	anonymous	Generally, allow student leadership to coordinate the dance routine. Let them have input with potential drill songs if there's not a planned theme for that show already.
4	anonymous	Feedback on their ideas about song selection, mainly the dance routines
5	anonymous	Sense of belonging/accomplishment/incorporation of student leaders
6	anonymous	My students can send an email or sit down with me to put their plan to action
7	anonymous	Students are asked for music selections, show ideas, stand tunes and dance routines and the like
8	anonymous	It's not applicable to middle school students.
9	anonymous	Have a dedicated show planning committee of students that will suggest ideas that will fit current trends and capabilities of the band program.
10	anonymous	A committee of students is established based on them volunteering. Students suggest pieces to be performed for dancers, introductions and show features. We also utilize a "song suggestion box" for students to anonymously suggest songs to arranged for and performed by the band.
11	anonymous	In my program, student input for marching band literature and showmanship for dance routine are highly recommended.
12	anonymous	We share ideas back and forth between each other
13	anonymous	I have an open-door policy for ideas. I prefer ideas to be thorough and not vague. Even with alterations to music or music they create I suggest it be on paper so I can evaluate.
14	anonymous	I believe in student autonomy and leadership in band, or at least up to a point. While the final decision is director-based, having the students in one's band operate in guidelines that were partially created by themselves fosters responsibility and accountability.

ID	Name	Responses
15	anonymous	I created a band council to vote on show planning to allow for student voice.
16	anonymous	We have a show planning committee at both the High School and University band program in which I serve.
17	anonymous	Conversation and leadership positions
18	anonymous	I plan the beginning of the show, I let the students have the dance routine and outro. I take everyone's opinion on songs to play.
19	anonymous	I provide a survey at the end of the year to the students that will provide the staff the proper time to plan with a student committee. Students are given opportunities to present new ideas to directors. Often times our students have come from different programs so we should utilize their experience.
20	anonymous	We have show planning meetings, where students are encouraged to suggests songs for events including but not limited to Marching Band and Concert Band. We have created a space where people feel heard and that their contributions matter.

5.How do you employ your auxiliary units (majorette, flag, dancers) in your show design?

ID	Name	Responses
1	anonymous	We utilize all three units. Dancers only perform on dance feature and dance routine.
2	anonymous	We find ways to showcase our auxiliary units where the attention is solely on showcasing their work and talent.
3	anonymous	Currently, would have them draped around the band to add color and flair while bringing the dance line in for their feature and they come back off the field. The color guard is incorporated into the entire show.
4	anonymous	Haven't done much of that in the past, hopefully with a more hybrid mix of dance and flag together I will begin to do so.
5	anonymous	Drill formations / features
6	anonymous	They are apart of my show, within the drill
7	anonymous	Flags and majorettes perform during the entire show but are also featured on the ballad selection. We have a dance team and they are featured during the dance girl selection
8	anonymous	I don't at the middle school level.
9	anonymous	Insert the flags within formations and at times frame key formations. Dancers have their own feature and will dance with the band during the dance routine.
10	anonymous	Auxiliary are a constant in the band. Flag units are often used as part of the drill display and the imagery thereof. Dancers are featured in an individual section of the show as the highlight to the middle of the show.
11	anonymous	Each unit has a feature song that they will showcase on the field before the finale dance feature piece at the end of the show.
12	anonymous	They are used and visual enhancements
13	anonymous	I appreciate the hybrid show style approach (like A&T or Norfolk) it's high energy with no breaks and it uses the auxiliary in a number of ways.
14	anonymous	For color, features, and for outlining forms on the field. I'm not a big fan of dance troupes, yet they do add an exciting element to a field show.
15	anonymous	They have features throughout the show.

ID	Name	Responses
16	anonymous	At the high school our auxiliary unit is an all-inclusive unit. Meaning, they have to perform all facets dance, flag, and other equipment during the show. At the university we have split units, dance and flag.
17	anonymous	Show feature and infused with in the band
18	anonymous	The flags and majorettes are a part of the show from the beginning. The dancers don't come on until their feature
19	anonymous	Our auxiliary team has a lot of autonomy as it relates to the the music that they work with. Primarily, the drill write gets the music from the arranger and begins designing the show and then it is shared with the auxiliary teams. Once we begin
20	anonymous	Our auxiliary squad is 1 squad. We do not differentiate flags and dancers. They must do it all and they are heavily incorporated in the show.

