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## The life and leadership of William P. Foster: the maestro and the legend

Richard L. Walker  
*Indiana State University*

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THE LIFE AND LEADERSHIP OF WILLIAM P. FOSTER: THE MAESTRO AND  
THE LEGEND

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A Dissertation

Presented to

The College of Graduate and Professional Studies

Department of Educational Leadership

Indiana State University

Terre Haute, Indiana

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In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

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by

Richard L. Walker, Jr.

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Keywords: marching band, leadership, servant leadership, music education, teaching methods,  
bands, historically Black colleges and universities, higher education

## VITA

Richard L. Walker, Jr.

### EDUCATION

- |      |   |
|------|---|
| 2014 | Indiana State University, Terre Haute, IN<br>Doctor of Philosophy, Higher Education Leadership  |
| 1993 | University of Illinois at Urbana-Champaign, Champaign, IL<br>Master of Music, Music Performance |
| 1990 | Northern Kentucky University, Highland Heights, KY<br>Bachelor of Music, Music Performance      |

### PROFESSIONAL EXPERIENCE

- |           |   |
|-----------|---|
| 2005-2013 | Indiana University Purdue University Indianapolis, Indianapolis, IN<br>Assistant Professor of Music, Director of Percussion Studies |
| 2004-2005 | Winston Salem State University, Winston-Salem, NC<br>Coordinator of Music Business  |
| 2002-2004 | University of Arkansas–Pine Bluff, Pine Bluff, AR<br>Assistant Director of Bands  |
| 1999-2002 | Netraverse, Inc., Austin, TX<br>Marketing and Quality Assurance Manager   |
| 1997-1999 | Avedis Zildjian Company, Norwell, MA<br>Marketing Manager of Education  |
| 1994-1997 | University of Central Arkansas, Conway, AR<br>Assistant Director of Bands   |
| 1993-1994 | The University of Texas at Austin, Austin, TX<br>Assistant Band Director–Longhorn Band  |

## COMMITTEE MEMBERS

Committee Chair: Kandace Hinton, Ph.D.

Associate Professor of Educational Leadership

Indiana State University

Committee Member: Mary Howard-Hamilton, Ed.D.

Professor of Educational Leadership

Indiana State University

Committee Member: Jimmy Finnie, DMA

Professor of Music

Indiana State University

## ABSTRACT

The purpose of this study was to examine the life and leadership of William P. Foster. As an acclaimed African American band director, the history of Foster was considered a parable rather than a leader who had made important contributions to the progression of band theory, practice, and performance both nationally and abroad. This misconception is an omission within the history of ethnomusicology, music education, music literature, band philosophy, as well as higher education leadership. Focusing on his 52-year tenure at Florida Agriculture and Mechanical University as director of bands as well as over 45 years as the music department chair allowed for a better understanding of what inspired Foster's concepts for band leadership and development in higher education.

Utilizing a qualitative case study approach, this study examined the life of Foster through the unique stories of seven purposefully selected African American band directors with at least 25 years' experience and direct access to Foster. Participants selected were former students of Foster and music education alumni of Florida A&M University. This provided a deeper understanding of how the participants utilized Foster's techniques, leadership, and teachings.

An analysis of the study participants' experiences yielded five emergent themes: highest quality character, excellence in leadership, great communicator, respect, and outstanding musicianship. This study used the servant leadership model, specifically the seven pillars of servant leadership, to examine Foster's band and academic leadership experiences.

The findings of this study serve as a dependable source about how Foster swayed audiences to remain in the stands during halftime performances. Concomitantly, reflections of the participants in this study give credence to Foster's ability to transform collegiate bands administratively, ethically, technically, and culturally. Moreover, the research describes Foster's impetus to change the band's marching style and appearance during a time of segregation. These findings may also be used to inspire future leaders in higher education who aspire to focus on the developmental needs of their constituents.

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## CHAPTER 1

## INTRODUCTION

Three hundred years in the deepest South,  
 But God put a song and a prayer in my mouth.  
 God put a dream like steel in my soul.  
 Now, through my children, I'm reaching the goal...  
 Sometimes, the valley was filled with tears,  
 But I kept trudging on through the lonely years.  
 Sometimes, the road was hot with the sun,  
 But I had to keep on till my work was done:  
 I had to keep on! No stopping for me -  
 I was the seed of the coming Free.  
 (Hughes, 1931)

Hughes' (1931) poem tells the story of a Black mother's struggle in the Deep South as told to her children. It is an elegy of perseverance, reflection, and defying the odds despite the limitations placed on African Americans, Black culture, and education. This poem excerpt provided insight to the notion that sometimes the road to personal success is not likely the smoothest path; most times it is the least traveled road. As the patriarch of American show-style marching bands, William P. Foster is akin to *The Negro Mother* (Hughes, 1931). He pulled together a group of Negro Southern children from rural and inner-city backgrounds to achieve his goal through the students. Foster came to the realization that, "like the mother figure of Langston Hughes' famous poem, '*The Negro Mother*' [*sic*] I had to trudge on" (W. P. Foster, 2001, p. 50). The overarching idea is that through diligence and sheer determination, individual goals are ultimately met by helping others achieve theirs. The African American experience can

only be preserved by educating others about the contributions in Black history.

African American culture has an educational history due to the foresight of historically Black colleges and universities (HBCUs) and their legacy. Approximately 90% of African Americans receiving a postsecondary education were enrolled at HBCUs preceding the decision of *Brown v. Board of Education* (Betsey, 2008). HBCUs have had success and notoriety academically through the struggles and teachings of such scholars as W. E. B. Du Bois and Booker T. Washington. According to Anderson (1988), “W. E. B. Du Bois made the first attempts to evaluate and classify the Black colleges” (p. 250). Betsey (2008) noted that “HBCUs have done a remarkable job educating many of this country’s African American professionals” (p. 6). Music has been an integral source of ceremonies and celebrations in the African American community originating from the shores of Africa, the field hollers of slavery, the advent of spirituals, the rise of gospel, blues, jazz, rhythm and blues, bebop, to rap and hip-hop genres. Wells (1976) asserted that music has played an important role in ceremonial and societal gatherings since sacred times. Arguably the most perceptible contributions to higher education have emerged from music, dance, and sports entertainment. Historically, “music has been written to commemorate particular occasions and events, and frequently the size of these affairs necessitated that the performance of the works be given outdoors” (Garrison, 1986, p. 51).

The military used bands as the primary source of musical entertainment for outdoor ceremonial functions. This celebratory phenomenon has been popularized by combining military marching precision with traditional music during sporting events, namely football. Mark and Patten (1976) suggested that “a great stimulant to the process was the growth of televised football, with its weekly exposure of marching bands from all parts of the country” (p. 33). These festive sounds of yesteryear are heard on the football field by marching bands today.

William Patrick Foster (1919-2010) pioneered marching band by introducing popular music and dance to this genre while harnessing traditional military precision. He was an African American band director who persevered despite the inherent deterrents placed before him by the Jim Crow laws of the time. Foster's life was like a symphony. There were many instruments structured in such a way that they created melodies, harmonies, and phrases which reoccurred as developing themes throughout his life. Each note required attention to detail and had individual timbres produced by various instrument combinations (i.e., his students) to create a variety of tone qualities within their own ranges. The way these instruments are organized and controlled through each crescendo and decrescendo combined with being played in tune complement each other to create a musical masterpiece.

In *The Man Behind the Baton*, W. P. Foster (2001) described a day during his undergraduate senior year that powered his life purpose. Foster noted,

One day, as graduation time approached, I don't know what possessed me to go to my Dean's office, but while I was there, he asked what I plan to do after graduating from the University of Kansas. I replied that I planned and wished to become a conductor. He responded that I might give more thought to that point, because there were no openings or opportunities for colored conductors. That unexpected answer, which stunned me for a moment, became the catalyst that instills within me a deep commitment to disprove his assertion, while fully and emphatically realizing my dreams—despite his admonition—and despite *any* odds. (p. 24)

Foster was being coerced by the dean's candid and insensitive comment, which could have swayed him away from his dream of being a conductor. This oppressive comment from the dean became the instrument that inspired his success as a conductor. Freire (2010) explained that



“any situation in which ‘A’ objectively exploits ‘B’ or hinders his or her pursuit of self-affirmation as a responsible person is one of oppression” (p. 55).

### **Statement of the Problem**

The history of Foster was considered a parable rather than the story of a leader who had made important contributions to the progression of band. It was as if the story had been omitted from the canon of music, specifically music education. This misconception was an omission within the history of ethnomusicology, music literature, and band philosophy. There was no scholarship that tells Foster’s story from his students’ perspectives, his impetus for making the decisions for change; his triumphs and struggles in the midst of these changes, his leadership to stand up for what he believed to be the right direction for band entertainment, his philosophy as an administrator, nor that acknowledged his accomplishments in higher education.

Watkins (1975) explained that “one of his [Foster’s] immediate goals,” coming to Florida A&M University, “was to develop what was then considered to be the ‘ultimate,’ a one-hundred piece marching band with balanced instrumentation” (p. 89). The FAMU band became known as the “Marching 100” in 1949 (W. P. Foster, 2001; Malone, 1990; Watkins, 1975) and are recognized by the name to this day (Watkins, 1975). Future generations were stifled from knowing who was responsible for such concepts as showmanship on the marching field, high-step marching at an unbearably slow death cadence gradually speeding up to quick-step marching at 360 steps-per-minute, incorporating dance steps while playing the popular tunes of the time, and perfecting the pageantry concept on the marching field. The oversight of Foster’s implementation of original techniques during a time of customary band philosophies had left a gap in the literature. The historical information on his creations had been lost and there was no historical recollection of how the style began.

In marching band, there was already an established structured military style that all institutions adhered to in the mid-to-late 1940s. Mark and Patten (1976) indicated that “the first halftime shows were merely extensions of military band maneuvers” (p. 33). At that time, this was the appropriate form of presentation on the field. Foster was the first to transition band to a nontraditional style of marching. Within this realm, the introduction of the new style was a different culture than what was traditionally presented. Malone (1990) found that “the most prominent feature of FAMU’s marching and dancing style, runs throughout African American culture” (p. 61). Breaking away from marching bands written or unwritten code and dismissing the norm by creating one’s own marching style came at a price. Audiences were receptive to this “new twist, but many directors resisted pressure to use dance steps” (Mark & Patten, 1976, p. 34)

Foster had gotten other traditional institutions to accept and recognize that there were other different styles of marching than the strict militaristic style. This was a deviation from the military standard that may have been received critically by HBCUs and predominantly White institutions. Foster’s foresight made it evident to other institutions that there was room for additional models to be considered. The dynamics of Foster’s leadership at Florida A&M University juxtaposed by his ability to influence purists to consider deviating from tradition was a gap in the history of marching band, music, and African Americans. This study serves as the greatest story never told.

### **Purpose of the Study**

The purpose of my study was to examine the life and leadership of William P. Foster. This study primarily focused on a significant period of his life: his tenure at Florida A&M University (1946-1998). The underlying principle of the study was to better understand what inspired Foster’s concepts for band in higher education.

I explored Foster as a servant leader, utilizing the seven pillars of servant leadership (Sipe & Frick, 2009), which are as follows: (a) person of character, (b) puts people first, (c) skilled communicator, (d) compassionate collaborator, (e) has foresight, (f) systems thinker, and (g) leads with moral authority. Sipe and Frick (2009) defined a pillar as “a central figure, someone who is a mainstay of an organization” (p. 7). Setting a positive example energetically and spending time is what servant leadership is about (Kouzes & Posner, 2003).

### **Significance of the Study**

In studying Foster, the importance of and associations between education and collegiate band; his contributions to music literature, marching band technique, and band philosophy; and his leadership to overcome the obstacles his models had created were acknowledged. Understanding Foster’s role in higher education goes beyond the marching field. He transformed collegiate band administratively, ethically, technically, and culturally. Kouzes and Posner (2003) stated that “credible leaders go beyond personal actions to build institutional systems and structures that support the purpose being served” (p. 206). The importance of understanding Foster’s contributions to collegiate band is critical for future generations of band directors, students, and enthusiasts. Notably, today’s HBCU marching bands imitate Foster’s style of showmanship.

### **Guiding Research Questions**

In research, there are questions that serve as a framework to guide the study. These guiding questions frame and provide direction for the research. As expected in research, seeking the answers to one question leads to more questions. Initially, two questions guided the study:

- What were William P. Foster’s band and academic leadership experiences?
- How did the Florida A&M University marching band evolve the nontraditional

techniques presented by Foster?

### **Personal Statement**

My interest in William P. Foster stemmed from my personal experiences as a Black male student, performer, and faculty member. I majored in music at Northern Kentucky University (NKU), a predominantly White institution (PWI), in Highland Heights, Kentucky, from 1984 to 1990. During this time, I marched with the Phantom Regiment Drum and Bugle Corps, which enabled me to grow as a musician, travel, and perform throughout the United States and Canada. Between 1990 and 1993, I was awarded two graduate assistantships, in percussion and band, giving me teaching and performance practices that would provide the foundation for my band directing and performing. My first professional position was as an assistant band director at the University of Texas-Austin (UT), a PWI. I was surprised at the advanced level of the student musicians in the marching band. In 2002, I became Assistant Director of Bands at the University of Arkansas at Pine Bluff, an HBCU, combining musicianship and showmanship, using dancing and current popular music. These experiences shaped me for my professional career.

Marching band has been an integral part of my life. It propelled me from a junior high C student to an A and B high school student because I had friends in the band who cared about academics. I looked up to my band and choir directors, Mr. Charles Hill and Mr. Ronald Durham, respectively, both White men. During my junior and senior years, I stayed after school almost every day to clean up the band room and see what needed to be done. After receiving a band scholarship, my aspirations were to become my high schools' band director someday. This attitude enabled me to receive a band scholarship, covering some tuition for my first year of college. In retrospect, this scholarship came at a good time because my parents did not have the money to send me to college.

Although my musical experiences at both institutions were rewarding, I noticed there were fundamental cultural, musical, and marching differences between PWI and HBCU marching bands. Why do most of the fans leave the stands during halftime at PWI games and stay in the stands during HBCU games? The stands were always packed during the first and second quarters of football games at UT. During halftime, approximately 75% of the people would empty the stands for the marching band's performance, visiting concessions. I remember questioning, to myself, about the point and purpose of the Longhorn Band. We would practice hard during the week to present a quality halftime show to only 15% to 20% of the crowd. While teaching at the University of Arkansas at Pine Bluff (UAPB), the first half of the football game had a crowd of people in the stands and the stands would remain full during the halftime show. At HBCUs, halftime shows were referred to as the battle of the bands. The marching bands at UAPB and UT appeared to be there to provide energy and ambience during the football game. The UT football games appeared to have more avid sports fans, not band fans. The band kept the crowd in the game, plus heightened the team's fighting spirit and entertained the crowd during the game. The PWI band played more of a musical cheerleader function and background music than the HBCU game. Fans were not interested in the game and seemed to be more involved with the game when the band would play. It was interesting not only that the core marching style of each band originated from the military but also the HBCU marching style was more energetic, was showy, and had a dance routine.

While teaching at the UAPB, the students would model the band's progress by the Florida A&M University's marching band, the Marching 100. I had heard Foster's name mentioned but did not make the connection that he was the band director of the FAMU Marching 100. Also, the movie *Drumline* made its debut during my second year as Assistant Director of

Bands at UAPB. I was annoyed as a professional that people would attribute the dramatization of the movie to what I did as an instructor. However, it was one of the best metaphors to use to let friends know what I did for a living, plus it popularized the dancing band or show-band style concept to the general public, thus giving me instant credibility. A few friends as well as my cousin Fred would call me “Dr. Lee.”

The influence of my high school band and choral directors was fundamental. However, my fifth year at NKU was the most pivotal and influential experience for me as an aspiring Black music professional. The Department of Music hired the first Black music department chair, Dr. Addison Reed. I knew there was hope for me. Dr. Reed quickly became my role model and we became very close. I would tell him that I wanted to be a department chair like him someday. He told me to teach a while, move up the ranks, and not be afraid of opposition. Dr. Reed would impart his knowledge of acclaimed African American musicians, such as Paul Robeson and William Grant Still. He sparked my interest in Black history and solidified my vision to someday become a college music professor and band director.

I immersed myself in researching William P. Foster and found that he was responsible for the dancing band or show-band style as we know it today. In essence, the movie *Drumline* would not have existed without Foster’s foresight to implement popular music and dance to marching band in the late 1940s. My life as a leader in music led me to examine the life and leadership of Foster.

## CHAPTER 2

### REVIEW OF LITERATURE

The purpose of this study was to examine the life and leadership of William P. Foster. The first section explores the literature pertaining to the heritage and importance of HBCUs. The second section provides a context for understanding the evolution of marching band; historically, ethnically, and stylistically. The third, and final, section examines literature addressing leadership from a wide perspective, including servant leadership characteristics, and critical race theory.

#### **Historically Black Colleges and Universities**

HBCUs are important in the history of higher education. The primary function of HBCUs was to provide access to higher education when no alternatives existed for African Americans (Anderson, 1988; Brown & Davis, 2001). During the antebellum period, prior to the abolishment of slavery and the beginnings of the Civil War, Cheyney, Lincoln, and Wilberforce Universities were the first HBCUs to be established in the North (D. H. Jackson, 2002). HBCUs were established by the collective efforts of the Freedmen's Bureau, White Northern missionaries, governmental initiatives, Black and White churches, and White private philanthropists providing African Americans access to higher education (P. Bennett & Xie, 2003; Drewry & Doermann, 2001). P. Bennett and Xie (2003) stressed that "HBCUs represented the expansion of educational opportunities for Blacks in the South after their emancipation, but

continued exclusion from [White] institutions of higher education” (pp. 568-569). The development of HBCUs in the late 1800s was primarily focused on basic skill development, which included etiquette and dress among other social skills, religious education, and manual trades (Redd, 1998).

As Blacks gained access to higher education, they were given certain limitations and expectations due to their lack of education and social skills. The establishment of HBCUs was in response to the prevalent resistance and discrimination of Whites in the North toward African Americans receiving a basic to advanced education (Franklin & Moss, 1994; Hill, 1985). From 1865 into the 1960s, the majority of African Americans attending college went to HBCUs, enabling them to stimulate their social mobility and equality (Drewry & Doermann, 2001). Allen, Jewell, Griffin, and Wolf (2007) recounted that “Black families had few options in terms of their children’s education” (p. 264). Supporting these claims, D. H. Jackson (2002) recalled that, by the year 1900, HBCUs “had produced more than 2000 college graduates” (p. 182). In order to receive a comprehensive education, Blacks had to take the management of their education in their own hands.

HBCUs were determined to be responsible for providing a comprehensive higher education to the students, so they may return to their communities as actual teachers, leaders, and scientists in hopes of elevating the Black race (Bowles & DeCosta, 1971; Gaines, 1996; Neverdon-Morton, 1989). This was no simple task to achieve because of the lack of resources available to HBCUs. Despite this constraint, several acclaimed leaders were alumni of HBCUs, such as Thurgood Marshall, Martin Luther King, Jr., Barbara Jordan, W. E. B. Du Bois, and Ella Baker. Palmer and Gasman (2008) found that the afore-mentioned Black leaders “valiantly advocated for societal change for all and served as positive role models to many African



Americans” (p. 52). One of the most highly recognized African American HBCU graduates was W. E. B. Du Bois. A discussion between Booker T. Washington and W. E. B. Du Bois abruptly turned into a debate about the type of education Blacks needed the most (D. H. Jackson, 2002). (Allen et al., 2007) argued that “for Blacks, the debate over liberal education (championed by W. E. B. Du Bois) versus vocational education (advocated by Booker T. Washington) signify different ways of being in the world that Jim Crow racism had built: open accommodation, the other defiance” (p. 266).

Cultural change within society shifted the educational needs for African American students. In the 1930s, leading scholars pointed out the need for HBCUs to pay attention to the economic shifts within American society pertaining to the interaction of race and class (Gallagher, 1966; Holmes, 1969; Woodson, 1977). According to Allen et al. (2007), “HBCUs play important roles in the perpetuation of Black culture, the approval of Black community life, and the preparation of the next generation of Black leaders” (p. 263). HBCUs engaged the students in a normal school instruction curriculum that consisted of elementary academics, social discipline, and manual labor enabling young Blacks to understand their role in society (Allen et al., 2007). This determination on behalf of HBCUs facilitated the creation of desperately needed Black teachers, lawyers, doctors, architects, and other skilled professionals to service the Black community (L. Bennett, 1982; Harlan, 1986; Hine, 2000; A. E. Thomas & Green, 1993).

HBCUs were the primary source for African Americans in higher education. Kim and Conrad (2006) identified that until the middle of the 20th century, over 90% of African American students in higher education were educated at HBCUs. Roebuck and Murty (1993) agreed with this statement, adding that HBCUs were practical choices for African American students pursuing baccalaureate degrees. According to Nettles and Perna (1997), HBCUs grant

approximately 25% of African American baccalaureate degrees and represent 3% of all higher education institutions within the United States. Furthermore, HBCUs enroll 16% of all undergraduates African American students (Provasnik, Shafer, & Snyder, 2004), and award about one-fifth of all African Americans with baccalaureate degrees (K. Hoffman, Liagas, & Snyder, 2003). Evans, Evans, and Evans (2002) synthesized that “the HBCUs were not designed to succeed, rather they were established to appease Black people or to serve as ‘holding institutions’ so the Black students would not matriculate in historically White colleges and universities” (p. 3).