6. How much time do you spend working on musicianship and playing techniques inside the band room during rehearsals?

ID	Name	Responses
1	anonymous	2 hours a day during season. 6 hours a day during band camp.
2	anonymous	Within a 3 hour practice session, 30-45 minutes.
3	anonymous	20-30 minutes daily
4	anonymous	Daily. Especially when rebuilding a program and changing the mindset of the students.
5	anonymous	2 hours
6	anonymous	Every day we work on the music an hour minimum and Mondays are strict music days.we
7	anonymous	This is a tricky question because: After school 1 hr on Tuesday, Wednesday 1 1/2, Thursday 2 hours. this doesn't include classroom time during the day
8	anonymous	About 70% of the time
9	anonymous	Depends on what current music we are working on or if any new pieces are passed out. Spend more time teaching fundamentals 1-2 hours a day so that we can spend less time learning music.
10	anonymous	Throughout music rehearsals, the details of the music are stressed. While it is not the focus of each Director, I individually stress musicianship and musical discipline.
11	anonymous	After school rehearsal are 2.5 hours long, so if I would say at least 1.5 hours daily are used spending time working on musicianship and playing techniques.
12	anonymous	At least 1-2 hours
13	anonymous	I'm a fundamental guy so I always work with a fundamental approach. I use fundamental exercises that will be used in the music that is the point of emphasis
14	anonymous	At least a quarter of time on tuning and technique while practicing musicianship all throughout the rehearsal.
15	anonymous	75% of rehearsal time.
16	anonymous	We normally spend between 1 to 1.5 hours of a 2 hour rehearsal block on music

ID	Name	Responses
		inside.
17	anonymous	75% of the time n
18	anonymous	I spend more time inside than I do on the field
19	anonymous	We have a dedicated daily routine that covers what we need for any ensemble to have the sound that we are looking for from everybody. Early on in camp we play close attention and more time to the daily routine.
20	anonymous	In an hour and half long class, the first months of school is almost exclusive to fundamental skill. As the demands of performance increase, the percentages of lit prep and skill prep change.

7. How much time do you spend on marching and show techniques during rehearsals?

ID	Name	Responses
1	anonymous	Approximately one hour a day during season. Three hours a day during band camp.
2	anonymous	Within a 3 hour practice session, 30-45 minutes.
3	anonymous	20 -30 minutes daily
4	anonymous	Each practice and some class time, if time permits.
5	anonymous	1 1/2 hours
6	anonymous	Drill is taught on Wednesday's, Thursday we fix all the small stuff and Friday is dress rehearsal.
7	anonymous	Marching: 2 hrs on Tuesday, Wednesday 1 1/2, Thursday 1 hour
8	anonymous	When I taught at the college level, it was about 80% of the time
9	anonymous	15-30 minutes before field rehearsal and 15-30 minutes afterwards.
10	anonymous	On average, field rehearsals take up about two hours a day. For each show, intricate execution is implemented.
11	anonymous	After school rehearsals are 2.5 hours long, so I would say at least 1.5 hours are spent on marching and maneuvering.
12	anonymous	1-2 hours
13	anonymous	I wish we spent more time on it now. In the past it was a point of emphasis
14	anonymous	I would designate 2-3 outside rehearsals dedicated to learning a show and the front end of every outside rehearsal with marching techniques.
15	anonymous	25% of rehearsal time
16	anonymous	We normally spend 1 to 1.5 ours of a 2 hour rehearsal block depending on the day.
17	anonymous	25% of the time
18	anonymous	40 percent of the time is spent on Marching Show Techniques
19	anonymous	Most if not all of our techniques are built into the band camp schedule as we also create a practice drill that incorporates every technique that we will use in our shows for the year. This is great for the students because its supports them in

ID	Name	Responses
		being able to learn show quicker and more efficiently
20	anonymous	In Camp, we have 2, 2 hour blocks dedicated to this. Once the season is rolling, the 1st 20 to 30 minutes is a basics block. This process is very similar to our approach to sound in and out of class.

8. Which playing style do you prefer for your marching band program (Southeast: i.e., Bethune Cookman, FAMU, Southwest: i.e., Southern, Jackson State, or North: North Carolina A&T, Norfolk State, or Hampton)?