HBCUs pursued a quality education for the students and lack equality. From their inception, the inequity of HBCUs to PWIs in terms of resources, infrastructure, and operating budgets was prevalent; furthermore, the inequality of the past exists presently (Anderson, 1988; Brown & Davis, 2001). Allen et al. (2007) stated that “Black students were forced to attend inferior schools that stunted their learning and self-esteem” (p. 264). *Plessy v. Ferguson* established the policy of separate but equal, which supported racial segregation excluding Blacks from public spaces in general, but specifically public higher education (Allen & Jewell, 2002). In retrospect, Allen et al. (2007) identified that the “Supreme Court decision in *Brown v. Board of Education* (1954) was one of the most far-reaching in American history” (p. 264). This United States Supreme Court ruling, in Topeka, Kansas, ordered the integration of American public education systems by declaring separate but equal unconstitutional (Roebuck & Murty, 1993). Allen et al. agreed that *Brown v. Board of Education* affirmed racial segregation unconstitutional and ordered the United States to integrate public schools with “all deliberate speed” (p. 264). This law was not accepted enthusiastically, triggering mass protests and legal arguments placing HBCUs at the heart of the civil rights movement (Moses & Cobb, 2001).

Kim and Conrad (2006) argued the following:

Notwithstanding HBCUs' historic contribution to educational opportunities for African Americans, questions continue to be raised about their educational quality and value. In the 1992 case of *United States v. Fordice*, the U.S. Supreme Court raised questions regarding the educational quality and value of HBCUs. The legitimacy of HBCUs has been called into question by, among others, policymakers in the United States such as Mississippi, who have called for mergers between HBCUs and HWCUs (historically White colleges and universities) and, in some instances, the closure of HBCUs. Moreover, some African American students and their parents, along with other constituencies, have expressed concerns about the relative value of attending HBCUs as opposed to an HWCU. (p. 400)

HBCUs had grown in numbers and were true to the University's mission, which encompassed inclusion. Approximately 25 years after the Civil War, Jewell (2002) described, there were about 100 higher education institutions, primarily within southern United States, established to educate freed African Americans. Redd (1998) found that HBCUs were diverse in terms of ethnicity, social class, and background; also, they were inclusive by accepting students of any race, color, creed, or gender. Allen and Jewell (2002) said that the central part of HBCUs' mission was educating Black students irrespective of their academic preparation. They further stated that this led to an escalation of resource allocations toward course remediation rather than university-level instruction. According to P. Bennett and Xie (2003), "HBCUs and other four-year colleges differ in their historical orientations toward providing educational opportunities for Black students. Whereas predominantly White colleges have histories of excluding Blacks, HBCUs were specifically created to redress their exclusion" (p. 568).

Inherent differences exist between HBCUs and PWIs. The productivity of Black students attending HBCUs is a testament about the prominence of the social psychological framework for student outcomes; further arguing that previous research showed African American students at HBCUs had profound differences from PWIs (Allen, Epps, & Haniff, 1991; Fleming, 1984; Nettles, 1988). Allen (1992) connected the following:

Historically Black universities provide positive social and psychological environment for African American students that compared to those experienced by Whites students who attend White universities. In the social aspect, the important ingredients are an extensive network of friends, numerous social outlets, and supportive relationships. In the psychological respect, the key ingredients are multiple boosts of self-confidence and self-esteem, feelings of psychological comfort and belonging, and a sense of empowerment/ownership—a sense that “this is our campus”. When these social-psychological ingredients are present in optimal combination, the chances that a student will be successful in college increased dramatically. (p. 40)

HBCUs have more African American graduates in White-collar professions than PWIs. C. M. Hoffman, Snyder, and Sonnenberg (1992) reported that 20% of all professional degrees were awarded by HBCUs. Pertaining to a 2000 survey of Black alumni of HBCUs, Thompson (1986) explained that almost 90% of the alumni surveyed worked in teaching, dentistry, medicine, and law; all White-collar professions. According to Willie, Grady, and Hope (1991), HBCUs have graduated 85% of all Black physicians, 80% of all federal judges, and 75% of all Black army officers and Black Ph.Ds. Fields (2001) identified that Florida Agricultural and Mechanical University tied at number one with Harvard University as top recruiter of national achievement scholars.

HBCUs recruited, retained, and cultivated student leaders with limited resources.

Nichols (2004) identified that “another very important priority is the need to recruit and retain a top-notch, academically qualified faculty committed to the mission of historically Black colleges” (p. 225). There are a number of student risk factors that are inherent to historically Black college students, which include part-time employment due to financial constraints, postpone the college enrollment, parenthood, earned GEDs instead of high school diplomas, and being first-generation students (National Center for Education Statistics, 1996; O’Brien & Zudak, 1998). P. Bennett and Xie (2003) challenged that “the ability of HBCUs to retain Black graduate students is noteworthy in light of the fact that the risk factors that impede graduation are more prevalent among Black students than White students” (p. 569). Further discussing retention and the importance of HBCUs, P. Bennett and Xie found the following:

Not only do HBCUs accept and nurture Black students who might not be admitted to other four-year colleges, HBCUs also promote their graduation, with graduation rates higher than those for Black students at predominantly White colleges. As a result, a sizable portion of Black students received their degrees from HBCUs every year. (p. 569)

Ehrenberg and Rothstein (1994) agreed that Black students are more likely to receive their bachelor’s degree from HBCUs than PWIs. Black students at HBCUs engaged in community, are more satisfied, and well-adjusted (Allen, 1992; Fleming, 1984; Fries-Britt & Turner, 2002). Provasnik et al. (2004) explained that HBCUs foster an empowering educational climate is a viable source of social networks to students. Researchers have argued that fraternities and sororities create leadership opportunities for their own, thus producing some of academe’s most discernible Black leaders (Horowitz, 1987; Shaffer, 1983). Kim and Conrad (2006) found that PWIs “traditionally enroll more affluent students than HBCUs, their resources

are greater as well” (p. 400). Conversely, African American students who attend HBCUs have a tendency to be from lower socioeconomic backgrounds than their peers at PWIs (Allen, 1992; Allen & Farley, 1986).

### **Overview of College Marching Bands**

Marching band has an immense history that is discounted as mere extracurricular entertainment. Wells (1976) explained that “the historical background of music for outdoor performance can be traced from antiquity to the present” (p. 2). Marching bands’ past discloses considerably “more than merely a history of men walking around playing wind instruments” (R. E. Foster, 1991, p. 1). The modern day marching band roots germinate from the traditions of European and American military. Marcouiller (1958) stated that “the term ‘marching band,’ once evoked the impression of a military band accompanying marching troops, or perhaps, a military review” (p. 2). However, the actual timeline of when the American military band movement began is indeterminate (Watkins, 1975).

Minstrelsy, during medieval times, enlightens the importance of instrumental music in the military. Wells (1976) stipulated that “written accounts of the minstrels of the medieval period record events where the minstrels would ‘band’ together to play songs, vocal tunes, and marches. . . . Instrumental organizations became very important to the military during this period and throughout history” (p. 3). This gives the impression that ceremonial music has been a part of peoples’ “aesthetic and social reasoning since early civilization” (Wells, 1976, p. 9). The inception in American marching band can be traced to the Revolutionary War with documented use of the fife and drum; “in this capacity band had an active role (as in European history) of accompanying soldiers to battle” (Wells, 1976, p. 7). In the late 18th century, American military bands started appearing in New York, Philadelphia, and New Orleans (Watkins, 1975).

Continuous improvements to “primitive flutes (pipes), stringed instruments, trumpets, and drums have existed since our earliest recorded [band] history” (R. E. Foster, 1991, p. 11). R. E. Foster explained,

Until the seventeenth century, most of the music performed by the bands of trumpeters was passed on from player to player by rote; it was not written down. When royal personages joined their soldiers in the field they were accompanied by their trumpeters. These musicians played both for signaling and for the entertainment of the marchers or campers [soldiers]. Since these musicians served on horse-back, the trumpets became identified with the mounted troops, eventually becoming regularly attached to the cavalry. (p. 8)

The military became more intricate requiring savvy music leadership to train the musicians to complete the arduous communicative task of signaling the troops. Foster R. E. Foster (1991) clarified that “each regiment was allowed a ‘Fifer-Major’ and a ‘Drummer-Major’ whose duties were to organize and train the musicians in the regiment” (p. 14). Camus (1976) affirmed that “the drum was used primarily as a means of communicating military signals and commands and only secondarily as a musical instrument” (p. 82). These signals, also known as calls, were referred to by different names. Camus referred to the 21st chapter of a military disciplinary manual, written in 1777, called *Regulations for the Order and Discipline of the Troops of the United States* by Baron von Steuben, which emphasized the importance of having standardized musical signals, entitled *Of the Different Beats of the Drum*. He explained that “the Army’s [*sic*] apparently depended upon the traditional instructions of the drum majors for the training of musicians, just as the noncommissioned officers were depended upon to train and drill the private soldiers” (p. 82). Musical notation was not included within von Steuben’s

*Regulations*; nine beat titles are listed, including “The General, The Assembly, The March, The Reveille, the Troop, The Retreat, The Tattoo, To Arms, and The Parley” (Camus, 1976, p. 83).

Gleason (2006) stressed that American military bands are direct descendants of continental and British ties, which was exemplified through “their European roots in instrumentation” (p. 103). The importance of instrumental music had to become more precise rhythmically to keep the troops effectively coordinated while on the move. According to Farmer (1970), “Armies were adopting precise codes of music signals, whilst to March in exact rhythm, accompanied by musical instruments, was now carefully taught” (p. 16). In 1756, the most common instruments used were a combination of pairs of oboes and/or clarinets, bassoons, and horns (Gleason, 2006). Camus (1976) clarified “military music became an integral part of the training of the soldiers in the required tactics and maneuvers” (p. 6). Gleason identified that “the U.S. Cavalry employed horse-mounted bands for roughly a century, at least from the 1840s until World War II” (p. 102).

During the late 1700s, federal laws were implemented to further establish the importance of American military bands. Congress passed laws in 1792 to regulate the authorization of military bands (Southern, 1997; Watkins, 1975). Watkins (1975) contended that “perhaps a part of this motivation, on the part of Congress, was due to the fact that between 1768 and 1770, the bands of two British regiments from Halifax, Nova Scotia were stationed in Boston, and became fairly popular” (p. 17). The soldiers on foot had two types of musicians: the side drum for conveying commands accompanied by the bagpipes providing marching music for the troops (Farmer, 1970). Farmer (1970) explained that “they were now allotted, in addition to sections of infantry and cavalry, to drummers to each company of the former, and one trumpeter to each troop” (p. 17). Southern (1997) claimed that “the duties of the service musicians in the War of



Independence included performing at ceremonies of an official nature as well as sounding calls, and more than likely, they were required to provide entertainment” (p. 65). The United States Marine Band, established in 1798, was patterned after the European band traditions of the time (R. E. Foster, 1991).

Woodwind instruments had taken a subservient role with the invention of brass instruments within the military. Gleason (2006) explained that “woodwinds soon bowed to brass instruments in the makeup of U.S. military bands with the introduction of the keyed bugle around 1815” (p. 104). With the advent of gunpowder, something louder than a human voice was needed for communication on the battlefield, which spurred the use of trumpet and drum signals in the military (Gleason, 2006). Camus (1976) maintained that “all signals were to be given by the drum, and no orders were to be given [vocally] on the March” (p. 83). Gleason connected that “signaling musicians (field music) and band musicians were typically separate entities and remained so until the practice of using musicians as signalers ceased with the advent of the telephone and radio communication” (p. 107). By the end of the 17<sup>th</sup> century, military bands were categorized into three distinct groups, each having its own purpose, which included “mounted cavalry; bands for the marching, or foot, soldier; and civilian bands” (R. E. Foster, 1991, p. 9).

The level of importance increased for military bands during the beginning of the 19<sup>th</sup> century (Wells, 1976, p. 6). McCarrell (1971) identified that “music was desired to aid in the drills and to promote *esprit de corps*” (p. 32). W. P. Foster (1968) contended that “this common spirit [*esprit de corps*] is attained through the sincere personal effort of the band director in working for the best interest of the group and in sharing responsibilities for the operation of the band” (p. 2). Cahill (1982) noted that thoughts of musicianship had taken a subservient position

to enthusiasm and esprit de corps. The band that fostered an enviable esprit de corps exude “a spirit that will give warmth to reminiscences of its members when they have left the ranks” (Revelli, 1979, p. 9). This pursuit of spirit within military organizations, along with more modernized instruments, led to appointing band leadership.

John Philip Sousa and Patrick Satsfield Gilmore were famous conductors who led “two of America’s best-known male professional bands” (Sullivan, 2008, p. 34). McCarrell (1971) clarified that “Gilmore, Sousa, and others were the source of considerable influence upon bands during this period of history” (p. 28). Hansen (2005) described,

Traditional signaling, marching, and rallying music that bands had played during the American Revolutionary War and War of 1812 was still play during the Civil War.

Drums and fifes, brass bands, and mixed bands all played “Gary Owen,” the jaunty Irish tune that was long-associated with the Seventh Cavalry. Early in the War, Gilmore was credited with the famous marching song “When Johnny Comes Marching Home,” written under the pen name of Louis Lambert. Gilmore also wrote “God Save the Union,” a tune he wanted the country to adopt as the national anthem. (p. 56)

In the late 1800s, the most prominent conductor and composer of military band music was Sousa. R. E. Foster (1991) stipulated that “Sousa was appointed conductor of the United States Marine Band in 1880 at the age of twenty-four and he enjoyed immense success with that organization” (p. 18). Sousa’s greatest contributions were the masterful marches he composed for military band. A legend to legacy of college marching band, “Sousa is credited with the invention of the sousaphone” (R. E. Foster, 1991, p. 19).

### **College Marching Band**

The inception of college bands dates back to the early and middle 1800s (McCarrell,

1972). The majority of college and university bands were associated with military units on campus or functioned as - student social organizations (McCarrell, 1971, 1972). McCarrell (1971) affirmed that

most of the early college bands in the United States were organized and operated by students. Those early bands, which were not a primarily associated with military units, were of two main types: church-related or independent college bands and socially motivated “rah-rah” bands. (p. 20)

Although these claims are unsubstantiated, the University of Notre Dame, formed in the mid-1840s, claims to be the oldest continuous college band in existence (McCarrell, 1971; Wells, 1976). The University of Illinois band has a well-documented history. In 1868, the Illinois Industrial University Board of Trustees annual report stated that appropriate music should consist of no less than the drum and fife and “must be in connection with military activities” (McCarrell, 1971, p. 19).

The Agricultural College Land-Grant Act of 1862, the Morrill Act, “granted 30,000 acres of public land for each senator and representative to aid in establishing agricultural and mechanical arts colleges” (McCarrell, 1971, p. 14). In the latter half of the 19<sup>th</sup> century, land-grant institutions were founded requiring course offerings in military training (McCarrell, 1972). A segment of the Morrill Act stipulated that “all land-grant colleges aided by the federal government must offer courses of military training” (McCarrell, 1971, p. 15). The primary institutions in higher education to begin military bands were the land-grant institutions, which occurred between 1875 and 1905. Established in 1877, one of the earliest land-grant institutions was the University of Michigan (McCarrell, 1971, p. 29). McCarrell (1972) clarified that “other college bands organized before 1875 included Michigan State University, 1870; the University

of Kentucky, 1871; the University of the South, 1872; and the University of Arkansas, 1874” (p. 33).

The most important developments of collegiate band occurred within the 20th century. McCarrell (1972) reported that “college bands are primarily a product of the 20<sup>th</sup> century” (p. 31). McCarrell (1973) suggested,

The most disruptive occurrences in the history of the college band movement took place between 1941 in 1946. The United States entry into World War II, in December, 1941, marked the beginning of a period of dramatic changes in the college band movement. (p. 3)

Fundamental changes to the traditional marching style, drill maneuvers [pageantry], and group’s purpose occurred during the college marching band movement.

Wells (1976) stressed that the field formations and pageantry were established to provide “spectacular visual emphasis on musical and social functional performances. Coordinating the music with the pageantry and field formations is done in such a manner that this might be considered program music” (p. 10). W. P. Foster (1968) defined band pageantry as “an elaborate and spectacular performance, executed by the marching band [that] embody educational and cultural values which have meaning for the band members as well as the spectators” (p. v).

Wells (1976) revealed that

during the early 20<sup>th</sup> century, the bands were involved in entertainment, in ceremonial occasions, and in military related events (no longer did they accompany soldiers into battle). By the nineteen twenties and thirties, the bands had increased their pageantry and were an accepted part of the sports mystique. “The All American Band” (Purdue University) in 1907 was the first band to break military rank to form a letter on the

football field—in this instance a block P. (p. 8)

According to Isch (1965), the definition of pageantry depends on the eye of the beholder. He maintained that from one point of view pageantry “means dancing the ‘twist’ on the field, or the performance of any other suggestive maneuver” (p. 9). Isch added that from another perspective, it means “the telling of the story by means of symbolic formations, or at least patterns of music and movement which are pleasing to the eye and ear and in good taste” (p. 9). W. P. Foster (1968) concluded that marching band is both a military-type unit and a musical organization: “its performance requires a combination of high quality musicianship and precision marching” (p. 90).

During World War II, the surviving college band programs were the most stable and were forced to utilize their resources to the maximum (McCarrell, 1972). McCarrell (1973) reported that “the University of Illinois Band, which it boasted well over 300 members, were reduced to one band of less than 90 members in 1944” (p. 3). D. Thomas (2001) commented that “the steady rise in the number of instrumental music programs and bands did not occur until after World War II” (p. 83). Yarberry (1980) echoed that there was an “unprecedented growth in the college band movement following World War II [which] was caused in some measure by the many G.I.’s who returned to campuses following the great conflict” (p. 40). Cahill (1982) surmised that “the return of literally thousands of service trained drummers and buglers” (p. 6), combined with the G.I. Bill, played an important role in the growth of college and university band programs after World War II. Most college band programs were predominantly, if not all, male. However, the survival of band programs during the war must be credited to women.

### **Women Bands and Band Members**

Women were instrumental to the progress and sustainability of military and collegiate

bands throughout the earliest history of band. Sullivan (2008) described the development women's bands:

After the Civil War (1865) until the entry of the United States into World War I (1917). Often referred to as the "Golden Age of Bands," this fifty-year period reportedly had 10,000 amateur [women's] town bands alone, usually all brass, until about 1910. (p. 33)

He maintained that the kinds of women's bands formed during this golden age were "military, immigrant, circus, industry, family, and normal school" (p. 33). McCarrell (1969) discerned that the University of Illinois and University of Wisconsin bands were examples of universities utilizing women band members. He added that for some time women had been interested in college bands. More Big Ten universities decided to admit women into their band programs. McCarrell (1970) conveyed that college bands, particularly in the Big Ten Conference were predominantly all-male organizations, notably, in 1940, The Ohio State Band required official University action to admit women in its band.

In 1943, many colleges were all male and overlooked female potential band members despite approximately half of high school band programs being female (Revelli, 1943b). McCarrell (1973) proposed that the "lack of male band members during the war [World War II] was probably the primary reason the addition of women to many college bands in the early 1940s" (p. 4). Many college and collegiate band suffered from a loss of student personnel, leadership, and curriculum conflicts (Revelli, 1943a). McCarrell (1973) synthesized that in 1946, "returning war veterans, plus the regular incoming freshman and the women band members added during the war, boosted college band enrollments to an unprecedented high" (p. 4). The shortage of musicians was being fulfilled by women, which brought about an upsurge of women band leaders. C. Jackson (1998) added that "during World War II, many men went into

military service, and subsequently, created a shortage of instrumental music teachers. Women were encouraged to fill those positions” (p. 121).

### **Blacks in Band**

The contributions of Black instrumentalists were an integral part within history of marching band music and musicianship. Primarily fifes, drums, and occasional trumpeters performed the military music of the revolutionary war era (Southern, 1997). The development of the Black instrumentalist was further strengthened by the outbreak of the Civil War in 1861 (Watkins, 1975). Referring to the United States Army Bands, Southern (1997) explained that “each of the Black regiments that fought in the Civil War had its own band, of which several developed into top-notch groups” (p. 258). She clarified that “several decades between the end of the Civil War and the beginning of World War I represent an important era in the history of Black music—an era which might be regarded as one of transition” (p. 357).

Watkins (1975) pointed out that the Union army had inducted more than 800,000 Black men, who were known as the “United States Colored Troops. Within these Black units, there were large numbers of musicians, [including] drummers, buglers, and complete military bands” (p. 22). Southern (1997) noted that these “[Black] regiments were allowed a ‘Fifer-Major’ and a ‘Drummer-Major,’ whose responsibilities were to prepare the drummers and fifers” (p. 65). Several notable Black bands played an integral role in the advancement of military and marching band music. Southern found that

the most important bands were those under the direction of Clef Club New York’s musicians: the 350<sup>th</sup> Infantry (formerly the Eighth Illinois) under Tim Brymn, Will Vodery, and the 369<sup>th</sup> (formerly the Central Postal Directory) under Jim Europe. Brymn’s band was known as the Seventh Black Devils of the U.S. 350<sup>th</sup>; ragtime pianist Willie “The Lion” Smith was the

drum major in the band, which was his well-known for its ‘jam sessions’ (i.e., impromptu, informal gatherings of musicians to play dance music) as for its formal military concerts. (p. 352)

A revered Black drummer within the U.S. Seventh Regiments of Infantry, Jordan B. Noble (ca. 1796-1819) played beat the drums during the Battle of New Orleans “during all and every fight, and the hottest hell of the fire, and was complemented by [General Andrew] Jackson himself after the battle” (Southern, 1997, p. 66).

Black communities had bands that performed ceremonies for public venues for their sponsors and for public entertainment. Watkins (1975) stated that after the emancipation, Black communities formed several fraternal organizations sponsoring bands, including the Masons, Elks, and Odd Fellows. This emancipation garnered freedom for Blacks by way of civil rights, which caused Black musicians to branch out musically, as if they were “caught up with the huge cultural whirlwind that scattered them in 1000 directions” (Southern, 1997, p. 357) Watkins reported that

the traveling minstrel shows, with their combination marching in stage bands also served as an influence upon many town bands, and indirectly, upon the newly-formed Black college and University bands. These minstrel bands were made up of the new “professional” musicians, who gained popularity wherever they went. The typical performance routine of the show bands began with the parade, in the town where the show was being held, to the town square or other place[s]. (p. 24)

Black campuses were growing due to the band movement caused by returning military soldiers. Watkins (1975) described that during World War I and World War II “the need for military advancement was great, and after the wars, many of the musicians either returned to, or began



college studies, often contributing the talent and expertise to band” (pp. 32-33). Blacks had freedom to go wherever they desired, “so they traversed the globe many times over with their Jubilee singers, concert companies, minstrel groups, and vaudeville troupes” (Southern, 1997, pp. 357-358).

Black military bandleaders were responsible for the professional caliber sound produced by early Black military bands. Southern (1997) noted that “the year 1909 was an historical one for Black regimental bands; in that year Black grandmasters were appointed for the first time” (p. 306). N. Clark Smith (1877-1933) was associated with military bands for many years and then served as bandmaster in Kansas and Western University in Quindaro from 1913 to 1915 (Southern, 1997). During the years 1901 to 1923, Walter H. Loving (1872-1945) directed the Philippines Constabulary Band (Southern, 1997). After the United States had taken over the Virgin Islands in 1917, Alton A. Adams (1889-1987) became “the first Black bandmaster of the United States Navy” (Southern, 1997, p. 307).

### **Marching Styles and Maneuvers**

The early 20th century was the beginning of marching band string away from core military values by exploring different marching styles and drill maneuvers. Mark and Patten (1976) explained that “during the 1930s and 1940s, marching bands began to grow beyond their role as military parade units and pit bands when they started to use simple formations” (p. 33). Talbot (1977) found that “toward the end of the 1940s and the early 1950s, marching bands across the nation began leaving the military drill maneuvers for more animated formations” (p. 62). Following World War II, directors began to reexamine marching band’s image (Ostling & Whitwell, 1977, p. 105). Corps style and traditional style (show style) were the two marching band movements straying from military band traditions.

Each style of marching, corps style and traditional style, had their own distinguishing characteristics. Laib (1984) stated that “the term corps style is used to refer to the marching style and show design concepts as specified by the drum and bugle corps” (p. 52). Traditional style band concepts referred to military marching style with less militaristic marching drills (Laib, 1984). According to Guthrie (1983), the traditional marching style had his five general concepts:

1. The band marches in a military manner.
2. The band usually marches either in a block or company front;  
and/or
3. The band is in a standing formation while playing.
4. Instrumentation of the bands high woodwinds (flutes and clarinets, low woodwinds (alto in base clarinets, saxes), high brass (French horns and trumpets), low brass (baritones, trombones and bases) and percussion (bass drum, cymbals, snare drum, tenor drum, and bell lyre).
5. The non-musical element is comprised of the drum major, majorette line, and feature twirler. (p. 18)

Mark and Patten (1976) discussed that “in the early 1950s [*sic*] marching bands entered the field in block formation, passed in review (a reminder of their military heritage), and then went into various formations” (p. 33). Guthrie described the corps concept in five steps as follows:

1. The corps marches in and unmilitary manner, i.e., the use of the glide step in the adjusted step to match the style of the music being performed.
2. It uses formations that are more abstract and flowing with the music.
3. It coordinates the directional position of the instruments to enhance the dynamics of the music.

4. Instrumentation is divided into two basic groups; the winds and the percussion. The wind instruments are all brass two-position bugles built in the following voices:
  - Piccolo soprano, soprano, flugel horn, telephone, French horn, bass baritone, and contrabass.
  - The percussion section utilizes the following:
  - Tuned bass drums, snare drum, timpani, trio's - tom-toms, cymbals, and melodic percussion
5. The auxiliary group is made up of rifle twirlers, flags, color guard and drum major (field commander). (pp. 18-19)

Although these are two distinctive styles, they have similarities that emanate from the traditions of the military. Early marching bands wore uniforms that were “usually of a standard military style” (McCarrell, 1971, p. 33). Yarberry (1980) agreed that college marching bands follow the traditions of early professional and military bands, which is reflected in the music, discipline, and dress associated with these groups. In the 1950s, school bands had very limited repertoire consisting of “military marches and school alma maters” (Mark & Patten, 1976, p. 35).

### **Previous Research**

There has been a great deal of literature written about the purpose, development, impact, and development of marching band. Since marching band is multidimensional, the perception of its purpose was subjective and contingent upon each author's interests. However, they all agreed that several elements must be in place for a marching band to achieve a quality performance. Cantrick (1954) concluded that “the marching band combines music with movement” (p. 36). Wells (1976) agreed that the assessment of marching band includes understanding rhythm and movement, meaning “the coordination between auditory and visual elements, and how one

element can enhance the other elements” (p. 11). Dispelling the myths that marching bands purpose should be complicated, Hindsley (1940) surmised that “the primary purpose of the [marching] band is to play” (p. 18).

The essence of marching band is about music and movement combined with school traditions and themes. The show theme or idea should be motivated by the music (Bloomquist, 1974). Marching band traditions should be considered in order to remain true to the spirit of the associated institution. Marcouiller (1958) commented that “fads come and go, but some reoccurring pastimes entrench themselves in the hearts of the nation, henceforth to be known as traditions” (p. 1). According to Yarberry (1980), the band has three functions in higher education, which are “(1) to provide support for many of the activities of the school, (2) to offer a laboratory for the study of music and musical instruments, and (3) to provide a group activity for student musicians” (p. 30). This should be achieved without diminishing the educational value and musicianship of the marching band. Hindsley (1940) reasoned that “the marching band should retain to a large degree the dignity and character of the concert band” (p. 63).

### **Developments of Marching Band**

Historically, marching band’s progression from its military roots to higher education has sparked innovation advancing the activity and establishing new traditions. Purdue University was said to band the first marching band to break the traditional military block formation to form a block “P” on the football field; however, the first band to be credited for forming letters and words was the University of Illinois Marching Band (Shellahamer, Swearingen, & Woods, 1986). The Ohio State University band innovated during the post-war era by forming the letters O-H-I-O to a drum cadence, and then floated these letters down the field in formation (McCarrell, 1971). Marching bands began to add animation to their shows to stimulate audience

appeal and generate excitement. The UCLA band had formed a cowboy boot and an animated spur that they rotated during the 1954 Rose Bowl football game (Mork, 1984). Madsen, Plack, and Dunnigan (2007) reported that “as the game of football became more and more an important sociological event in various colleges and universities, the demand for better music and better entertainment at these events grew” (p. 56). From the beginning of these innovative marching techniques, the music was seemingly a secondary consideration to many marching bands.

Music is the component that validates the marching band activity (Marcouiller, 1958). Wells (1976) agreed that the most important element in marching band is music “and it must not be placed in a subordinate position” (p. 11). Hindsley (1940) speculated that

some bands gave practically all their attention to the creation of music of the new border, with little consideration of marching while others remained in the same rights as far as music was concerned, and specialized in marching maneuvers. As a result, we had one group of bands attempting to raise the standard band music and another group hanging on the old musical standard, while emphasizing in bringing to a high degree of perfection the military features of the band in marching and formations. (p. 17)

Band leadership became a vital part of marching bands forward momentum forcing band directors to evaluate the activity more critically.

The serious marching band director considers a philosophy of music to be invaluable (Wells, 1976). Yarberry (1980) believed that “the dual roles of entertainer and educator had been difficult for the college band director to serve simultaneously” (p. 30). The band director has the responsibility of setting “the standard for the programming [that] teaches the administration, parents, and community the level that is expected in that program” (Robinson & Randall, 2008, p. 37). There are positive and negative factors associated with marching band. T.

L. Mason et al. (1985) stated,

The failure on their [band directors] part is often reported by the school administration.

In this regard, many are pressured to develop large ensembles that will enhance the school's public image. Developing quality programs that provide some musical training, music skills, and lifelong learning experiences has not been the forte of these [band] directors and administrators. (p. 29)

The band director should be a true musician who expects the same level of musicianship from an outdoor band as they would from an indoor band (Wells, 1976). Kastens (1981) echoed that the "quality of the musical performance should be of primary importance to any marching band director as a field show is planned and executed" (p. 26).

The perception of the elements producing the ideal marching band is skewed in terms of the musical organizations' purpose. A functional and artistic musical group that serves the needs of an institutions faculty, students, and administration defines an exemplary band (Yarberry, 1980). There are factions of directors who believe that using too many gimmicks on the football field takes the attention from the actual musical activity. Hindsley (1940) asserted that

a band on the field should be the main attraction, rather than act as ballyhoo for sideshows. The sideshows themselves may have their place, so long as they do not assume the status of the center ring attraction and placed the band in a subservient position. (p. 18)

Other band directors believe that the nonmusical attention grabbing field activities are short-lived and music will prevail. Revelli (1979) advocated that "the marching band is gradually being taken from the 'ballyhoo and pomp' stage to a more dignified position" (p. 61). The archetypical college band fulfills the ceremonial and artistic functions for their community.

The sport of football has influenced the development, marching style, and musical selection of the marching band. Marcouiller (1958) acknowledged that “marching band has been profoundly influenced by football” (p. 2). The band must understand the necessary marching fundamentals so they may execute each movement precisely “for each command” (Wells, 1976, p. 11). According to Talbot (1977), band directors should always be vigilant of performing music with a full sound and being vigilant when performing outdoors. Wells echoed that “marching band is an exciting and popular organization when there is a conscious effort for excellence in music and in marching and maneuvering” (p. 11). Cahill (1982) responded that esprit de corps and passion overshadowed thoughts of subtleness and musicianship for the marching band.

An important element for a bands musical performance on the football field is clean ensemble articulation, which “must be cleanly spaced, pointed in the attack, and accents made with breath” (Chrisman, 1961, p. 85). Wells (1976) affirmed that “coordinating music in the drill is time-consuming, but a very important part of the marching band program, similar to a ballet choreography” (p. 11). The marching band must prepare the music and marching equally to present a consistent quality performance. DiNino (1973) pointed out that “halftime performances by bands playing incredibly inappropriate music incredibly poorly, regardless of the quality of their marching, place music above all else when playing in preparing marching band performances” (p. 27). It is the responsibility of the band director to teach the students proper musicianship and mental discipline “so that their natural feelings, expressions, emotions, and ideas may be released and projected intelligently and effectively” (Revelli, 1963, p. 73). The concept of marching band performance and musicianship was skewed, directors leaning their concentrations to the visual elements and less attention on tonal development. Talbot (1977)

agreed that maneuvering on the field was the primary component and musicianship was secondary.

The demand for more advanced marching maneuvers compromised the production of quality music on the football field. Talbot (1977) reported that the shock and extreme pressure from the marching style damaged instrumentalists embouchures and musicianship was being ignored. Many bands strayed from the military high-knee-lift step for a more smooth corps style marching step known as the stride step (Talbot, 1977). Talbot clarified that

when using the stride step, the upper part of the body does not move up and down but gives impression of floating. When marching, the toe does not hit the ground first. Foot action is a normal heel to toe movement. The back is held straight, back and the head erect. When marking time, the heel of the shoe will be lifted up the ends seen of the trouser to the knee with the toe pointing down. (p. 62)

The development of this smoother style of marching made it possible for marching band directors to focus on playing more challenging music. Bloomquist (1974) synthesized that “deciding what music to play is of prime importance” (p. 36) to any marching organization. It is desirable to have a marching band possess an equivalent playing and marching proficiency (Revelli, 1979).

Excellence in marching band is achieved when the groups sound and marching are executed equally. Revelli (1979) maintained that “there is error in the tendency in certain sections of the country to make of the band a ‘drill team’ and neglect good playing by giving too much emphasis to marching” (p. 9). Most wind players have the tendency to overblow while marching causing poor tone quality, balance, intonation, and other essential fundamentals required for a musical presentation (Revelli, 1979). DiNino (1973) connected that “all of the



intrinsic and flawless marching is to no avail if the music is not equally well performed” (p. 28).

Cantrick (1954) added that “once we understand how artistic principles applied to marching band work, we are in a position to make a simple show just as attractive and striking as a complex one” (p. 38).

### **Impact on Students**

Marching band has positive and assessable characteristics, such as discipline, musical performance enhancement, responsibility, and impending leadership development. The marching band enables “students [to] develop discipline and learn to follow directions to the letter” (T. L. Mason et al., 1985, p. 27). Performing in the band is the most valuable of any school instrumental music program. Vroman (1986) reported that bands provide “students [with] an opportunity to perform a variety of popular musical styles; it provides auxiliary groups with additional outlets for performing; and, because it’s high visibility, brings in additional support for the music program” (p. 78). The marching band is a vehicle for growth, providing the students with resources to develop pride in themselves and their institutions (T. L. Mason et al., 1985).

For students who aspire to be a teaching professional, the marching band serves as a teacher training program with leadership opportunities, practice strategies, and problem solving implementation. Peterson (1993) found that “marching band can serve as the perfect laboratory for music education students to exercise their creativity” (p. 32). The development of student leaders within the organization allows directors to focus on multiple elements simultaneously. Bloomquist (1974) added that different ways of thinking enables student leaders to develop several ways of solving a single problem. It is vital for future band directors to have an opportunity to be involved in the process of proper music making and marching techniques.

The marching band is the most visible source of musical entertainment at an institution. Isch (1965) insisted that the director has the responsibility of using the marching band to reach as many students, musically, as possible. Revelli (1979) reasoned that “the marching band provides valuable lessons in cooperation, responsibility, and mental discipline” (p. 9). Isch emphasized that

the marching band has a powerful appeal to teen-agers. It provides an organization to which they can belong. Personal satisfaction of “belonging to” or being “identified with” a group in which there is a common interest is a vital need of this age group. The marching band offers an opportunity for individual self impression [*sic*] and the gaining of praise. (p. 97)

Marching band techniques are constantly in a state of development. There are arguments specifying that students taking band receive the same health benefits as sporting activities because of these marching technique enhancements. Strand and Sommer (2005) stipulated that “since marching band does involve movement it can be classified as physical activity” (p. 167). Therefore, the health effects on marching band are similar to participating in sports and physical education. Strand and Sommer revealed that “if one compares heart rate intensities obtained through physical education activities with those obtained through marching band, that could also be questioned” (p. 167). These findings were not conclusive, leaving room for future research.

### **Importance of Marching Band**

The importance of marching band has roused mixed reviews; however, the community visibility, appeal and entertainment value make this organization a public relations tool for an educational institution. Garrison (1986) confirmed that “there can be little doubt about marching band’s ability to function as a public relations tool” (p. 50). The public relations aspect adds

credence to the value of this student activity. The value of marching band as a source of pleasure for students and a public relations device is a reality that cannot be ignored (W. P. Foster, 1968). Garrison believed that “the American public views the marching band as education’s most popular and essential music performance organization” (p. 49). Marching bands have received accolades for being one of America’s most prominent musical entertainment resources for various corporate and school activities. Garrison echoed that “despite the marching bands press the general preeminence with the general citizenry and school officials, it remains among professional and scholarly musicians one of the most maligned aspects of American music education” (p. 49).

The popularity of marching band as an entertainment organization is definitive. Another important, yet often overlooked, aspect of the marching band is crowd control at the athletic game. The band, as a pep unit, is responsible for controlling crowds during basketball and football games. The director has the responsibility of being the identity point, the person the crowd can identify with, who controls the crowd by setting the mood for sporting events (Rader, 1978). Although the majority of the fans attending weekly football games are not familiar with the nuances of the game itself, they all can appreciate the marching maneuvers and weekly achievements of the bands (Revelli, 1979). This melodic pep activity has managed to gain popularity and prominence within American sports, primarily football. The attraction and spectacle pageantry of these athletic events “has made the marching band in an inviolable tradition, a vital force contributing to the enjoyment of the game dear to the hearts of Americans everywhere” (Revelli, 1979, p. 8). The marching band is the most noticed division music program. T. L. Mason et al. (1985) clarified that “supporters of the school band program who only see the band at football games in marching competitions enjoy the excitement and physical

elements that only a marching band has” (p. 27).

The public opinion of marching band holds true, yet directors have positive and negative thoughts about the importance of the organization. Dunnigan (1995) stressed that “directors have argued the pros and cons of marching bands while searching for a sense of educational validity within the activity” (p. 74). Marching band has an inherent value as a group that educates the general public about music they would not otherwise be exposed. The marching band provides the public “the finest of music on the concert stage and the finest of musical pageantry on the field or street” (Hindsley, 1940, p. 17). Marching band can be used as a vehicle to expose the audience to serious music, such as opera and symphonic literature that they would never hear otherwise, hence educating the audience (Stith, 1956).

The essence of marching bands importance rest within its aesthetic value, its ability to entertain without playing beyond its audience, and its musicianship development capabilities. Wells (1976) stated that “the components of melody, rhythm (including meter and tempo), harmony, texture, and form help to determine the aesthetic value” (p. 15). A philosophy for the marching band should be adopted, “a philosophy in which we can believe [in], which is ‘down to earth’ and that we will be able to put into effect” (Isch, 1965, p. 100). All of these musical aspects combined with rhythmic movement are basic components toward building the complete musician. Wells agreed that “marching band is one approach or avenue to the development of the comprehensive musician” (p. 117).

Marching bands importance and popularity to the public brought unwarranted criticism about its value to students. The problem is that many marching bands are spending excessive time performing one show a year to be competitive, being taught by noncertified instructors, and performs for five or six band competitions per year, which does not always add up to what is best

for the students (T. L. Mason et al., 1985). Regardless of its criticisms, marching band has a solid reputation as a quality music entertainment activity with scholastic standards. Although the future of marching band is not easy to predict, two tracks will likely continue, which includes “the desire to improve performance accuracy, musicianship, educational values, and teaching techniques in the areas of show style, arrangements, and imaginative new maneuvers” (Dunnigan, 1995, p. 194). Vroman (1986) gathered that the marching band, as a pep unit, “not only provides entertainment at athletic events, programs, and community projects, it also builds school spirit and enthusiasm” (p. 78).

### **Theoretical Framework**

The topic of leadership is vast with many scholars postulating its importance and characteristics. George (2000) reported that “leadership ranks among the most researched and debated topics in the organizational sciences” (p. 1028). Leadership is a dynamic process that is in a continuous state of development (Jago, 1982). There are many misconceptions about the processes surrounding the area of leadership. One common fallacy is that leadership causes the assumption of power.

Kirkpatrick and Locke (1991) explained that “leadership motivation involves the desire to influence and lead others and is often equated with the need for power” (p. 52). Gini (1997) argued that power is used in any form of leadership; however, power within leadership should “not be coercive, dictatorial or punitive to be effective” (p. 324). According to Kouzes and Posner (1995),

another myth associates leadership with superior position. It assumes that leadership starts with the capital L and that those who are on top are automatically leaders. But leadership isn’t a place; it’s a process. It involves skills and abilities that are useful

whether one is in the executive suite or on the front lines, on Wall Street or Main Street.

(p. 16)

The processes of leadership do not “involve the use of force, coercion or domination and is not necessarily implied by the use of such titles as manager, supervisor, or superior” (Jago, 1982, p. 316). Hogan, Curphy, and Hogan (1994) agreed that leadership is not domination, forcing others to do their bidding, leadership is persuasion, building goal oriented and cohesive teams that willingly adopt “the goals of a group as their own” (p. 3). Anyone who pursues power “should seek it out of a sense of stewardship and not for the purposes of personal aggrandizement and career advancement” (Gini, 1997, p. 325). Northouse (2010) maintained that “the concept of power is related to leadership because it is part of the influence process. Power is the capacity or potential to influence” (p. 7).