ID	Name	Responses
1	anonymous	North Carolina A&T
2	anonymous	Our program has been using a mixture of the Southeast as well as the North.
3	anonymous	Southwest
4	anonymous	I tend mix it up. I normally do not follow one style. (BCU, SU, JSU, and old school FVSU)
5	anonymous	North
6	anonymous	We are a combination because I am a product of Norfolk State that style is expected but when I got here the style was already a mixture of Jackson and A&T.
7	anonymous	Bethune-Cookman and FAMU
8	anonymous	FAMU
9	anonymous	The preferred playing style is that of which fits the current bands capabilities. It is important for each band to develop their own style not mimic others.
10	anonymous	While a preference of the crossing of the styles is desired, commonly, the southwest outcome exists.
11	anonymous	I actually like them all, and don't see a problem with incorporating them all in a high school marching band program.
12	anonymous	A mixture
13	anonymous	I personally use elements from all of the above but I could see my approach being potent with the southeast style
14	anonymous	No preference.
15	anonymous	The one that is successful/effective where students actively participate.
16	anonymous	Norfolk State
17	anonymous	NCA&T/BCU
18	anonymous	None of these. We don't model ourselves after any other organization

ID	Name	Responses
19	anonymous	North
20	anonymous	North Carolina A&T

9. What is your approach to monitoring the content of the contemporary pop music arranged and performed by your band?

ID	Name	Responses
1	anonymous	I am ok with the music no vulgar chants.
2	anonymous	My approach is based on popularity and being able to be accepted by all audiences. Students give suggestions for the current pop music and I take what is best as far as musicality as well as ensuring that it will be acceptable to all audiences. I ensure to eliminate any type of song that may offend anyone.
3	anonymous	I'm pretty open to most music with a good track.
4	anonymous	My staff and I do most of the arranging so we monitor it closely. We also explain the arranging concept to students to help their song selections.
5	anonymous	Has to be relevant to increase the familiarity
6	anonymous	I view social media to find what songs are hot at the time
7	anonymous	We have an arranger that writes the top contemporary music on the market as we request.
8	anonymous	Making sure the music is culturally relevant
9	anonymous	All arrangements are monitored by the lead arranger of the band and act as the gatekeeper.
10	anonymous	Commonly, we implement modern pop music as long as it is clean content with a solid message.
11	anonymous	Myself and my band staff generally make the final decisions on the pop tunes that are performed. We take song recommendations from students, but I as the director don't typically perform tunes with derogatory connotations.
12	anonymous	We screen the songs selected with the staff
13	anonymous	I use top 40 hits to ensure relevancy. I also use prominent artists catalogs to choose music as well (Chris brown, Rihanna, the weekend etc.)
14	anonymous	Talk to your students. They hold the key to the engagement and retention of your program.
15	anonymous	I listen along with band staff

ID	Name	Responses
16	anonymous	I have things on what I call a DO NOT PLAY list. This could be because of the message being too vulgar or inappropriate for our audiences and/or students.
17	anonymous	Collaboration with other staff members
18	anonymous	Its planned what we will play or place in the book for the school year. We like to have a balanced book that covers mutiple genres and supports the students in building well rounded musicians in the marching band ensemble
19	anonymous	I am usually well versed in the music so not a lot gets past me. We do our best to play music that will not warrant obscenities' from the spectators.
20	anonymous	I do it all myself.

10. Do you incorporate other marching styles outside of the elements of the HBCU format into your show planning? If so, explain your planning process.

ID	Name	Responses
1	anonymous	I often use corps concepts.
2	anonymous	We have worked towards using a mixture of the high step marching style as well as corps style of marching within field shows. The focus of the mixture is to ensure the sound of the group is still going forward towards the audience as well as the enhancement of the general effect of the show.
3	anonymous	I can but I haven't really incorporated it much due to number limitations.
4	anonymous	No.
5	anonymous	Yes, corps style - insert it during some transitions
6	anonymous	Yes, we always incorporate the heel toe march so my future directors will know the proper way to teach it in the future.
7	anonymous	Yes, from the corps style of marching we incorporate the involvement of auxiliaries during the whole show for Marching Music Performance Assessment. Some corp style marching maneuvers such as left and right slide and backwards march are used.
8	anonymous	It's not really applicable to middle school band programs.
9	anonymous	None at the current institution.
10	anonymous	No
11	anonymous	Yes, I do. I typically incorporate a few core steps in my show to change up the momentum and style of our show. In band camp, students are taught the core style of moving the upper body to move and shift from side to side while marching, as well as the concept of backward marching. It's not a full core step, but a blended style of high step blended with core.
12	anonymous	Not really
13	anonymous	No, though I wouldn't mind exploring those elements.
14	anonymous	I believe you can add any element from any band program, as long as it fits the context of your program and/or show.
15	anonymous	No
16	anonymous	Yes. At the high school, I use corps style concepts and marry them with the

ID	Name	Responses
		HBCU, Big 10, Traditional style concepts that I learned in undergrad. This creates our hybrid style. We keep all of our sound facing forward unless we are looking for an effect in our playing.
17	anonymous	Yes DCI
18	anonymous	Yes, depending on the piece we're playing, I will incorporate corp styles into my show.
19	anonymous	Not as much , but we do look at other programs and use their maneuvers and give the hbcu style experience with it. This helps us keep our originality
20	anonymous	Yes. We are very much a hybrid group between Corps and Traditional. Even though home base is the HBCU Traditional Style. Students are taught all techinques used in our shows and reinforced throughout the season. I am well versed on both sides of the spectrum so I try to provide the students with a unique approach.