Defining leadership provides further insight into the inner workings of the concept within various situations within organizations. However, many definitions of leadership are not consistent, lack clarity, and are subject to scrutiny. Pfeffer (1977) contended that countless definitions of leadership are ambiguous. Most scholarship pertaining to leadership has been an assortment “of mythology, mistakes and misunderstanding” (Rost, 1993, p. 69).

The concept of leadership has been defined by almost as many persons as there are definitions (Bass, 1990; Jago, 1982; Stogdill, 1974). Several definitions describe leadership as a process and others as a combination of characteristics resulting in leadership. Barrow (1977) agreed that “the phenomenon of leadership is probably the most extensively researched social influence process known to the behavioral sciences” (p. 231). From Jago’s (1982) perspective, leadership is both a process and a property. The process of leadership is the use of noncoercive influence to direct and coordinate the activities of the members of an

organized group toward the accomplishment of group objectives. As a property, leadership is a set of qualities or characteristics attributed to those who are perceived to successfully employ such influence. (p. 315)

Northouse (2010) stated that “leadership is a process whereby an individual influences a group of individuals to achieve a common goal” (p. 3). Smircich and Morgan (1982) concurred with the meaning of leadership being spawned as process. Barrow (1977) asserted that “leadership [is] the behavioral process of influencing individuals or groups toward set goals, and leadership effectiveness will be defined by how these goals are achieved” (p. 232).

Leadership is the process of attaining meaningful outcomes “while acting with respect, care, and fairness for the well-being of all involved” (Blanchard, 2007, p. xx). Smircich and Morgan (1982) concluded that leadership is “the process whereby one or more individuals succeed in attempting to frame and define the reality of others” (p. 258). The three basic essentials of leadership are “the leader, the follower, and the situation” (Timpe, 1987, p. 157).

The field of leadership does not solely focus on the leader, but on the follower as well (Avolio, Walumbwa, & Weber, 2009). Both the leader and follower are critical elements within the umbrella of leadership. Burns (1978) maintained that

some defined leadership as leaders making followers do what followers would not otherwise do, or as leaders making followers do what the leaders want them to do; I defined leadership as leaders inducing followers to act on certain goals that represent the values and the motivations—the wants and needs, the aspirations and expectations—of both leaders and followers. (p. 19)

Mihelic, Lipicnik, and Tekavcic (2010) agreed by defining “leadership as the art of persuading a follower to want to do the things, activities, that the leader sets as goals” (p. 32). According to

Kouzes and Posner (2003), “leadership is a reciprocal relationship between those who choose to lead and those who decide to follow” (p. 1). Timpe (1987) declared leaders are “those persons who show a pattern and/or a potential for having both a purpose and a following” (p. 263). A successful leader is one of exceptional aptitude, drive, and the will to succeed.

One must possess exceptional intelligence to master the art of leadership. Kirkpatrick and Locke (1991) argued that “leaders do not have to be great men or women by being intellectual geniuses or omniscient prophets to succeed” (p. 59). Academic prowess has no bearing on a person’s ability to lead others. Goleman (2000) utilized facets of emotional intelligence to synthesized six specific styles of leadership, which include coercive leaders, authoritative leaders, affiliative leaders, democratic leaders, pacesetting leaders, and coaching leaders. Goleman explained,

*Coercive leaders* demand immediate compliance. *Authoritative leaders* mobilize people toward a vision. *Affiliative leaders* create emotional bonds in harmony. *Democratic leaders* build consensus through participation. *Pacesetting leaders* expect excellence and self-direction. And *coaching leaders* develop people for the future. (p. 80)

Regardless of the aforementioned leadership type, the disposition of a leader can impede progress within an organization. Leaders who are in positive moods tend to emanate more creativity to their constituents (Goleman, 2000). This supports the position that a leader’s demeanor can positively and negatively affect the output of followers. Other styles of leadership were discussed within the literature, such as ethical leadership, situational leadership, transformational leadership, and servant leadership.

### **Ethical Leadership**

The premise of ethical leadership connotes the types societal or individual morals and



values that are deemed appropriate or desirable within that culture (Northouse, 2010). Some philosophers believe the terms ethics and morality have the same meaning, and others describe ethics as “the philosophical study of morality” (Noddings, 2007, p. 151). Morality designates “how we should conduct our lives [and] how we should interact with others” (Noddings, 2007, p. 151). Although ethics is concerned with societal values and morals, Noddings (2007) pointed out that “ethical theory provides a system of rules or principles that guide us in making decisions about what is right or wrong and good or bad in a particular situation” (p. 378). Ethical theory as applied to leadership it speaks to the actions of the leader and who they are as individuals (Noddings, 2007).

Ethical leadership falls within two categories: conduct and character; “when applied to leadership they are both the actions of leaders and who they are as people” (Northouse, 2010, pp. 378-379). Moreover, Northouse (2010) added that, when assessing the consequences of moral conduct, there are three dissimilar approaches: “ethical egoism, utilitarianism, and altruism” (p. 379). Ethical egoism pertains to a person who has a high concern for self-interest (Northouse, 2010). Conversely, altruism relates to a person’s actions being moral providing they “promote the best interests of others” (Northouse, 2010, p. 380). Lastly, utilitarianism positions that one behaves in a way to “create the greatest good for the greatest number” (Northouse, 2010, p. 379).

Making ethical decisions requires a clear vision of one’s moral obligation and their ability to analyze these “choices to determine how they stand up to principle” (Azuka, 2009, p. 14). Ethical leadership requires a person to assess their values, character, and conduct with their constituents. Bass and Steidlmeier (1999) maintained that

the ethics of leadership rests upon three pillars: (1) moral character of the leader, (2) the ethical values embedded in the leader’s vision, articulation, and program which followers

either embrace or reject, and (3) the morality of the purposes of social ethical choice and action that leaders and followers engage in and collectively pursue. (p. 2)

A person who displays ethical behavior shows an appearance of self-respect and demonstrates respect for all they encounter (Azuka, 2009).

### **Situational leadership**

Although the situational leadership model was originally developed by Blanchard and Hersey in 1969, Blanchard and Hersey developed the situational leadership II model in 1985 (Northouse, 2010). Situational leadership theory is a well-known interactive concept of leadership that “takes into account the characteristics of subordinates as a group, as leaders interact with them under different conditions” (Bess & Dee, 2008, p. 852). During an interview with Paul Hersey, Schermerhorn (1997) clarified that Hersey did not think of situational leadership as a theory, but prefers model “because a theory is targeted toward understanding . . . a model is targeted toward use or application” (p. 7). Hersey felt that his model was adaptable to any situation, regardless of the organization. According to Hersey and Blanchard (1988), their situational model is divided into four leadership styles, which are delegating, supporting, coaching, and directing. Explaining this leadership model, Northouse stated the following:

Situational leadership focuses on leadership in situations. The premise of the theory is that different situations demand different kinds of leadership. From this perspective, to be an effective leader requires that a person adapt his or her style to the demands of different situations to determine what is needed in a particular situation, a leader must evaluate her or his employees and assess how competent and committed they are to perform the task. Based on the assumption that employees’ skills and motivation vary over time, situational leadership suggests that leaders should change the degree to which

they are directive or supportive to meet the changing needs of subordinates. (p. 89)

Hersey and Blanchard (1977) stressed that “the difference between the effective and ineffective styles is often not the actual behavior of the leader but the appropriateness of this behavior to the environment in which it is used” (p. 105). Situational leadership has a fundamental purpose to concentrate on the needs of the followers.

### **Transformational leadership**

A transformational leader must be a visionary who inspires others to follow.

As its name implies, transformational leadership is a process that changes and transforms people. It is concerned with emotions, values, ethics, standards, and long-term goals. It includes assessing followers’ motives, satisfying their needs, and treating them as full human beings. Transformational leadership involves an exceptional form of influence that moves followers to accomplish more than what is usually expected of them. It is a process that often incorporates charismatic and visionary leadership. (Northouse, 2010, p. 171)

Burns (1978) related that a transformational leader and an intellectual leader is one and the same. He affirmed that “the concept of intellectual leadership brings in the role of conscious purpose drawn from values. . . . Intellectual leadership is transforming leadership” (p. 142).

Essentially, transformational leaders are intellectuals who inspire their followers to do what is right. Birnbaum (1992) argued that “transformational leadership, on the other hand, emphasizes values and goals such as liberty, justice, and equality and emphasizes motivating followers to support leader intended change” (p. 28). Burns asserted that

[transforming] leadership occurs when one or more persons engage with others in such a way that leaders and followers raise one another to higher levels of motivation and

morality. . . . But transforming leadership ultimately becomes *moral* and that it raises the level of human conduct and ethical aspiration of both leader and led, and thus it has a transforming effect on both. (p. 20)

Referring to the roles of transactional leaders, Bess and Dee (2008) indicated that these leaders “encourage organizational members to transcend self-interest and focus on higher-order collective goals. This form of leadership may transform followers into leaders and leaders into change agents” (p. 481).

### **Servant Leadership**

The lineage of the servant leadership theory dates back to biblical times (Bowman, 2005; Sendjaya & Sarros, 2002; Staff, 2009). As Sendjaya and Sarros (2002) noted, of all of the accounts within the Bible, the 10th chapter in the Gospel of Mark chronicled “Jesus’ teachings to his disciples” (p. 58). According to Mark 10:42-45,

You know that those who are regarded as rulers of the Gentiles lord it over them, and their high officials exercise authority over them. Not so with you. Instead, whoever wants to become great among you must be your servant, and whoever wants to be first must be slave of all. For even the Son of Man did not come to be served, but to serve, and to give his life as a ransom for many. (New International Version)

Ganoe (1996) explained that the notion of “servant-leadership may appear at a glance to be an oxymoron; it is not common to think of servants as leaders or leaders as servants” (p. 60). A thorough discussion of the servant leadership concept is conveyed within the next section.

The core of leadership originates from possessing the fundamental skills of being a good leader and manager simultaneously. Misconceptions also exist about leaders being good managers, managers being good leaders, and that they are one and the same. Leadership and

management do not share the same meaning, but are interrelated concepts, each having a unique importance (Cohen, 1990; Day, 2001; Yukl, 1998). Koestenbaum (1991) contended that two commonplace fallacies are that “managers do things right, leaders do the right thing and managers drain energy away from organizations, whereas leaders infuse energy into organizations” (p. 64). A strong leader is not always a good manager; conversely, a good manager is not always a strong leader. Nevertheless, it is fair to say that a person who is a solid leader and possesses keen management skills is capable of achieving the highest levels of leadership. In *The 7 Habits of Highly Effective People*, Covey (1989) identified,

Management is a bottom-line focus: How can I best accomplish certain things?

Leadership deals with the top line: What are the things I want to accomplish? . . .

Management is efficient see him climbing the ladder of success; leadership determines whether the latter is leaning against the right wall. (p. 101)

The leader does the legwork, assesses the entire situation, and articulates the direction of the organization. Leaders have the responsibility of coming up with a compelling vision for the organization and “effectively communicate it throughout the organization in such a way that it does come to be shared and is collective” (George, 2000, p. 1040). The manager organizes the team and makes sure that the instructions are carried out accurately.

Bolman and Deal (2008) emphasized four leadership frames, which are structural (i.e., analyst, architect), human resource (i.e., catalyst, servant), political (i.e., advocate, negotiator), and symbolic (i.e., prophet, poet). Birnbaum (1988) clarified that “[leadership] frames filter out some things while allowing others to pass through easily. These leadership frames help us to order the world and decide what action to take” (p. 83). The human resource leaders communicate their strong belief in people, are visible and accessible, and empower others

(Bolman & Deal, 2008, pp. 362-363). In regard to serving a purpose, Kouzes and Posner (2003) indicated that “credible leaders go beyond personal actions to build institutional systems and structures that support the purpose being served” (p. 206). “The structural leader does their homework; rethink the relationship of structure, strategy, and environment; focus on implementation; and effective structural leaders experiment” (Bolman & Deal, 2008, pp. 359-360). The political leaders clarify what they want and what they can get; assess the distribution of power and interests; build linkages to key stakeholders; and persuade first, negotiate second, and coerce only if necessary. Lastly, “the symbolic leaders lead by example; use symbols to capture attention; frame experience; communicate a vision; and tell stories” (Bolman & Deal, 2008, pp. 361-362). Birnbaum (1992) reasoned that “leaders who view their organizations through only one of the four [models] are likely to have an unbalanced understanding of their institutions” (p. 64). Bolman and Deal argued that “the ability to use multiple frames was a consistent correlate of effectiveness” (p. 325). The use of these frames enables the leader to assist subordinates with effectively meeting their goals within the organization.

Northouse (2010) discussed a leadership concept known as path-goal theory. This theory explains “how leaders can help subordinates along the path of their goals by selecting specific behaviors that are best suited to subordinates needs and to the situation in which subordinates are working” (Northouse, 2010, p. 126). There are four leadership behaviors discussed as a portion of path-goal theory, which include “directive, supportive, participative, and achievement-oriented leadership behaviors” (House & Mitchell, 1974, p. 83). Directive leadership is similar to situational leadership, however, the “leader sets clear standards of performance and makes the rules and regulations clear to subordinates” (Northouse, 2010, p. 127). Supportive leadership entails the leader being approachable and friendly and “attending to the well-being in human

needs of subordinates” (Northouse, 2010, p. 128). The participative leader consults and obtains the ideas and opinions of their subordinates as well as integrating “their suggestions into the decisions about how the group or organization will proceed” (Northouse, 2010, p. 128). Lastly, achievement-oriented leadership involves a leader who “establishes a high standard of excellence for subordinates and seeks continuous improvement” (Northouse, 2010, p. 128). Although this theory is complicated, with several contingencies, and “is too cumbersome to use in a practical, immediate sense. . . . [Path-goal theory] can best be used as a heuristic device to analyze problems of leadership when current practices seem ineffective” (Bess & Dee, 2008, p. 857).

The primary purpose of leadership is to positively transform a group; also, guide, implement, and inspire change. Rost (1993) emphasized that “all forms of leadership are essentially about transformation” (p. 123). Leadership is about guiding constituents to perform in a manner that reaps a positive result. Birnbaum (1992) asserted that “leadership can lead others to do different things, or to do things differently” (p. 16). The initiation of change is what leadership is about, not maintaining the status quo. According to Gini (1997),

the process of leadership always involves a certain number of transactional exchanges—that is, short-term changes in the trading of benefits to meet immediate and appropriate wants and needs—transactional change means the pursuit of new concrete, substantive and not incidental change. (p. 326)

Pertaining to the leader and follower relationship, Gini pointed out that “transformation is about leaders and followers intending real changes to happen in pursuing them actively” (p. 326).

Leadership functions as the foundation for carrying out the mission of an organization. Leadership is an authoritative and value burdened “relationship between leaders and followers/constituents who intend real change(s) that reflect their mutual, purpose(s) and

goals(s)” (Rost, 1993, p. 102). The process of empowering others to become leaders in their own way, inspiring them to excel beyond present goals, and adapting to the requirements of change within an organization; whereby, enabling others to aspire to reach their full potential. Hollander (1978) synthesized that “without responsive followers there is no leadership” (p. 4). He added that “leadership is a process of influence which involves an ongoing transaction between the leader and the followers” (p. 12). To empower your employees means keeping them informed, “it also involves encouraging autonomy and participation, redesigning work, fostering teams, promoting egalitarianism, and infusing work with meaning” (Bolman & Deal, 2008, p. 149).

Leaders motivate others to accomplish their goals and the objectives of the organization by educating followers about organizational goals, where things are currently, and assign important tasks to individuals and small groups. Birnbaum (1992) stated that “transformational leaders may focus on changing the organization in a revolutionary way” (p. 30). Speaking of change and the impact leadership has on an organization, Burns (1978) identified that “the leadership process must be defined . . . as carrying through from the decision-making stages to the point of concrete changes in people’s lives, attitudes, behaviors, [and] institutions” (p. 414). Transformational leaders build a community of independent thinkers and are creative about issues faced in the organization. Kouzes and Posner (2003) emphasized that “leaders strengthen credibility by demonstrating that they are not in it for themselves; instead, they have the interests of the institution, department, or team and its constituents at heart” (p. 185).

### **Servant Leadership**

The true founder of servant leadership model “was Christianity’s founder, Jesus Christ, who first taught the concept . . . and service has always been at the core of leadership in the spiritual arena, symbolized at the highest level by Christ washing the feet of his disciples”



(Sendjaya & Sarros, 2002, p. 58). According to John 13:5, “he poured water into the basin and began to wash his disciples’ feet”. . . . John 13:13-14 noted that “[Jesus said] you call me ‘Teacher’ and ‘Lord,’ and rightly so, for that is what I am. Now that I, your Lord and Teacher, have washed your feet, you also should wash one another’s feet”.

Servant leadership is a paradoxical term combining “the words servant and leader [which] are usually thought of as being opposites” (Spears, 2010, p. 26). Servant leadership was developed by a prominent leadership scholar named Robert Greenleaf (Northouse, 2010). According to Greenleaf (1977), “the servant leader concept emerged after a deep involvement with colleges and universities during the period of campus turmoil in the late 1960s and early 1970s” (p. 3). The servant model is driven by the premise of the leader as a servant. “The idea of *The Servant As a Leader* came out of reading Hermann Hesse’s *Journey to the East*” (Greenleaf, 1977, p. 7).

The Hesse (1956/2003) novel is a mythical story about the spiritual quest of a group of people. The main character of the story is named Leo, the servant accompanying the group, whose caring spirit sustains them on this journey. Everything is going well until at some point Leo disappears, which left the group in disarray. Realizing that they will not make it without their servant, Leo, they abandon their journey. The narrator, who was one of the original group members, happens to find Leo after searching for several years and he joined the Order who sponsored the original expedition. He then realizes that the person he first knew as a servant, Leo, was indeed the Order’s guiding spirit and their great and noble leader (Greenleaf, 1977). Greenleaf (1977) stated that this story is the key to greatness, which lies within the premise of the leader first being a servant. He further explained that “if one is servant, either leader or follower, one is always searching, listening, expecting that a better we’ll for these times is in the

making” (p. 9). The servant leader cares about the essence of people and through their guidance, discipline, and knowledge empower others to also become great.

Intellectually, leaders must be intuitive, having the acute senses and foresight to anticipate what is coming. From Greenleaf’s (1977) perspective, “the leader needs two intellectual abilities that are usually not formally assessed in an academic way: he needs to have a sense for the unknowable and be able to foresee the unforeseeable” (p. 22). Kouzes and Posner (2003) explained that “the credible leader learns how to discover and communicate the shared values and visions that can form a common ground on which all can stand” (p. 48). The concept of servant leadership derives from the dichotomously simple, yet complex, notion that a person is first a servant, and then arises as a leader. Northouse (2010) reported that “a servant leader focuses on the needs of followers and helps them to become more knowledgeable, more free, more autonomous, and more like servants themselves. They enrich others by their presence” (p. 385).

The servant leader empowers followers to become passionate about themselves and the way they fit within the organization through stories. Kouzes and Posner (2003) argued that “servant leadership is about spending time and investing energy in setting a positive example. This involves sharing stories of exemplary performance, standing up for beliefs, and confronting critical incidents” (p. 206). Moreover, Field, Sutton, and Washington (2006) added that “servant leadership is thought to require leaders to possess appropriate skills, knowledge, and abilities that give them task competence among followers” (p. 704). Many authors postulated the concept of servant leadership, but few actually defined the model.

A complete understanding of servant leadership is achieved by comprehending the meaning of leadership, leader, and follower. Laub (2004) examined the meaning of leadership

by exploring the meaning leadership, leader, and follower to ascertain an accurate description of servant leadership. He defined leadership as “an intentional change process through which leaders and followers, joined by a shared purpose, initiate action to pursue a common vision” (p. 5). A leader is someone “who sees a vision, takes action toward the vision, and mobilizes others to become partners in pursuing change” (Laub, 2004, p. 4). Moreover, a follower actively engages voluntarily in the process of leadership “by responding to the leader’s initiative to identify shared purpose, vision, and action toward change” (Laub, 2004, p. 6). Daft (2005) interjected that effectively and efficiently attaining organizational goals by utilizing processes such as “planning, organizing, staffing, direct thing, and controlling organizational resources” (p. 16) is management. Servant leaders place the greater good of those being led before their self-interest by sharing power, practicing authenticity, respecting and developing people, and “the building of community” (Laub, 1999, p. 81).

The theme of servant leadership may increase the probability of improving organizational leadership within various kinds of organizations which adds to its credibility (Bennis & Nanus, 2007). It is difficult to move to a higher standard of leadership if authority dominates the leaders thought process. As Nair (1994) indicated, “we must place service at the core; for even though power will always be associated with leadership, it is only one legitimate use: service” (p. 59). The leader must consider the motivation of others by understanding the way to regulate power.

Maslow (1973) identified five basic needs that motivate the human desire to achieve or maintain numerous conditions that drive human behavior. These needs include psychological, safety, love, esteem, and self-actualization, which are “arranged in a hierarchy of prepotency” (Maslow, 1973, p. 172). The most predominant need will monopolize one’s consciousness; when it is satisfied, the next higher need emerges. Maslow described these basic needs as food

and water, finding safety and security within one's environment, belonging, strength, respect, and achievement (Herman & Marlowe, 2005). According to Maslow,

Even if all of these needs are satisfied, we may still often (if not always) expect that a new discontent or restlessness will soon develop, unless the individual is doing what he is fitted for. A musician must make music, and artist must paint, a poet must write, if he is to be ultimately happy. What a man can be, he must be. This need we may call self-actualization. (p. 162)

In other words, by becoming more of what they are, leaders can achieve what they are destined to become. Greenleaf (1977) concluded that “for the person with creative potential there is no wholeness except in using it” (p. 6).

Servant leaders give of themselves and believe in others thereby creating a trusting environment for their followers. Wilkes (1996) agreed that “servant leaders give up [their] personal rights to find greatness in service to others” (p. 15). Moreover, Neuschel (2005) added that “it is not the lot of the leader to be served but rather his/her privilege to serve” (p. 3).

Establishing a genuine atmosphere within the organization is a main concern for the service leader. The process of giving and receiving trust creates an atmosphere of service at the most sincere level (Tatum, 1995, p. 312). When an institutions’ trustees or leaders reach their distinction as servants, they must have a “total understanding of the institution and caring for all of the persons touched by it” (Greenleaf, 1977, p. 100). The servant leader has the ultimate responsibility for the kind and level of “institutional performance that merits trust” (Greenleaf, 1977, pp. 127-128).

The concept of servant leadership is inherently different than other approaches of leadership because it requires the consideration of others before oneself with regards to decision-

making. Tate (2003) asserted that “servant leadership represents a significant departure from hierarchical systems of leadership often employed in educational and social service programs” (p. 33). Servant leaders intuitively encourage, value, and have a general gratitude for their followers (Greenleaf, 1977; Kouzes & Posner, 1995, 2003; Russell, 2001; Russell & Stone, 2002). This honorable nature and ethical standards are the spirit of the servant leader.

Integrity is an imperative value shared by good leaders (Russell, 2001) and is conspicuous within in servant leadership (B. N. Smith, Montagno, & Kuzmenko, 2004). Neuschel (2005) echoed that integrity is possibly the primary attribute of an effective leader for, without it, little else will matter (p. 122). The commitment to integrity strengthens the servant leaders’ relationships and enables followers to “grow healthier, wiser, freer, more autonomous, and more likely themselves to become servants” (Greenleaf, 1977, pp. 13-14). Frick (1998) concluded that “the servant-leader is one who was servant first and acts with integrity, foresight, intuition, [and] a dedication to consensus” (p. 354).

Taking into consideration the writings of Greenleaf, Spears (2010) posited 10 characteristics that are essential to a servant leader’s growth and development. These characteristics include

- *Listening*—the servant leader seeks to identify the will of a group and helps to clarify that will. He or she listens receptively to what is being said and unsaid.
- *Empathy*— the servant leaders drive to understand and empathize with others. . . . The most successful servant leaders are those who have become skilled empathetic listeners.
- *Healing*—[servant leaders have] the potential for healing one’s self and one’s relationship to others.

- *Awareness*—general awareness, and especially self-awareness, strengthens the servant-leader. Awareness helps one in understanding issues involving ethics, power, and values.
- *Persuasion*—the servant leader seeks to convince others, rather than coerce compliance. This particular element offers one of the clearest distinctions between the traditional authoritarian model and data of servant leadership.
- *Conceptualization*—servant leaders seek to nurture their abilities to dream great dreams. The ability to look at a problem or an organization from a conceptualizing perspective meaning that one must think beyond day-to-day realities.
- *Foresight*—[servant leaders have] the ability to foresee the likely outcome of a situation is hard to define, but easier to identify. . . . Foresight is a characteristic that enables the servant leader to understand the lessons from the past, the realities of the present, and the likely consequence of a decision for the future.
- *Stewardship*—[the servants leader] assumes first and foremost a commitment to serving the needs of others . . . [and] emphasizes the use of openness and persuasion, rather than control.
- *Commitment to the growth of people*—the servant leader recognizes the tremendous responsibility to do everything in his or her power to nurture the personal and professional growth of employees and colleagues.
- *Building community*—the servant leader senses that much has been lost in recent human history as a result of the shift from local communities to large institutions. . . . This awareness causes the servant leader to seek to identify some means for building community among those who work with in a given institution. (pp. 27-29)

Spears (1998) emphasized that “these 10 characteristics of servant leadership are by no means exhaustive” (p. 6). These 10 initial characteristics paved the way for scholars to produce more extensive attributes.

Russell and Stone (2002) reported 20 functional and accompanying attributes of servant leadership. The functional leadership includes vision, honesty, integrity, trust, service, modeling, pioneering, appreciation, and empowerment. In addition, the accompanying attributes include: communication, credibility, competence, stewardship, visibility, influence, persuasion, listening, encouragement, teachings, and delegation. These key attributes, in whole or in part, are identified by several authors within the literature, namely Covey (1992, 1996), Greenleaf (1977), Kouzes and Posner (2003), Melrose (1995), Nair (1994), and Spears (1998). However, each attribute listed has a connection to Spear’s 10 characteristics. The purpose for the delineation between the functional and accompanying attributes is not evident within this model.

### **Seven Pillars of Servant Leadership**

Servant leadership is often characterized as a lighter approach to decision making. Sipe and Frick (2009) used the term *pillar* symbolically to suggest the strength and support of servant leadership. The definition of pillars was popularized within Greek mythology “as gateways, or portals to the parts of the world” (Sipe & Frick, 2009, p. 7). When deemed a pillar, a person is perceived as a backbone of society or the organization (e.g., the pillar of the community, company, church, school, etc.). A functioning pillar is a load-bearing structural component used to hold something upright; on the other hand, without the support of pillars the structure would collapse (Sipe & Frick, 2009).

Spears (2010), who served as president and CEO of the Robert K. Greenleaf Center for Servant-Leadership from 1990 to 2007, identified *Ten Characteristics of a Servant Leaders* that

are essential for their growth and development. These characteristics became the most well-known listing of attributes motivating numerous accounts of research (Sipe & Frick, 2009, p. 7). Sipe and Frick (2009) developed a set of servant leader attributes that parallel the 10 characteristics entitled the *Seven Pillars of Servant Leadership*. They have identified these attributes (pillars) and further clarified each one individually by embedding three core leadership competencies or traits within each pillar. Moreover, Sipe and Frick added that these competencies “constitute an essential set of skills that contribute to leadership effectiveness” (p. 5).

Sipe and Frick (2009) recognized that not every servant leader will demonstrate all competencies connected with the attributes. The seven pillars include

1. Person of Character—makes insightful, ethical, and principle-centered decisions.
2. Puts People First—helps others meet their highest priority development needs.
3. Skilled Communicator—listens earnestly and speaks effectively.
4. Compassionate Collaborator—strengthens relationships, supports diversity, and creates a sense of belonging.
5. Has Foresight—imagines possibilities, anticipates the future, and proceeds with clarity of purpose.
6. Systems Thinker—thinks and acts strategically, leads change effectively, and balances the whole with the sum of its parts.
7. Leads with Moral Authority—worthy of respect, inspires trust and confidence, and establishes quality standards for performance. (Sipe & Frick, 2009, pp. 5-6)

A leader with character (Pillar I) is led by conscience, not ego; is authentic, trustworthy, and honest; and is committed to serve others beyond him or herself (Sipe & Frick, 2009). This



leader “maintains integrity, demonstrates humility, and serves a higher purpose” (Sipe & Frick, 2009, p. 15). Lickona (1992) argued that character can be taught through the teachings of values and virtues. Character is comprised of values in action, which progresses “as a value becomes a virtue. . . . Good character consists of knowing the good, desiring the good, and doing to get—habits of the mind, habits of the heart, and habits of action” (Lickona, 1992, p. 51). Sipe and Frick (2009) emphasized that “everyone seems to want a leader who is perceived to be ethical and credible” (p. 25). Discussing a leader with integrity, Kouzes and Posner (1995) declared that “honesty has been declared more often than any other leadership characteristic; overall, it emerges as the single most ingredient in the leader-constituent relationship” (p. 29).

A servant-leader assists others with meeting their top priority developmental needs by putting people first, Pillar II (Sipe & Frick, 2009). Servant-leaders serve first and aspire to lead second; express genuine concern by caring for others; and serve in a way that enables those serve the opportunity to grow as persons. By putting people first, servant-leaders display a servant’s heart, are mentor-minded, and show “care & concern” (Sipe & Frick, 2009, p. 34). Positing the shortcomings of leadership models showing apprehension for followers, Stone, Russell, and Patterson (2004) maintained that “the overriding focus of the servant-leader is on service to their followers [versus] greater concern for getting followers to engage in and support organizational objectives” (p. 349). A servant-leader must be mentor-minded in order to enable followers to successfully achieve their goals. Wisdom should not be poured into a mentee to show the way things are, leaders should give responsibility so a mentee can grow and mature (Greenleaf, 1977).

Sipe and Frick (2009) indicated that a skilled communicator (Pillar III) is a servant-leader who “listens earnestly and speaks effectively; seeks first to understand, then to be understood;

and listens receptively to others, demonstrating genuine interest, warmth, and respect” (p. 45). Great leaders are excellent communicators, exhibit a high level of relationship skills, and they demonstrate empathy. Sipe and Frick defined leadership as “being keenly aware of another’s thoughts, feelings, and needs associated with an experience, and explicitly expressing to them a deep and caring understanding of their experience” (p. 54). An empathetic listener must have an acute sensitivity to what is being said during a given exchange. Rogers (1995) clarified that

Being fully present means entering the private perceptual world of the other and becoming thoroughly at home and . . . it means temporarily living in the other’s life, moving about in it delicately without making judgments. For empathy, presence must precede practice. (p. 55)

According to Greenleaf (1977), a true servant leader “automatically responds to any problem by listening first” (p. 31). This means that a servant leader listens intently seeking to understand the problems or concerns of their followers before interjecting.

A servant leader is a compassionate collaborator (Pillar IV) who rewards others’ contributions, values and relates well with individuals’ diverse interests and backgrounds, and “pays attention to the quality of work-life and strives to build caring, collaborative teams and communities” (Sipe & Frick, 2009, p. 77). While discussing group effectiveness, Greenleaf, Fraker, and Spears (1996) stated that by inviting each member of the leadership team to take on responsibilities based on their experiences, the group “may seem to be leaderless. But, in fact, such a group or team may be the most intensely lead of all” (p. 98). As Walls (2004) cleverly conveyed, “collaboration is not the handing out of paintbrushes so others can paint your fence” (p. 131).

A servant leader uses foresight (Pillar V) as the fundamental ethic of leadership; has the

ability to inspire and articulate a shared vision; and “is a discerning, decisive, and courageous decision-makers” (Sipe & Frick, 2009, p. 104). According to Greenleaf (1977), foresight consists of having “a sense for the unknowable and be able to foresee the unforeseeable” (p. 14). Spears (2004) agreed that foresight is “the ability to foresee the likely outcome of a given situation [while understanding] lessons from the past, realities of the present, and likely consequences of a decision for the future” (p. 15). Leaders with foresight consider the future impact of their decisions before making them (Sipe & Frick, 2009).

A servant leader is a systems thinker (Pillar VI) who gathers inputs from all organizational units to derive all-inclusive solutions and “demonstrates an awareness of how to lead and manage change” (Sipe & Frick, 2009, p. 130). Thinking systematically requires the servant leader to see things whole, “the ‘big picture’ is all grand and beautiful, even in its stunning complexity” (Greenleaf, 1998, p. 277). The systems thinking servant leader employs three dimensions to guide change, which are organizational, relational, and individual utilizing systematic, interpersonal, and personal means respectively (Sipe & Frick, 2009).

Lastly, a servant leader has moral authority (Pillar VII) and empowers others with authority and responsibility; sets clear boundaries for all constituents; and “establishes, models, and enforces quality standards for conduct and performance” (Sipe & Frick, 2009, p. 155). Moral authority requires sacrifice; a leader must guide the follower within the organization using general principles. Covey (2002) posited that “sacrifice is the essence of moral authority, and humility is the foundational attribute of sacrifice” (p. 11). Greenleaf (1977) summarized the way a leader who has moral authority performs as servant in this passage:

A new moral principle is emerging which holds that the only authority deserving one’s allegiance is that which is freely and knowingly granted by the led to the leader in

response to, and in proportion to, the clearly evident servant stature of the leader. Those who choose to follow this principle will not casually accept the authority of existing institutions. Rather, they will freely respond only to individuals who are chosen as leaders because they are proven and trusted as servants. To the extent that this principle prevails in the future, the only truly viable institutions will be those that are predominantly servant led. (p. 10)

Greenleaf concluded that a successful organization begins with moral principles, not rules. The seven pillars of servant leadership provide a sense of dimension to servant leadership theory. This model delivers a theoretical framework enabling a servant leader to evaluate his or herself and serve their followers with ethics, respect, and admiration.

### **Critical Race Theory**

Western society has deemed people of color, particularly African Americans, to be inferior to the historically imposed stigma of White superiority. Racism has been plaguing modern U.S. society in overt and hostile ways, physically and mentally, since the Emancipation Proclamation. The plight of Blackness becoming equal to Whiteness has proven to be an uphill battle since the Civil Rights Movement in the United States. The dominant White male figure, the status quo, became image of success, wealth, and power. This spawned scholarly literature pertaining to racial inequality known as critical race theory (CRT); (Delgado, 1995; Solorzano, Ceja, & Yosso, 2000).

Historically, CRT can be viewed as a sub-division of critical legal studies which emerged around the Civil Rights Movement (Taylor, Gillborn, & Ladson-Billings, 2009). Ballard and Cintron (2010) affirmed that “Since Critical Race Theory is a development of African American thought, post-Civil War, the majority of CRT resources contain only American references” (p.

4). CRT refers “to a framework used to examine and challenge the ways race and racism implicitly and explicitly shape social structures, practices and discourses” (Yosso, 2006, p. 4). CRT has an important underlying belief that racism is a standard and common occurrence in American culture. Delgado (1995) argued that “because racism is an ingrained feature of our landscape, it looks ordinary and natural to persons in the culture” (p. xiv).

Derrick A. Bell, the first African American to receive tenure at Harvard’s law school, was one of CRT’s founders and “did pioneering work in establishing a scholarly agenda that placed race, racism, and colonialism squarely at the center of intellectual legal dialogue” (Taylor et al., 2009, p. 2). Delgado (1995) added that social construction concepts expressing the existence of race discrimination are ever-present in the literature of critical race theorists such as Kimberle Crenshaw, William Tate, and Derrick Bell, as well as CRT pioneer W.E.B. Du Bois. This group of scholars and others, frustrated by the observed failures of modern civil rights theories and methods, “began to openly criticize the role of law in the construction and maintenance of racially-based social and economic oppression” (Taylor et al., 2009, p. 2). Understanding the difference between race and racism gives meaning to the perspective and premise upon CRT was constructed.

From Delgado and Stefancic’s (2001) perspective, race quintessentially means African American. They observed that “other groups, such as Asians, Indians, and Latinos/as, are minorities only insofar as their experience and treatment can be analogized to that of Blacks” (pp. 67-68). The purpose of racism was to benefit the White race (Helms, 2008, p. 25). Moreover, racism is “a system of ignorance, exploitation, and power used to oppress African Americans, Latinos, Asians, Pacific Americans, Indian Americans and other people on the basis of ethnicity, culture, mannerisms, and color” (Marable, 1992, p. 5). Lorde (1992) added that

racism is “the belief in the inherent superiority of one race over all others and thereby the right to dominance” (p. 496).

The likelihood of racism disappearing from American society is challenging. Helms (2008) clarified that

White people have not been educated about the meaning and cost to them of maintaining White privilege as the spoken or unspoken law of the land. . . . [The] first step toward abandonment of racism requires recognition of racism in its many forms as well as the ways in which Whites individually and collectively benefit from it. (pp. 25-26)

Delgado and Stefancic (2001) named several types of racism to explain the complexity of the phenomenon within society, which include “intentional racism; unintentional racism; unconscious racism; institutional racism; racism trends with homophobia or sexism; racism that takes the form of indifference or coldness; and White privilege” (p. 25). The implication that one has a dark side invariably means it is his or her bad side. The media and literature has been known to reinforce a very derogatory picture of minorities “in villain roles or as romantic, oversexed lovers. Science fiction movies and television programs portray extraterrestrials with minority-like features and coloring” (Delgado & Stefancic, 2001, p. 76). This supports the perception that minorities have the appearance of freaks or from another world in American culture. The elimination of African Americans is not very unbelievable.

Bell, Delgado, and Stefancic (2005) wrote a hypothetical story called *The Chronicle of the Space Traders*, which supports the concept of African Americans being regarded as property, essentially to be bought and sold at the right price. Extraterrestrial ships carrying a huge cargo of treasure (e.g., chemicals to clean the pollutants out of the environment, gold to bail out the U.S. local, state, and federal deficits, etc.) gave the U.S. President a proposition. The extraterrestrials

would solve all of these issues of the country if the United States gave them one thing: allow them “to take back to their home star all of the African Americans who lived in the United States (Bell et al., 2005, p. 58). The story chronicles the debates leading up to the ultimate decision of the country, which was to let the aliens have all of the African Americans.

Whiteness is the proverbial equivalent of rightness in American culture. Delgado and Stefancic (2001) emphasized that “Whiteness, thus, was defined in opposition to nonwhite [*sic*], and opposition that also marked a boundary between privilege and its opposite” (p. 77). Whites support the racial progress and civil rights of Blacks as long as it strengthens the White self-interest or diminishes Black social status (Bell, 1993). In American society, White people benefit from a system of courtesies, favors, and exchanges which frequently exclude People of Color (McIntosh, 2003). Members of the dominant race experience an abundance of benefits, social advantages, and courtesies known as “White privilege” (Delgado & Stefancic, 2001, p. 78).

White privilege is ingrained in White society from an early age and reinforced throughout the formative years leading to overt and covert insults as adults against African Americans. A systematic yet supposedly invisible process known as racial priming familiarizes White children to elicit particular stereotypes about African Americans and other ethnic groups (W. A. Smith, Yosso, & Solórzano, 2007). W.A. Smith (2004) stressed that this stereotypical behavior “racially primes [or prepares] Whites for future discourses toward racialized thinking and concomitantly makes their racist or color-blind ideology more salient, especially when provoked by counter-ideologies” (p. 7). Smith et al. (2007) explained,

Although some racial stimuli may appear quite overt, sheer number of such messages communicated to Whites about Blacks for 18 years before college may desensitize White

students, restricting their ability to see how racism systematically subordinates People of Color and advantages Whites. (pp. 561-562)

This entrenched way of thinking produces a racial cynicism which leads to unjustified menial racial slurs, epithets, and gestures.

Microaggressions are a type of conscious or unconscious subtle insults aimed toward minorities that are visual, verbal, and/or nonverbal (Delgado & Stefancic, 2001; Solorzano et al., 2000; Yosso, 2006). Davis (1989) defined racial microaggressions as “stunning, automatic acts of disregard that stem from unconscious attitudes of White superiority and constitutes a verification of Black inferiority” (p. 1576). Racial microaggressions, the insensitive and subtle forms of racism, though prevalent, are rarely investigated (Delgado, 1992; Solórzano, 1998). Howard-Hamilton (1997) identified that “methods used to awaken the consciousness of disadvantaged groups are exposure to microaggressions, creation of counterstories, and development of counterspaces” (p. 23). Little is actually known about the impact of microaggressions on African Americans and other minorities (Solorzano et al., 2000).

Many People of Color suffer in silence blaming themselves for the racial discrimination experienced. Delgado and Stefancic (2001) claimed that “stories can give them voice and reveal that others have similar experiences” (p. 43). It is oppression that drives the White race to burden African Americans with false historical truths about their ancestry. Freire (2010) reasoned that “an act is oppressive when it prevents individuals from becoming more fully human” (p. 44). Minorities are fed derogatory historical rhetoric of their cultural past often painting a negative view of oneself which decreases self-confidence and boosts the ego of the dominant race. Freire explained his criticism of this banking education:

[The] act of depositing, in which the students are the depositories in the teacher is the



depositor. Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorize and repeat. . . . Knowledge emerges only through invention and reinvention, through the restless, impatient, continuing, hopeful inquiry [people] pursue in the world, with the world and with each other. (p. 72)

Freire confirmed that it is the “unjust order that engenders violence in the oppressors, which in turn dehumanizes the oppressed” (p. 44).