11.As the band director, what is the procedure for approving the movement for the dance routines and drum breaks throughout the show?

ID	Name	Responses
1	anonymous	I require a dance routine committee to show them to me.
2	anonymous	Listen to the music that is given to make sure it is appropriate for all audiences. Take in suggestions from students on movements and dance routine ideas and shape them where its do able for students while also being presentable and acceptable for all audiences.
3	anonymous	The student committee presents it to the band staff and is approved by the director of bands and the staff may make suggestions to enhance the presentation.
4	anonymous	I watch YouTube, listen to student feedback, and adjust according to district guidelines.
5	anonymous	Has to be tasteful and timely
6	anonymous	My drum Major coordinator is over dance routine committee and always run the order by me before the execute it.
7	anonymous	with the help of our staff, dance must be age appropriate for our audience. PG-13 all instruments must be able to perform dance move with their respective instruments.
8	anonymous	Making sure movements match the musical development and sequence of the show.
9	anonymous	Do movements that fit the music and are at ease for the band execution.
10	anonymous	In rehearsal, it is pushed that students over-emphasize each move to improve the effect that we seek.
11	anonymous	Procedure is always determined and finalized by myself and my band staff. However, the planning and implementations of the moves for the routine are generally made up by the students.
12	anonymous	We have a dance committee that pieces together moves that is also monitored by a staff member
13	anonymous	The music will already be created, I will then allow students to create but the moves must match the music and be appropriate for crowd consumption
14	anonymous	Form a dance committee for your program, have them decide the music and teach the moves, then edit in rehearsals.

ID	Name	Responses
15	anonymous	I observe along with band staff to monitor appropriateness.
16	anonymous	The dance routine committee meets, they create, we edit, then we present it to the band.
17	anonymous	Dance committee must show presentation for approval prior to approval
18	anonymous	I let the students do whatever they want. I clean up everything after they teach the basics.
19	anonymous	Our students know what we expect because we tell them explicitly what our expectations are for our program. The students do a fantastic job is keeping the image and reputation of our program as the centerpiece for what we are providing in any facet of our show.
20	anonymous	Either I or my wife typically makes up dance routines. To be honest, we don't do many. I do not have a dance committee per say anymore, but the kids are welcomed to provide feedback and input.

Appendix I: Examples of Auxillary Staging Options

Frame



“Bethune Cookman University Marching Band - Honda Show - 2018,” *YouTube*, last modified January 27, 2018, accessed May 7, 2023, https://youtu.be/a_pyIi3YC4.

Fully Integrated



Photograph Courtesy of Freamon McNair III

Stage



HBCU Sports, “Here Are the Top 5 HBCU Band Halftime Shows from Week 4,” *HBCU Sports*, last modified September 30, 2022, accessed May 7, 2023, <https://hbcusports.com/2022/09/30/here-are-the-top-5-hbcu-band-halftime-shows-from-week-4-5/>.

Filler



“Norfolk State University ‘Spartan Legion’: Allstar Battle of the Bands: Watch in 4K!!!,” *YouTube*, last modified February 4, 2023, accessed May 7, 2023, <https://youtu.be/k9d8aOWkvwk>.