Dialogue is the only way to conquer the misguided ignorance surrounding issues of racial injustice. Freire (2010) called conversations that would prohibit loving communication “antidialogue” which serves as an instrument of domination and domestication. He described six attributes that must be present before dialogue can occur:

- Love—dialogue cannot exist . . . in the absence of a profound love for the world and for human beings.
- Humility—dialogue . . . is broken if the parties lack humility. How can I dialogue if I always project ignorance on to others and never perceive my own?
- Faith—dialogue requires an intense faith in humankind, faith in their power to make and re-make, to create and re-create, faith in their vocation to be more fully human.
- Trust—dialogue becomes a horizontal relationship of which mutual trust between the dialoguers is the logical consequence.
- Hope—dialogue cannot be carried on in a climate of hopelessness. If the dialogue or is except nothing to come of their efforts, their encounter will be empty, sterile, bureaucratic and tedious.
- Critical thinking—finally, true dialogue cannot exist unless the dialogue is engage in

critical thinking. The important thing is the continuing transformation of reality on behalf of the continuing humanization of people. (pp. 89-92)

Moreover, dialogue is both an objective and a process because “love is at the same time the foundation of dialogue and dialogue itself” (Freire, 2010, p. 78).

### **Summary**

Chapter 2 initially reviewed relevant literature on the history, legacy, and prominence of HBCUs. The next section presented an overview of marching bands heritage, as well as exploring marching techniques and development, gender and ethnicity, marching bands impact on students, and its importance. Finally, the chapter then discussed literature pertaining to the theoretical frames of this study, leadership, particularly servant leadership, and CRT. The tenets of leadership and CRT were outlined.

## CHAPTER 3

### RESEARCH METHODOLOGY

The purpose of this study was to examine the life and leadership of William P. Foster. He was an African American band director who pioneered the show-style marching band. This study primarily focused on a significant period of his life: his tenure at Florida A&M University (1946-1998). The underlying principle of the study was to understand what inspired Foster's concepts for band in higher education.

Chapter 3 establishes the resources necessary to study the symphony known as the life of Foster. The symphony is quite lengthy with multiple movements, melodies, and counter-melodies, and numerous combinations of instruments create a solid backdrop for a detailed analysis. This chapter provides a description of the research methods used to examine the experiences of Foster and the impact his visionary leadership had on shaping the marching band genre. The chapter further describes the sample, data collection process, and analysis processes.

In Chapter 5, these participants will be reintroduced with a description of where they come from, where life has taken them, and the impact William P. Foster has had on their lives.

### **Qualitative Inquiry**

A qualitative research method was selected for this study. Research methodology is "the study of methods" (Mayan, 2009, p. 30). Richards and Morse (2007) asserted that a method is "a collection of research strategies and techniques based on theoretical assumptions that combine to

form a particular approach to data and mode of analysis” (p. 2). Generally, research methods refer to the procedures used within a particular discipline or field of study (Schwandt, 2007). Schwandt (2007) further synthesized that “qualitative studies methods denote a procedure, tool, or technique used by the inquirer to generate and analyze data” (p. 191).

The term data provides the assumption that the research is invariably quantitative. However, qualitative and quantitative research requires the use of data in very different ways. Hesse-Biber and Leavy (2006) explained that “qualitative researchers are concerned with text and words as opposed to numbers; build and analyze themes embedded within transcripts; and are after meaning” (p. 8). As Daniel (2012) noted, qualitative research mostly consists of non-numerical data collection and analysis rather than focusing on a target population. Moreover, Denzin and Lincoln (2000) synthesized key differences between qualitative and quantitative research design:

Qualitative researchers use ethnographic prose, historical narratives, first-person accounts, still photographs, life stories, fictionalized “facts,” and biographical and autobiographical materials, among others. Quantitative researchers use mathematical models, statistical tables, and graphs, and usually write about their research and impersonal, third-person prose. (p. 10)

Devlin (2006) affirmed that qualitative methods involve attempting to understand “a particular phenomenon of interest without formulating hypotheses” (p. 53). Qualitative research design has distinguishing characteristics, which include the researcher striving to “understand the meaning of people. . . . The researcher is the primary instrument for data collection and data analysis; and qualitative inquiry is richly descriptive [using] words . . . to convey what [was] learned about the phenomenon” (Merriam, 2002, p. 5).

In qualitative research design, the researcher pursues and explores individual cases utilizing a variety of methods in search of a more in-depth understanding (McMillan & Schumacher, 2010). According to Merriam (2009), “qualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences” (p. 5). Qualitative researchers study “naturally occurring phenomena” (Mayan, 2009, p. 11; McMillan & Schumacher, 2010, p. 23). Mayan (2009) concluded that qualitative research attempts “to interpret or make sense of the meaning people attach to their experiences or underlying a particular phenomenon” (p. 11).

The qualitative researcher seeks to “understand the meaning people have constructed about their world and their experiences” (Merriam, 2002, pp. 4-5) and the way people make sense of their experiences. Qualitative inquiry is “theory that emerges from the researcher’s observations and interviews out in the real world” (Patton, 2002, p. 11). Theory has a role within qualitative research enabling a richer understanding of a person’s experience. Leistyna (2012) explained the role theory plays in qualitative research:

*Theory* embodies existing ways in which people have interpreted, analyzed, and made generalizations about *why* the world works the way that it does. It is the *why* and *how* of what has been happening around us and not simply a focus on *what* is occurring and how to effectively respond. (p. 201)

Principally, the qualitative researcher pursues an understanding about how individuals make sense of their lives.

### **Case Study**

A case study is generally the study of a particular case restricted by place, time, and participant traits. The case itself is the primary focus of a case study (Schwandt, 2007).

McMillan and Schumacher (2010) defined case study as “an in-depth analysis of a single entity” (p. 344). The expectation of a case study is to capture the complexity of a single case. Stake (1995) explained that “case study is the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances” (p. xi). According to Yin (2003), the use of case study is instrumental when you need to know *how* or *why* a program, instance, or event works. He emphasized that the use of “‘how’ and ‘why’ questions are more *explanatory* and likely lead to the use of case studies” (p. 6). Schramm (1971) clarified that “the essence of a case study . . . is that it tries to illuminate a decision or a set of decisions: why they are taken, how they were implemented, and with what result” (p. 6).

A case study is a method focused “on a single unit, a single instance” (Merriam, 2002, p. 179), and issues of generalizability. Mayan (2009) asserted that a “case study is an approach to understanding a bounded system” (p. 50). The term bounded was explained as “being unique according to place, time, and participant characteristics” (McMillan & Schumacher, 2010, p. 344). A bounded system is “a single entity, a unit around which there are boundaries” (Merriam, 2009, p. 40), metaphorically fencing in *what* (the bounded system) is being studied. Creswell (2008) identified a case study as “an in-depth exploration of a bounded system (e.g., an activity, event, process, or individuals) based on extensive data collection” (p. 476). The case as well as its boundaries is defined by the researcher and chosen to illustrate a particular issue or due to the uniqueness of the case (Stake, 1995).

The focus of a case study “is on the *case* and understanding the complexities of it; for instance, a project, program, organization, or particular individuals’ case” (Mayan, 2009, p. 50). Stake (2000) identified “three types of case study” (p. 437), which are intrinsic case, instrumental case, and collective case. The intrinsic case study is “when the researcher is

interested in the particular case itself—it is intrinsically interesting” (Merriam, 2009, p. 48). An instrumental case study “is examined mainly to provide insight into an issue” (Stake, 2005, p. 437) or theme. Lastly, in a collective case study, multiple cases are studied “to investigate a phenomenon, population, or general condition” (Stake, 2005, p. 445).

Case studies depend on the object of the study, the case, being clearly defined (Patton, 2002). The literature begged the question of whether a case study is a method or an approach. Hamel, Dufour, and Fortin (1993) attempted to answer this question:

Case studies employ various methods. These can include interviews, participant observation, and field studies. Their goals are to reconnect and analyze a case from a sociological perspective. It would thus be more appropriate to define the case study as an approach, although the term case method suggests that it is indeed a method. (p. 1)

Yin (1989) maintained that the case study enables a study to retain the meaningful and holistic “characteristics of real-life events” (p. 14).

This case study explored Foster’s life, leadership, and influence on marching band. The study was an intrinsic case study because I was intrinsically interested in Foster’s impact on band culture, his band, and academic leadership. This case study clarified Foster’s dedication to music education and innovation, student leadership development, and band pageantry. I examined Foster’s colleagues, students, and protégés to establish how his methods have affected their teaching and lives.

### **Participant Selection**

The participants in this study included seven African American band directors who have taught at least 25 years. These participants consisted of directors who were music education alumni of Florida A&M University (FAMU) and were students under Foster. Their careers

included having taught at HBCUs or high schools with show-style or corps-style bands. Mayan (2009) found that “qualitative inquiry depends on samples that are selected purposefully” (p. 61). The dichotomy of a high school band director who attended FAMU, teaching corps-style marching techniques as opposed to show-style, produced information-rich cases. Patton (2002) agreed that purposeful sampling involves information-rich cases “which one can learn a great deal about issues of central importance to the purpose of the research” (p. 46).

Each participant, varying in age, was purposefully selected and had taught at or attended FAMU, an HBCU under Foster, with no less than 25 years’ experience as collegiate or high school directors. These seven participants shared a common association, having all had direct contact with Foster, producing information-rich cases. Merriam (2009) indicated that purposeful sampling “involves locating a few key participants who easily meet the criteria you have established for participation in the study” (p. 79). In addition, each band director chosen were from prominent band programs currently or emeritus. McMillan and Schumacher (2010) qualitative sampling involves the in-depth study of selected “information-rich” cases (p. 326). Initial participants were found by contacting a highly respected music professional in the HBCU community. Participants received a letter requesting participation in this study that explained my research (see Appendix A). I solicited other persons, fitting the same criteria, from other colleagues as well as the interviewed participants (see Table 1).



Table 1

*The Participants Overview*

Name and Age	Years at FAMU as Student	Profession	Instrument	Years Worked With or Mentored by Foster
Alfred, 59	1972-1976	Music Education	Trumpet	38
Don, 51	1980-1984	Music Education	Trumpet	30
Julian, 72	1959-1963	Music Education	Flute	51
Lindsey, 63	1968-1972	Music Education	Trumpet/Piano	42
Shaylor, 71	1960-1964	Music Education	Percussion	50
Shelby, 49	1982-1987 1987-1989	Computer Science Music Education	Trumpet	28
Sylvester, 66	1965-1969	Music Education	Trombone	45

*Note.* This information was gathered from the participants during the interviews conducted in the Atlanta, Georgia area and Tallahassee, Florida. All participants were students of Foster. The numbers reflect the years Julian, Lindsey, and Shaylor worked with Foster; the years Alfred, Don, and Sylvester were mentored by Foster; and the combined years Shelby worked with and was mentored by Foster.

The specific sample was chosen because they are 25 year veteran band directors and former students of Foster. This provided a deeper understanding of how the participants' utilized Foster's techniques, leadership, and teachings, which enabled a richer study. The advantage of qualitative sampling "is that a few cases studied in depth yield many insights about the topic" (McMillan & Schumacher, 2010, p. 326). It was not necessary for participants to have taught in the same institution, however, their combined 25 years of teaching as a band director was essential. This scrutiny ensured a rich study with a historical recollection of band development.

**Data Collection**

The collection of data for my research began immediately following Indiana State University's Institutional Review Board (IRB) approval. J. Mason (1996) described data

collection sources that may be used in qualitative research, which include “people, speech, language, writing, texts, narratives and stories, art and cultural products, visual images and diagrams, publications, documents and archives, policies, organizations, events, and social geographical locations” (pp. 36-37). Artifacts were primarily found in The William P. Foster Historical Archives located in the Spencer Research Library at the University of Kansas, as well as within the Black Archives located on the FAMU campus in Tallahassee, Florida. These items included written music manuscripts, marching band drills, curricula, articles and journals, band videos (e.g., reel-to-reel, VHS, DVD, etc.), audio recordings (i.e., cassette tape and CD), photo albums, and written correspondence. McMillan and Schumacher (2010) defined artifacts as “tangible manifestations that describe people’s experience, knowledge, actions, and values” (p. 361).

In qualitative inquiry, the collection of data from the participants is verbal and nonverbal. This includes stories and situations (i.e., interviews) as well as numerous observed sources, such as image, sound, movement, and text (Mayan, 2009). Each interview was recorded on two digital audio recorders to avoid lost data, then uploaded and saved on a password-protected computer as an mp3 file and immediately transcribed. All interview recordings were “transcribed verbatim and checked for accuracy” (Merriam, 2002, p. 123). McMillan and Schumacher (2012) synthesized that “recording the interview ensures completeness of the verbal interaction and provides material for reliability checks” (p. 360). I took interview notes on an iPad and legal note pad to capture any nonverbal phenomena experienced. Backup copies of mp3 recordings and scanned copies of written and digital notes were secured on an external device. The external hard drive materials, plus all scanned materials and transcriptions (written, printed, and digital), were placed within a locked file cabinet within my secure home office.

Participants involved in the research were volunteers and not paid for their involvement. All of the interviews were performed within the study participants' cities, which were located in the Atlanta, Georgia, area and Tallahassee, Florida. The interviews were conducted individually, one-on-one, and face-to-face at a site selected by the participant and lasted approximately 60 to 90 minutes. Merriam (2009) explained that "interviewing is probably the most common form of data collection in qualitative studies" (p. 86). Every participant was invited to read and sign an informed-consent form prior to the interview, during the same day as the interview (see Appendix B). The interview questions consisted of semi-structured open ended demographic questions and questions about Foster followed up with probes (see Appendix C). According to Mayan (2009), the semi-structured interview is having "a fair enough idea of what is going on in or with the phenomenon to develop questions about the topic but not enough to predict the answers" (p. 71).

Merriam (2009) concluded that data "collection and analysis should be a simultaneous process in qualitative research" (p. 169). The gathering of qualitative data enabled me to describe and tell a story, allowing the reader to be drawn into the place and time of the observation. The interview transcripts, field notes, and journal entries were reviewed for emergent themes. This was performed after bracketing my own experiences. Creswell (2012) explained that bracketing is when "investigators set aside their experiences, as much as possible, to take a fresh perspective toward the phenomenon under construction" (p. 80).

### **Data Analysis**

Case study research analysis requires the use of a phenomenological technique known as *epoche* or bracketing. *Epoche* is a Greek expression meaning to "refrain from judgment. . . . The researcher looks inside to become aware of personal bias, to eliminate personal involvement with

the subject material, that is, eliminate, or at least gain clarity about, preconceptions” (Patton, 2002, pp. 484-485). The researcher must examine personal experiences to understand any assumptions, prejudices, and viewpoints prior to the interview. “These prejudices and assumptions are then bracketed, or set aside, so as not to influence the process” (Merriam, 2002, p. 94). As researcher, my first step was to conduct an assessment of myself and recognize any prejudices, personal biases, and preconceptions regarding the studied phenomenon. My negative and positive experiences as a former HBCU band director were bracketed as to become aware of not allowing my bias to influence the observation of transcripts, field notes, journal entries, images, social media videos, and other data.

I recognized patterns within the participants’ transcripts, developed categories, and coded the data (McMillan & Schumacher, 2010). Mayan (2009) explained that coding enables the researcher “to make comparisons among pieces of data” (p. 89). My next objective was to write notes, known as *memoing*, and take part in *theorizing*, “thinking more abstractly” (Mayan, 2009, p. 89), about the data. I approached all material with an open mind and attitude each time the information was analyzed and identified codes enabling me to compare the data. Seidman (1998) asserted that “the researcher must come to the transcripts with an open attitude, seeking what emerges as important and of interest from the text” (p. 100). I developed pertinent code names or phrases, such as quotations, events, participant perspectives, activities, relationships, as well as actions to provide relative meaning to the phenomena. According to J. Mason (1996), “reliability and accuracy of method, validity of data, and generalizability of analyses” (p. 145) are three key elements I worked through to explain the data in a convincing manner to myself and others. Lastly, I established data validity with member checking to further probe an interview topic and verify its “more complete and subtle meanings” (McMillan & Schumacher,

2010, p. 331). Each participant was sent a verbatim copy of the interview transcript to verify its accuracy, request modifications or omissions, and probe a topic further. I sought to understand Foster's lived experiences and essence of the meaning of those experiences.

### **Triangulation of Data**

I used triangulation to cross check the data to find common themes that emerged and established their validity. McMillan and Schumacher (2010) defined triangulation as "the cross validation among data sources, data collection strategies, time periods, and theoretical schemes" (p. 379). All of the data gathered from the Spencer Research Library archives at the University of Kansas and the FAMU Black Archives (e.g. photos, magazine articles, journals, videos, etc.), the interview transcripts, observations, and notes were analyzed to find common themes that materialized. Triangulation "reflects an attempt to secure an in-depth understanding of the phenomenon in question" (Denzin & Lincoln, 2000, p. 5). Utilizing this process afforded me the ability to check the integrity of any implications drawn from the data.

To further analyze the data, I utilized a variety of methods to decrease the chance for error during the process. For example, to cross-check the theme of *outstanding musicianship*, I considered the language used by the participants during their interviews (e.g., word frequency while answering questions, descriptive expressions, etc.), video footage (e.g., archive DVDs, social media videos, etc.), and audio recordings (e.g., cassettes, social media, mp3, etc.). Within a qualitative research approach, triangulation "can be obtained by combining both interviewing and observations, with different types of purposeful samples, or examining how competing theoretical perspectives and form a particular analysis" (Patton, 2002, p. 248). Moreover, I verified the data to offset any threat to the validity identified within the information. Fielding and Fielding (1986) identified two sources of biases revealed in qualitative fieldwork:

A tendency to select field data to fit an ideal conception (preconception) of the phenomenon, and a tendency to select field data which are conspicuous because they are exotic, at the expense of less dramatic (but possibly indicative) data. (p. 32)

It was necessary to critique the data without infusing my own perceptions when performing data analyses. Bracketing my experiences was a vital part of my qualitative data analysis and was not overlooked during the investigative process. Moreover, remaining aware of my bias provided a consciousness during the investigation of data to go where the path led rather than choose an easier method.

I also utilized peer debriefing as a way to give further validity to my data, results, and interpretation. This procedure allowed me to confide “in trusted and knowledgeable colleagues and used them as a sounding board” (Schwandt, 2007, p. 222) providing a new perspective for a deeper understanding of my research. The debriefer may pose “searching questions to help the researcher understand his or her own posture and its role in the inquiry” (McMillan & Schumacher, 2010, p. 334). This process helped me identify ethical dilemmas I may have encountered in the field that were inadvertently overlooked as well as other missing elements key to my research.

### **Summary**

Chapter 3 included the qualitative research design methods used to study the importance of Foster’s life and leadership in higher education in addition to his influence on marching band entertainment. This chapter discussed phenomenological case study research and the benefits of using this technique. The chapter contained the participant selection and data collection processes. Lastly, Chapter 3 conferred the data analysis procedures including the use of triangulation to establish validity.

## CHAPTER 4

### FOSTER'S LIFE STORY

The purpose of this study was to examine the life and leadership of William P. Foster. He was the African American band director who pioneered the show-style marching band. Foster was known as an organizational genius who perfected the FAMU bands structure. He became a revered musician, conductor, educator, band director, administrator, composer, arranger, researcher, and author. Foster was a spiritual man with service residing at the core of his leadership. According to Sendjaya and Sarros (2002), the spiritual arena has always had service “at the core of leadership” (p. 58). Foster’s life was like a symphony, developing overarching melodies (themes) by using various combinations of instruments. Foster was acknowledged as a prominent music icon of the twentieth century in the United States.

Chapter 4 introduces the life of Foster from a historical perspective. This chapter gives credence to Foster by exploring his lineage, undergraduate years, and professional years and is divided into four distinct movements. Movement I, fast-paced with various dynamic changes, examines Foster’s ancestry from inception through his formative years, prior to college. This is the essence of just how his servant heart was established. The second movement is slow with abrupt dynamic changes, variable rhythmic syncopations, and followed by a startling ending, which symbolizes Foster’s undergraduate years. This movement enabled Foster to hone his skills as a servant and an aspiring leader in music. Movement III represents the first three

professional positions of his career. This fast dancelike movement introduces numerous instruments simultaneously, creating harmonic tension to introduce the last movement. The last movement embodies Foster's tenure at FAMU that had multiple instruments playing simultaneously to develop through the utilization of themes, giving cohesion to the overall form of the symphony.

### **Movement I: Formative Years**

William Patrick Foster was born on August 25, 1919, in Kansas City, Kansas. His father and mother, Frederick Bradford Foster and Venetia Highwarden-Foster, were a very special part of his life. His father passed away when Foster was very young. Foster (2001) stated that "I can attest to the fact that my parents loved me and reared me, William Patrick Foster, in a loving and supportive manner" (p. 7). During his formative years, his parents taught him to respect others, strive for excellence, and instilled in him good "values, and exemplary work ethics" (W. P. Foster, 2001, p. 8). Foster was extremely proud of his extended family who played a vital role in grounding him in the Christian faith.