Overlay



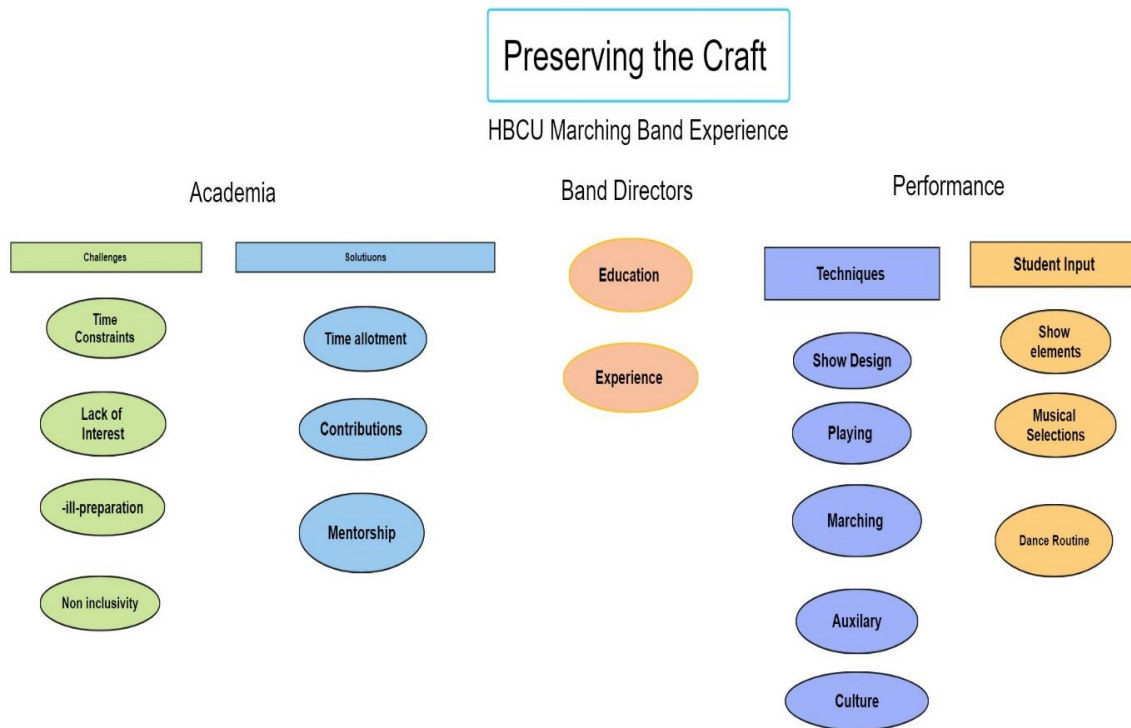
“NC A&T - ‘The Fire Show’ (Honda BOTB) 1.24.2015,” *YouTube*, last modified January 24, 2015, accessed May 7, 2023, <https://youtu.be/LnvSb24hwCc>.

Integrated Frame



“Hampton University Marching Band - Honda BOTB 2020,” *YouTube*, last modified January 25, 2020, accessed May 7, 2023, https://youtu.be/_p_Gni0ceak.

Appendix J: Codes and Themes



The components of the HBCU Marching Experience consist of the band directors, academia (scholarship), and performance (style and technique). The sub-themes and codes are closely related to the data collected throughout the study. The organization of data analysis focuses on the main experiences of the band directors, the challenges faced in the HBCU culture, solutions to the difficulties, performance techniques, and the students' role in the planning of performances.

Appendix K: Approved Consent Form

Consent Form

Title of the Project: Preserving the Craft: An Exploration of the Performance Techniques of Marching Bands at Historically Black Colleges and Universities.

Principal Investigator: Freamon McNair III, 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 a band director at a Historically Black College or University (HBCU), a high school band director who is an HBCU graduate, or a non-HBCU graduate that incorporates the HBCU marching band techniques in their program. Participation 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?

The purpose of the study is to investigate the details of how to incorporate HBCU marching and playing practices into their bands. This student will also provide recommendations as to how to develop more instructional materials on the HBCU marching style that are readily accessible.

What will happen if you take part in this study?

If you agree to be in this study, you will complete an anonymous questionnaire which should take approximately 15-20 minutes to complete.

How could you or others benefit from this study?

Participants should not expect to receive direct benefits from participating in this study.

Band directors who wish to implement the performance practices of HBCU marching bands will become more knowledgeable about the style to teach it to their students.

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. Research records will be stored securely, and only the researcher will have access to the records.

- Participants responses will be anonymous.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.

Liberty University
IRB-FY22-23-619
Approved on 3-11-2023

Is study participation voluntary?

Participation in this study is voluntary. Your decision on whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free not to answer any question or withdraw at any time prior to submitting the survey 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 exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

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

The researcher conducting this study is Freamon McNair III. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at fmcnair1@liberty.edu. You may also contact the researcher's faculty sponsor, Dr. Lori Danielson, at ldanielson3@liberty.edu.

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

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

Click the Link Below To Complete the Survey

<https://forms.office.com/Pages/ResponsePage.aspx?id=DQSIkWsW0yxEajBLZtrQAAAAA&AAAAAZAAL4YfpFUODdURTJEVDORUdGM1ILQUIDRjBKSVA1Vy4u>

Appendix L: IRB Exempt Letter

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

March 11, 2023

Freamon McNair III
Lori Danielson

Re: IRB Exemption - IRB-FY22-23-619 Preserving the Craft: An Exploration of the Performance Techniques of Marching Bands at Historically Black Colleges and Universities

Dear Freamon McNair III, Lori Danielson,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(i). 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).

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

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.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,

G. Michele Baker, MA, CIP

Administrative Chair of Institutional Research

Research Ethics Office