His father was a railway mail clerk from Carbondale, Kansas, who attended the University of Kansas for one year from 1904-1905 and his mother was a native of Minneapolis, Minnesota. They married in 1906 and raised a family in Kansas City, Kansas. Foster was the youngest of four children, with two brothers and a sister. The oldest was Frederick Vondorus Foster, followed by Dorothy G. Foster and Delphos Leroy Foster. William P. Foster was very close to his brothers and sisters, but he was exceptionally close to his paternal grandfather and grandmother, William Munson Foster and Laura Ann Foster as well as William Washington Patrick and Alice Williams-Highwarden, his maternal step-grandfather and grandmother respectively. Foster recalled "sharing both residences" (Byrd, 2006, 01:43) as his home during



the formative years. He acquired his name from his step-grandfather William Patrick (Byrd, 2006).

Foster's paternal grandfather, part Cherokee Indian, was the son of a slave; however, he was not a slave (W. P. Foster, 2001, p. 14). Ironically, his grandfather was "hired out at age 7 and was legally bound to his former slave owner who took an oath to educate him" (W. P. Foster, 2001 p. 13). He actually learned to read and write on his own. At age 14, his grandfather began working on the railroad and was able to financially contribute to helping his mom build a home. His grandfather was dedicated to family while working in construction, saving "his money and eventually he bought a farm near Carbondale where he lived for over fifty years" (W. P. Foster, 2001, p. 14). Foster believed that his grandfather was a true pioneer.

Foster became very close with his maternal grandfather when he, his mom, and siblings had to move in his maternal grandparent's home in Kansas City, Kansas. He stated that "every morning and every evening I had meals with my grandparents and during the day I was with my mother" (Byrd, 2006, 01:54). He considered this period of time in his life to be extremely special and appreciated his extended family's hospitality. Foster (2001) would occasionally meet his step-grandfather at the streetcar "when he returned home from work every day" (p. 12). His step-grandfather would allow him to carry his lunchbox home for him and Foster recalled that as being a huge accomplishment as a young boy (W. P. Foster, 2001, p. 12). The little things made a huge impact on him during the formative years.

The church was ingrained in Foster by his family and served as top priority during this portion of his life. Foster (2001) recalled that "the church played the roles of spiritual re-enforcer of the values that were instilled in me at home, as well as the self-appointed enforcer of its own rules or code of conduct" (p. 18). His personality evolved from family circumstances

and happenstance during his formative years. Foster learned self-reliance and teambuilding skills from extracurricular activities such as sports. According to Foster, he

particularly liked playing basketball, horseshoe [*sic*], baseball, and touch football.

Through the interrelatedness of home, church, and community endeavors, the formula or outline for what was to become my philosophy of life began to emerge. Unorganized and organized, unsupervised and supervised community activities helped fine-tune me for the symphonies I was to later concede, play, and demonstrate in my career. (p. 18)

Foster praised his grandfather for instilling in him the ethics of education. His grandfather empowered Foster with a mindset of possessing more knowledge, skills, and abilities in order to succeed in life (Field et al., 2006). These were core competencies of servant leadership that his grandfather infused in his DNA at an early age. As the patriarch in the family, his grandfather led the men in his extended family in regular meetings. Foster (2001) noted that his “grandfather recognized the need for my educational experiences . . . [and] did not miss an opportunity to afford me travel-oriented lessons based in academics and in life” (p. 15).

When he was in elementary school, Foster attended Keeling Elementary School from first grade through third grade and Harriet Beecher Stowe Elementary School during his fourth-, fifth-, and sixth-grade years. These schools were conveniently located in close proximity to the two homes he had spent most of his time, which was his mother and stepfather’s home and his grandmother and step-grandfather’s home. Foster played basketball his fifth- and sixth-grade years of elementary school. While in junior high school, he ran the “440” on the track team (Byrd, 2006, 02:16). Foster clarified that “it was during this period of my education, I had the opportunity to get started in music” (Byrd, 2006, 02:34) as well as purchase his first instrument. Foster described his first instrument purchase:

I had the privilege of buying my own instrument. I didn't know exactly what I was buying, but it was a saxophone. When I went to my teacher at the Horner Institute in Kansas City, Missouri, to receive instruction, he indicated that this instrument was obsolete, it's not used anymore. I would need to buy a B-flat clarinet, which I did. At that time, I progressed very rapidly at Northeast Junior High in the band. (Byrd, 2006, 02:43)

During his years at Northeast Junior High School, they were filled with extracurricular sporting activities, developing work ethics, and encouragement to achieve academic excellence. Since his junior high school was across the street from his mother's house, he "enjoyed numerous evening and weekend hours playing basketball, baseball, and football on the school playground" (W. P. Foster, 2001, p. 20). He also learned and became accomplished as a tennis player.

Foster spent a considerable amount of time with his grandfather every evening following school. During this quality time, his grandfather continued to instill and encourage the importance of excellence in academics, urging him "to venture out, even risk failure, if necessary" (W. P. Foster, 2001, p. 20). His grandfather was "setting a positive example" (Kouzes & Posner, 2003) by investing energy and spending time with Foster was central to servant leadership. Foster maintained that there was only "object segregation, there was no integration among the races whatsoever. Everything was separate, as well as unequal" (Byrd, 2006, 09:33). Foster learned and participated in as many activities as he possibly could to prepare for the road ahead. His entrepreneurial spirit was demonstrated as he worked hard by mowing lawns, "pruning shrubs, raking lawns, and washing and polishing automobiles" (W. P. Foster, 2001, p. 21). Foster recalled managing his time between academics, sports, as well as

practiced the B-flat clarinet.

Musically, Foster excelled at the B-flat clarinet while attending Northeast Junior High and performed in the school band and clarinet class. Upon completing junior high, Foster attended Sumner High School in Kansas City. There he recalled making “extreme progress in that band” (Byrd, 2006, 03:35) under the direction of Mr. Gaston O. Saunders. He had progressed so rapidly his director made him a student director of the band and orchestra; serving his band director was a servant leader characteristic bestowed upon him by his grandfather. Foster was a student, but also a servant. The premise of the leader as a servant was driven by the servant leadership model (Greenleaf, 1977). He began learning to play the violoncello, “which was one of the high points” (Byrd, 2006, 03:58) of developing his musicianship. Foster explained that “it was through my playing and experience on the violoncello that I developed an ear for and the singing quality and resonance and all the attributes that go along with a smooth resident sound” (Byrd, 2006, 04:06). He would conduct the orchestra before plays and other events at Sumner High School, which enabled him to develop his conducting technique. During his senior year, he was appointed the director of the “Summer Band at the All-City Summer Experience . . . an unpaid position” (Byrd, 2006, 05:09) because his band director was unable to fulfill this obligation. This was a two-week position that he fulfilled for the experience. Foster believed that “it was a wonderful experience, one that laid the groundwork for [his] professional career as a conductor” (Byrd, 2006, 05:35).

Foster’s grandfather taught him responsibility by having him help with custodial work in a few buildings in Kansas City, which included, “scrubbing wood floors, cleaning the windows, dusting and polishing the furniture, sweeping the stairwell, and cleaning the restroom” (W. P. Foster, 2001, p. 22). Once more, his grandfather continued to instill a servant’s heart in Foster

by consistently reinforcing the need to serve. Foster was a self-proclaimed workaholic and positive thinker. He was taught not to be defeated and to face every challenge head-on, without fear of failure, and to embrace the power of positive thinking. All of these activities as well as schoolwork were catalysts to ensure his endurance while facing the future. Through his family and his church, Foster was groomed for success and was determined not to disappoint any of them. Foster recalled whispering to himself, “Pat, there’s no time for discordant notes, short practices, or early dismissals. You can’t get caught up in reasons for not performing, excuses for failing. Excuses please no one but their maker” (W. P. Foster, 2001, p. 22).

### **Movement II: Undergraduate Years**

Foster attended the University of Kansas, from 1937 to 1941, where he earned his bachelor of music education degree. During this period of time, the University of Kansas was a strictly segregated. Foster had different expectations about discrimination when he first attended the University of Kansas, “instead things were still the status quo” (Byrd, 2006, 09:55). The campus did not permit Black students to participate in weekend social functions with the White students; plus Black students received food and drinks from one table in the student union building “reserved for colored students” (Foster, 2001, p. 23). The premise of racism is the belief that one race has an “inherent superiority . . . over all others and thereby the right to dominance” (Lorde, 1992, p. 496). Foster secured employment as a waiter in the White fraternity and sorority houses on campus in exchange for room and board in the basement of the house. He earned approximately four dollars a week for working six hours each day. Foster (2001) described the reality of his oppression:

I had to compete in the classroom with the same students to whom I served breakfast, lunch, and dinner on a daily basis. However, since I was aware of the times and

circumstances, I did not despair. I knew about discrimination, unfairness, and dejection.

I was not about to let those things stop me from attaining my education. (p. 23)

Regardless of the difficulties, Foster was thankful for the quality of education, training and instruction he received from the University of Kansas that enabled him to compete at the highest level. Foster felt that the University of Kansas was where he “developed so many attributes of musicianship and knowledge of music” (Byrd, 2006, 06:04) throughout his life. He recalled an interesting occurrence his freshman year while planning to audition for the University of Kansas marching band.

My good friend and I decided to try out for the University of Kansas marching band and we stayed up most of the night and early morning hours practicing on our instruments for our auditions that were going to be held. We practiced in the Lawrence, University of Kansas Memorial Stadium. The next morning we got up early and went up for our audition. We had our audition and as we listened to the other instrumentalists, they listen to us, there was no doubt that we would make the band, and there was no question about it. However, the director, Mr. Russell L. Wally, after my audition, he indicated that he regretted very much that we would not be able to be a member of the band because all of the schools that they played at that time were segregated; and they did not accommodate Blacks in their facilities. (Byrd, 2006, 10:01)

Foster stayed focused despite his obstacles using his free time—weeknights from 7p.m. to 11p.m.—for practicing the clarinet and piano as well as completing other homework assignments. He stated that “by maintaining that vigorous schedule, I was able to make up, academically, for the time I spent waiting tables at the sorority and fraternity houses” (Foster, 2001, pp. 23-24). During his first few years at the University of Kansas, Foster would use his

grandfather's Union Pacific annual pass to take frequent weekend trips home to have his clothes washed and pressed plus to visit with his grandfather (Byrd, 2006). In 1939, his sophomore year, Foster's grandfather passed away. Foster remarked that "I miss my grandfather dearly and continue to understand that although his death was a great loss to me in many ways, his life was of immeasurable value" (p. 24). He remained focused on his goal of attaining the music education degree leaving little time for pleasure.

Foster lost an iconic person in 1939, however, this was also the year he met a young woman who would be an integral part of the rest of his life. One summer Foster was enthralled by Mary Ann Duncan, a lovely high school junior who lived in his neighborhood. He fondly remembered his first official encounter with Mary Ann, which called for extreme measures. According to Foster (2001),

Mary Ann was friendly with the neighbor who lived two doors from her home. Not to be deterred, and perhaps a little foolish, however, on that fateful day when I saw Mary Ann and her friend conversing quietly at her home in Kansas City, I simply walked up to them, courteously addressed the young man and asked his permission to take Mary Ann out. Surprisingly, he honored my request. (p. 28)

This bold and brave encounter was the brief beginning of a two-month courtship. Shortly thereafter, they agreed to be married, and on August 8, 1939, they eloped in a courthouse roughly 20 miles from Kansas City. He said that "this was one of the great and most important decisions" (Byrd, 2006, 12:48) made in his life. Foster recalled their families being surprised, but took the news in stride (Foster, 2001). He completed the last two years of undergraduate coursework at the University of Kansas as a married man and his first son, William Patrick Foster, Jr., was born in December, 1940 (Byrd, 2006). Foster remembered being a family man,

student, and musician forced to contend with ensemble segregation.

Foster mentioned that the same discrimination was in every ensemble, including academic and social organizations at the University (Byrd, 2006). McIntosh (2003) posited that White people benefit from a system of courtesies, favors, and exchanges which frequently exclude People of Color. Foster explained that the students “did not rely on the University to provide for anything in the way of social activities” (Byrd, 2006, 11:53). The Black students could not attend school social events, such as large band performances in the student union building. According to Delgado and Stefancic (2001), members of the dominant race experience an abundance of benefits, social advantages, and courtesies known as “White privilege” (p. 78). Foster described this as a “dismal situation in terms of social aspects of the experience” (Byrd, 2006, 12:12). Foster explained a life-affirming discussion during an exit interview with the Dean of the School of Fine Arts prior to graduating in 1941:

I had an interesting experience as I had an exit interview with the Dean, Donald M. Swarthout, a very renowned musician and administrator. He asked me what I’d planned to do in life and I told him I wanted to be a conductor and director of bands. He said it might be well for me to rethink that because there were no colored conductors at that time. This was sort of a catalyst for me. I knew then and there that I would have to go out and I develop my own vehicle, in terms of a band or orchestra, to develop my skills as a conductor. (Byrd, 2006, 06:18)

### **Movement III: Pre-FAMU Professional Years**

Foster’s professional career began as a teacher and band director at Lincoln High School in Springfield, Missouri (1941-1943). As the music teacher, his duties included directing the mixed choir, the boys’ and girls’ glee clubs, as well as the band. This was not a mature choral



program, requiring Foster to recruit students for the choir and the glee clubs, which met three times each week and twice each week respectively (W. P. Foster, 2001). Foster had to start the band from scratch. He had to convince the parents, “relatives, and friends of students at Lincoln to purchase used instruments from pawn shops and music stores” (W. P. Foster, 2001, pp. 32-33). Foster used the band class period as a large applied instruction course teaching instrumental technique, scales, and chorales. As suggested by Greenleaf (2002), a servant “is always searching, listening, and expecting that a better wheel for these times is in the making” (p. 23).

The Lincoln High School music program began to receive recognition from the successful seasonal concerts performed by the 70-voice a cappella choir and glee club (W. P. Foster, 2001). Foster’s choir received accolades and formal invitation to perform on a local radio show as well as “an invitation to perform at a concert in convention sessions of the Missouri State Educators Association in St. Louis, Missouri” (W. P. Foster, 2001, p. 33). Although the program was receiving notice and praise, Foster knew that his time had come to leave Lincoln High School. He wanted to pursue his dream of becoming a successful band director and to build, “a colored band that was second to none in the country” (W. P. Foster, 2001, p. 34). In May 1943, Foster, accompanied by his wife and son, left Springfield to return to Kansas City, Missouri, seeking new challenges and to grow professionally.

During the summer of 1943, the President of Fort Valley State College in Fort Valley, Georgia, offered Foster a position and he accepted (see Appendix D, Figure 1). The position was multilayered: Chair of the Department of Music, Assistant Professor of Music Education, and Director of the Fort Valley State Choir. At a glance, this position appeared to be a step in the right direction for Foster; however, he was one of two music faculty at the college. This position would be short-lived due to insufficient musical instruments, facilities, and office equipment;

also, he was not a band director. According to Foster (2001), his “teaching assignment was limited to serving as director of the female choir and to expounding instrumental fundamentals of music to elementary education majors” (p. 35). During this period, his second son, Anthony Frederick Foster, was born on April 28, 1944, in the Fort Valley State College Infirmary (W. P. Foster, 2001). A few months later, Foster was presented with a pivotal teaching and conducting opportunity at the esteemed Tuskegee Institute in Tuskegee, Alabama (see Appendix D, Figure 2).

Foster was unable to accept a position right away because he had passed the physical for the United States Army during World War II, which would affect his future. His employment was contingent upon “the advice of the Kansas City, Kansas Selective Service Board” (W. P. Foster, 2001, p. 37). With their permission, Foster accepted a position as Director of Band and Orchestra at Tuskegee Institute, a position he held for two years (W. P. Foster, 2001; Malone, 1990). The Tuskegee Institute offered reasonable band facilities, such as a director’s office, band rehearsal room, equipment storage, and uniform storage, for the future development of the band and orchestra program.

During the academic year, Foster would rehearse the marching and concert bands five days a week and the orchestra two days a week. The marching and concert bands had 72 to 180 students. Conversely, the orchestra peaked at 25 members. The marching band performed for “pregame and halftime shows at four or five home football games and at one or two off-campus football games played in Columbus, Georgia, or in Montgomery or Birmingham, Alabama” (W. P. Foster, 2001, p. 38). Foster wrote custom arrangements to enhance the sound of the orchestra’s unusual instrumentation. Tuskegee Institute did not have a music major program and few incentives were available for instrumentalists to improve their musicianship. As Foster

(2001) stressed,

The music department did not offer any instrumental music technical courses to enhance students' musical growth and development. It did not take long for me to realize that the band and orchestra program at Tuskegee Institute had limited possibilities of enhancing the musical growth of its instrumentalists. (p. 38)

Foster continued making the best of the situation regardless of the limitations placed before him.

In October of 1945, Tuskegee Institute played a home football game against Florida A&M College (FAMC). There were two individuals sitting in the audience at the game, Dr. William H. Gray, Jr., the President of FAMC, and Mr. Moses G. Miles, the Director of Student Affairs (Foster, 2001), who watched the Tuskegee Marching Band pregame and halftime shows. After the game, Foster attended an Alpha Phi Alpha Fraternity meeting that was also attended by Dr. Gray and Mr. Miles. The next day Foster and his wife Mary Ann were surprised by a knock at the door of their home. The visitors were Dr. Gray and Mr. Miles. After they were all well acquainted, the two gentlemen from FAMC commenced to praise Foster for the outstanding performance of the Tuskegee Institute Marching Band. They wanted to entice Foster to come to Tallahassee, Florida to develop a first rate band at FAMC. According to Foster (2001), they wanted him "to develop a band that would make FAMC well known throughout the country" (p. 46). Dr. Gray offered Foster the job as the FAMC band director that same night (see Appendix D, Figure 3).

Foster was interested in the position, but needed to explain his expectations, needs as well as the institutional challenges and resources prior to accepting the position (W. P. Foster, 2001). So he made a trip to Tallahassee to meet with Dr. Gray on the FAMC campus. During the meeting, they reviewed Foster's job description and decided he would establish a band and

instrumental music academic program that met the following requirements:

- Curricular structure for instrumental music B.S. degree
- Funding for new and additional courses
- Funding for basic additional faculty and staff
- Adequate budget for capital and expense requirements
- Establishment of a scholarship program to assist confident musicians to receive a college education in the area of marching band, concert band, and ensembles
- Procurement of qualified incompetence music faculty
- Adequate rehearsal, instruction and classroom facilities. (W. P. Foster, 2001, p. 46)

#### **Movement IV – FAMU Professional Years**

Foster accepted the position as the band director at FAMC and began working on June 1, 1946. The first year proved difficult due to the lack of instruments, facilities, and resources. He knew that the first few months would be critical to the success of the program. Foster recalled that the facilities where the instruments were housed “were very very limited” (Byrd, 2006, 14:05). His first residents were in a campus dormitory at FAMC, they were “able to have an apartment in the army barracks” (Byrd, 2006, 14:24). The buildings on the campus were primarily wooden, with the exception of Lee Hall and a few other brick structures. His office was located behind the auditorium stage in Lee Hall.

First, Foster developed the written plans for the FAMC band. He had “about sixteen pieces of instruments with very little supplies” (Byrd, 2006, 15:16) and there were no accessories available. Foster explained that he “received excellent cooperation from the President at that time, Dr. William H. Gray, Jr. It would be only a matter of time to get things moving” (Byrd, 2006, 15:37). In 1946 and 1947, his plans also included having a 100-piece band. Foster

emphasized that “this was an outlandish dream . . . and so happens 1949-1950, that dream was realized and I called that the ‘Marching 100’” (Byrd, 2006, 19:44).

There were only six faculty members and the bachelor of science in music degree had 14 choral and instrumental majors. The majority of year one was spent writing requisitions to repair instruments and equip the office, as well as develop class schedules for applied music lesson offerings, encourage administration to renovate rehearsal facilities for the band, and secured a band field to rehearse marching drill (W. P. Foster, 2001). Moreover, Florida A&M College did not have a band in place and Foster needed to recruit student personnel immediately. Foster described his recruitment efforts:

I had to sit down and try to recruit from the names of individuals who had been in the band because at this time the Army had taken all the male players. There were very few of those available and they were just coming back from the end of the war [World War II]. (Byrd, 2006, 16:38)

He had to call individuals by phone because there were no band programs to visit at the time.

Foster worked diligently to contact potential students, including veterans, from nearby cities in Florida, and other states such as Alabama, Georgia, Virginia, Louisiana, Kentucky, North Carolina, Missouri, and South Carolina; plus, former FAMC band students which include the 11 marching band students from the previous school year (W. P. Foster, 2001). This was an arduous task that he often would wonder what he had gotten himself into and relied on his instincts to overcome all obstacles ahead.

In September 1946, Foster’s first group was a 45-piece marching band. In efforts to overcome the limitations and ensure a successful start, the band had “two or three rehearsals a day” (Byrd, 2006, 17:49). These same members would serve as his concert band during the next

semester in 1947. The band rehearsed on the stage of Lee Hall Auditorium. However, they marched on a very crude field that was not large enough to mark all of the yard lines. Foster clarified that “we did not have a regulation field to practice our marching, it was a gradual development that we were able to plan facilities well and to have a marching band rehearsal field” (Byrd, 2006, 17:15).

The band was now ready for their public performance debut. Foster indicated that the first uniforms were “the black suits of the students and the college provided white cross belts and caps” (Byrd, 2006, 18:46). As Foster began taking the group to perform off campus, they were well received. He attributed the marching bands progress to the fundamentals learned within concert band. Foster stated,

I remember our first winter concert in 1947. It was then we realize that we had a potential of really developing a good concert organization. This concert organization would make great contributions to the musicianship and the musicality for the marching band. So . . . they move in lockstep together. (Byrd, 2006, 20:45)

The music department facilities were later moved to the army barracks behind Lee Hall in 1947. The accommodations were “very crude and limited [and] didn’t have heat or air conditioning” (Byrd, 2006, 21:31). The facilities housed the band staff and faculty offices, music practice rooms, classrooms, band room, equipment storage, and instrument storage as well as instrument repair. A few years later, the marching band acquired uniforms from a donation by the University of Florida. They would wear this uniform for a couple of years until FAMC was able to purchase band uniforms of their own.

### **Band Motto**

Qualities to live by to guide our thoughts and to rule our actions/lives:

“Highest Quality of CHARACTER”

“Achievement in ACADEMICS”

“Attainment in LEADERSHIP”

“Perfection in MUSICIANSHIP”

“Precision in MARCHING”

“Dedication to SERVICE”

The Florida A&M University Bands, a role model of excellence. (FAMU, 2012, <http://www.famu.edu/index.cfm?a=marching100>)

Foster had students from the Deep South with varying backgrounds. These students grew up on plantations, in the inner-city, and small country towns. He knew the racial biases of the U.S. during the 1940s was that “‘White was right’ if you wanted to live” (W. P. Foster, 2001, p. 52). Foster knew the survival and success of his Black students relied on their ability to understand what was acceptable to White people. Foster had a servant-first mentality and was concerned with persevering and refining “a particular hypothesis on what serves another’s highest priority needs” (Greenleaf, 2002, p. 28). He would have to find a way to teach and provide the students with incentives to promote a successful band program. This would serve as a guide for the students “because they were like misguided missiles” (Byrd, 2006, 22:43). Foster knew that the success of the students would be influenced by how they responded to him as a leader (W. P. Foster, 2001). As a result, he enrolled and pursued his master of arts in music degree at Wayne State University every summer. In about 1947, Foster developed the FAMU band motto to give his band students a unified purpose, which was as follows: highest quality of character, achievement in academics, attainment in leadership, perfection of musicianship, precision in marching, and dedication to service (W. P. Foster, 2001).

This motto was the answer to his concerns of student personal behavior and social attitudes as well as giving the FAMC band students a goal to strive toward every day. Foster (2001) stated that he “wanted to teach them about character, dress, self-discipline, personal etiquette” (p. 53) and this motto was included in all band documentation as a constant reminder. Foster explained each segment of the FAMU Band Motto:

Character [had to do with] one’s language, dress, overall deportment and conduct. . . .

Academic attainment and academic progress was the purpose for which we were bringing the students here to the college. Leadership . . . we knew that once the students came inside the walls of Florida A&M College, leadership responsibilities would be thrust upon them. The reason we were functioning had to do with service. . . . This is where the students would get their commitment to the band, to work hard, and to work toward great progress. We wanted to have fine musicianship when it came to articulation, sound, and beauty of tone, phrasing, and dynamic contrast. The last item . . . had to do with marching precision. It was those six items that we mentioned all the time every rehearsal. (Byrd, 2006, 23:06)

Moreover, Foster (2001) decided to have all men in the band because he wanted to have a functional band that would “operate like a machine” (p. 58) and did not want to impose these requirements on young ladies. Foster (2001) explained that women were first admitted in the FAMU band after the passing of *Title IX, Amendments of 1972*.

In 1948, Foster implemented the concept of *band pageantry* which included adding the first dance steps to the band routine. N. B. Thomas (2013) reported that “the band pageants, designed to entertain, were also appealing for their attractive and educative exposure to cultural values” (p. 52). This concept entails overlapping creative thoughts and ideas to provide the



music a “thematic thread” (W. P. Foster, 2001, p. 55) as well as selecting relevant music geared toward the interests and era of the audience. According to Foster (2001), the

first dance steps were simple crossovers while band members moved their instruments either 30, 45, 90, or 180 degrees. The main things to that performance were the unison and the precision as the players executed those first movements to our theme song at the time: “Alexander’s Ragtime Band.” (p. 55)

By 1950, Foster became chair of the music department and completed his master’s degree. He developed a new sound driven by the pulse of the percussion section. This eighteen piece section was “made up of four Scotch [*sic*] bass drums, four tenor drums, eight snare drums, and two pairs of cymbals” (W. P. Foster, p. 55). Foster emphasized that the FAMU band sound originated from

proper technique, being able to play the notes . . . how notes are played, and the relationship of one note to the other. . . . Third, the quality of sound [and] the beauty of sound. . . . This is where the overtone series comes in . . . [producing] a resonant sound that’s ringing. Another has to do with the blend and balance of various [notes] and how they fit into the chord structure . . . [as well as] phrasing and notes that belong together. (Byrd, 2006, 26:34)

These are basic attributes of musical performance.

Foster was inspired by the sound of phonograph recordings he had heard of the University of Michigan band. He realized that their sound was great, even with simple tunes. Their arranger Jerry Bilick arranged music specifically for the instrumentation of the band (W. P. Foster, 2001). Foster wanted the FAMC band to have that type of sound. After consulting with the other directors, Foster “decided to give Jerry Bilick a call to see if he was willing to come

down to the campus of Florida A&M College and give a two day course on his arranging technique” (Byrd, 2006, 28:53). After a two and a half day session with Bilick, Foster would utilize and modify the acquired techniques to develop arrangements for the FAMC band sound. He discussed five elements that consist within a successful musical arrangement:

The most important part of the arrangement is the melody, it must stand out. Second . . . is the bass line, the foundation of the chordal structure of the music, but also contributes to the melodic interest of the number. Third . . . is the counter melody, a melody that contributes to the sound, but does not get in the way of the melody. [Fourth] . . . is fillers, these fillers take care of the second and third harmonic parts . . . [that] make the sound of the court very good. [Lastly] . . . rhythm . . . is the percussion section, we did not want the percussion to get in the way of the band sound nor the band in the way of the percussion. (Byrd, 2006, 30:22)

In 1950, George W. Gore became the new president and visionary for FAMC. Gore had high standards of excellence and wanted to impart his vision of FAMC to all stakeholders. He worked diligently to foster religious, cultural, civic, and social outreach initiatives between the campus and the community (W. P. Foster, 2001). Gore established a university motto of “‘Quality Is FAMC’s Measure’ [and] urged all members of the College to exemplify the motto in their daily campus interaction” (W. P. Foster, 2001, p. 63), plus, required all faculty, staff, students, and administrators to share the good news. During his presidential address in 1950, Gore said, “We propose to lead. We propose to set the proper examples . . . [*sic*] build a school that stands for friendliness, quality, and leadership” (W. P. Foster, 2001, p. 64). Foster was a servant leader because he placed the greater good of those being led before their self-interest by sharing power, practicing authenticity, respecting and developing people, and “the building of

community” (Laub, 1999, p 81).

From the beginning, Foster considered FAMC’s band to be an experimental organization with the philosophy of attempting innovative maneuvers, designs, and techniques (W. P. Foster, 2001). Foster used the marching band techniques of the time, while implementing precision movements with flamboyance and high-energy to produce the FAMU Marching 100 band. Foster considered the percussion section cadence to be the heartbeat of the band. Foster mentioned that “one of the causations of this interest in the drum cadences has a lot to do with the human anatomy” (Byrd, 2006, 38:17). The cadences generate energy and anxiety causing the individual flow of the marching step to have energy.

The increase in the marching tempo of the band cadences were really incidental and prompted by band students. While describing the inception of increasing marching tempo, Foster recalled,

At the end of rehearsal, we were getting ready to conclude after rehearsing about an hour and a half, sometimes two hours. If they had done a good job, I found that the individuals in the band and especially the percussion section would increase and energize those percussion cadences just a wee bit. This caught on with the marchers and . . . we began to develop a faster cadence from 120 [steps-per-minute], which is the old days of Sousa marches, up to 360. (Byrd, 2006, 39:16)

This style of marching was introduced at the University of Florida’s Gator Growl in the early 1950s. The band was use to marching under the center of the stadium to the football field; however, most stadiums had bands entering from the end zone to perform their pregame shows (W. P. Foster, 2001). Foster observed the band being fatigued prior to the show having quick step from the end zone (W. P. Foster, 2001). He elaborated on an ROTC cadence developing a

slow marching technique for pregame shows (W. P. Foster, 2001).

This slow movement, approximately 16 steps per minute, was labeled “The Death March” (Byrd, 2006, 41:48). Foster explained that the idea was to have each individual band member in alignment attempting to look like a drum major. The band members used 180-degree instrument swings, “90 degree knee lifts, and had stopping points at the ends of each of those movements and would move in correlation with the marching step” (Byrd, 2006, 42:07). The Death March was used until a large portion of the band entered the football field, then the announcer would announce the band prompting the utilization of a faster cadence of 360, which is six steps per second. Foster concluded that “this is a psychological impact that’s made on the audience from a very slow tempo, with the announcement of a band, and then to a very rapid tempo” (Byrd, 2006, 43:19) that energizes the band as well as the audience. This quick cadence technique was also used to make formations and diversions during pregame and halftime shows. Foster was a servant leader who shared three traits to inspire change: foresight, awareness, and persuasion (Greenleaf, 2002). In 1952, the FAMC band performed its first dance routine to “Alexander’s Ragtime Band.” This performance was a part of their halftime show during the Orange Blossom Classic in Miami, Florida (N. B. Thomas, 2013).

FAMC gained university status in 1953, becoming Florida A&M University (FAMU). Gore supported Foster’s professional growth and vision for the growth of the band program. Foster “was the recipient of a Rockefeller General Education Board Fellowship” (W. P. Foster, 2001, p. 25). From September 1953 through May 1954 and January 1955 through May 1955, he attended the Teachers College at Columbia University in New York where he pursued the doctoral degree. While in New York, Foster was afforded the opportunity to sit in on rehearsals, recitals, “as well as Metropolitan Opera performances. [He] was one of the students selected to

sit in on rehearsals of the New York Philharmonic Orchestra” (W. P. Foster, 2001, p. 26). Foster felt that New York was important to his professional growth and development. He completed the doctoral degree in 1955. At FAMU, Foster was allocated the much-needed funding from Gore allowing him to make the necessary changes to develop the Department of Music and marching band programs. Moreover, in 1956 they were able to purchase the first complete set of FAMU marching band uniforms from Ostwald Uniform Company, which was located in Staten Island, New York.

Foster was now in position to focus on recruiting, evaluating, and training primary faculty members for the department and the band. Over the next few years, he would select band and staff members from such prestigious music schools as Juilliard School of Music, The Ohio State University, Eastman School of Music, and the University of Michigan (W. P. Foster, 2001). He found that the faculty members were highly qualified, yet they still lack the necessary values the band members deserved. Specifically, this faculty and staff lacked the compassion, empathy, patience, and general interest which were essential to relate to the students as well as the compassion and commitment in their instruction (Foster, 2001). In reference to evaluating the faculty and staff, Foster (2001) stated,

I felt strongly that successful and noteworthy educators must incorporate their full attention and compassion toward their students. . . . Educators should realize that a strong key to a successful program includes conducting themselves with strong ethics, character, and respect in interaction with students. They must enhance the self-esteem of students, both individually and collectively. In fact, they must make students there first and foremost concern for care and nurturing. (p. 56)

His solution to this dilemma was “growing his own crop” of faculty members by developing

leaders within the band. Foster sought to recruit faculty and staff who would bring “more to the program than mere credentials and personal agendas” (Foster, 2001, p. 57). A servant leader empathizes at all times and is accepting of a person, “but sometimes refuses to accept some of the person’s effort or performance as good enough” (Greenleaf, 2002, p. 34). It was time for a change.

### **Growing Your Own Crop**

In the late 1950s, Foster found that he had outstanding faculty from “Juilliard, Eastman, Ohio State, University of Oklahoma, University of Michigan, Indiana University, and University of Southern California” (Byrd, 2006, 33:59). Something seemed to be missing and he assessed the problem to discover that the music faculty were excellent performers on their instrument and area of study, but lacked the ability to convey key concepts to the band members as well as students majoring in music. Foster identified that “the missing ingredient was very personal. It was the individual commitment, concern for the individual student, [and] a commitment to the program” (Byrd, 2006, 35:00).

At this time, Foster started to identify individuals who were FAMU music graduates, urging them to seek graduate degrees. He needed committed individuals who also shared a commitment for the success of the students. Servant leaders are fully human and down to earth because “they hear things, see things, know things, and their intuitive insight is exceptional” (Greenleaf, 2002, p. 56). Foster described the individuals identified in the “growing your own crop” movement as “individuals who were very competent on their instrument . . . committed to the program . . . who had the desire, the patience, and the zeal to work with students. Take them where they are to where they should be” (Byrd, 2006, 36:07). The first was Mr. Leonard C. Bowie in 1959, others included Dr. Shaylor L. James, Dr. Julian E. White, Mr. Lindsey B.

Sarjeant, Mr. Charles S. Bing, and Dr. John H. Daniels. See Table 2 for a complete listing of FAMU music graduates who served as faculty. Foster concluded that “they had the wherewithal of committing themselves to working with the student in such a way that they would respond” (Byrd, 2006, 37:39).

Table 2

*FAMU Band Faculty Alumni*

Name	Hiring Year	Position
Leonard C. Bowie	1959	Head Assistant, Director of Trumpets
Charles S. Bing	1960	Director of Low Brass
Wendell Logan	1962	Director of Trumpets, Arranger
Samuel Floyd	1962	Acting Head Assistant, Director of Percussion
Ruffie London	1962	Director of Saxophones
Thomas Lyle	1962	Director Of Clarinets
Shaylor L. James	1965	Director of Percussion
John H. Daniels	1967	Director of Clarinets
Aaron Horne	1968	Director of Saxophones
Julian E. White	1974	Associate Director of Bands, Dir. of Woodwinds
Lindsey B. Sarjeant	1974	Director of Trumpets, Arranger

*Note.* Adapted from “William Patrick Foster: Dean of African American Bandmasters” by Thomas, N. B., 2013, (Doctoral Dissertation), The University of Georgia, Athens.

All of these faculty members met and accepted the challenges before them. Foster (2001) stressed that “they worked cooperatively, diligently, compassionately, and productively” (p. 58).

After consulting with his newly assembled faculty and staff, Foster would conceive and implement a viable agenda to recruit proficient instrumentalists and increase the size of the

FAMU Marching Band as well as music majors in the Department of Music (W. P. Foster, 2001). The FAMU Band Camp would be the vehicle to accomplish all of the aforementioned needs. In addition, they developed a band guidelines booklet that was distributed to all entering students, including

band camp rules, policies, regulations, band camp checklist for campers, financial schedules for sporting and for day campers, chaperones, monitors, facilities coordinator and staff. . . . Each student would be responsible for bringing his/her instrument, holding portable music stand, pillows, camp drum major-majorette uniforms, and other essentials. (W. P. Foster, 2001, p. 69)

Every student was required to complete the checklist ensuring his or her compliance. The camp gave Foster and his staff an opportunity to identify quality students and encourage them to attend FAMU as well as participate in the marching band (W. P. Foster, 2001). This band camp focused on FAMU marching and music techniques and was a primary recruitment tool for the university, music department, and marching band.

Foster was committed to the development of his students through his undying belief in character, academics, musicianship, and discipline. A servant leader should have integrity, which is possibly the primary attribute of an effective leader (Neuschel, 2005). For his consistent persistence, he acquired the nicknames The Law, The Maestro, and The Legend (W. P. Foster, 2001). Foster (2001) recounted,

I began to notice that when I would drive up to the band practice field that the band students would begin humming the siren sound of a police car. I was not long thereafter that I discovered my nickname was “The Law.” In other words they were letting everyone know, “Here comes the Law. We better tighten up.” (p. 138)



Foster continued to instill his belief of excellence on band students and staff alike. He exercised his personal philosophy within his professional life. After being asked his personal philosophy, Foster (2001) noted,

- I believe in the institution of the family.
- I stand for good character (personal bearing, loyalty, decorum, manners, speech, dress, honesty and highest regard for the rights of my fellowman).
- I am satisfied with nothing but the best quality, non-material and materially. I like to enjoy the good things in life.
- I am a perfectionist; therefore, everything I am associated with or do—duties, responsibilities to be performed—my philosophy is to excel and to the best I can in achieving excellence. I believe in perfection.
- I have a high regard for competence and people and organizations of high performance and excellence.
- I am interested in the well being [*sic*] of my fellowman. I enjoy being of service to assist and to improve the lot of people.
- I am a devout believer in God and religion and often look above for advice, guidance and counsel. (pp. 145-146)

He believed that the changes in the world would have a profound effect on the future of our youth. Foster had a servant's heart and wanted only interested in doing what was best for the students. According to Greenleaf (2002),

if one is a servant-leader and carrying the burdens of other people—going out ahead to show the way, one takes the rough and tumble—one takes this in the belief that, if one enters a situation prepared with the necessary experience and knowledge at the conscious

level, in the situation the intuitive insight necessary for one's optimal performance will be forthcoming. (p. 39)

This, in part, is dependent on "how we as contributors to our community and society can assist youth in becoming high achievers. This is a great challenge" (W. P. Foster, 2001, p. 138).

### **Brief Summary of Accomplishments**

Foster's numerous achievements and recognitions were astounding, signifying the magnitude of respect he had accomplished throughout the United States and abroad. Many of his achievements were the direct result of service. Frick (1998) found that "the servant-leader is one who was servant first and acts with integrity, foresight, intuition, [and] a dedication to consensus" (p. 354). He pursued his dream despite the discouragement of his undergraduate Dean of the School of Fine Arts at Kansas University. In 1971, the Kansas University Alumni Association awarded him with an Alumni Achievement Award. Foster was the first African American member of the American Bandmaster's Association (ABA), and College Band Directors National Association (CBDNA). He would later become CBDNA President and the ABA President in 1981 and 1994 respectively.

In 1996, President Clinton appointed Foster to the National Council on the Arts in Washington, DC. This council advises the National Endowment of the Arts on program, policy, and grant applications. Foster was one of 26 members and the only Florida resident. Each council member serves a six-year term and is required to meet four times a year (Svingen, 1996). Moreover, the FAMU "Marching 100" Band received countless commendations and proclamations under his direction under Foster's tenure.

### **The Orange Blossom Classic**

Foster stated that "it was the Orange Blossom Classic that gave the band that window of

publicity on a national and international scale” (Byrd, 2006, 44:09). He also credited this annual December event in Miami, Florida, for publicizing the band by giving them more coverage. The Miami *Herald* would place a large color picture of the band on the front cover of its daily newspaper. The FAMU Marching Band first performed at the Classic in 1947; nationally famed Henry Filmore served as a visiting conductor (D. Thomas, 2006). According to D. Thomas (2006), “[in 1953] the marching band incorporated a dance routine using the music of ‘Alexander’s Ragtime Band’ in its halftime show at the Orange Blossom Classic in Miami” (p. 3). This was a unique event that people from all over the country would attend, due to Miami being a great tourist attraction. Foster noted that “this was one of the unusual events, in the pattern of segregation, because on one side of the Orange Blossom Classic Caucasians or Whites and on the other side, it was Black” (Byrd, 2006, 45:49). Jake Gaither, the FAMU head coach, was responsible for making the funds available to get the band to the Orange Blossom Classic (see Appendix D, Figure 4).

### **First Live Television Performance**

The FAMU Marching Band first performed live in Miami on national television, CBS, at the Orange Bowl Stadium during the Pro Playoff Bowl in 1963 (D. Thomas, 2006). The marching band show had a sports theme. As a result, the crowd response was overwhelmingly enthusiastic. Foster recalled that “as a result of that performance, everyone in the PR departments of various television networks and professional football leagues, they wanted to get the Florida A&M University Marching Band on the television screen at their game” (Byrd, 2006, 48:24). This event had a great impact on the notoriety of the FAMU band as well as publicity for the band, the Florida A&M University, and the state of Florida. Foster concluded that the band’s performances on national television have made “millions and millions of dollars for pro football

teams and networks because of its performances” (Byrd, 2006, 49:36).

### **The McDonald’s All-American High School Band**

Foster served as Director of the McDonald’s All-American High School Band “from September 1980 through November 1991” (W. P. Foster, 2001, p. 83). During his tenure, he conducted the band in several notable performances, including the *Today Show*, Macy’s Thanksgiving Day Parade, Carnegie Hall, Tournament of Roses Parade, Orchestra Hall in Chicago, Illinois, and the Fiesta Bowl Parade on national television (W. P. Foster, 2001). Foster served on the McDonald’s All-American High School Band Board of Advisors for 14 years (Muldrow, 1980).

### **Sudler Trophy**

In 1985, the FAMU Marching Band was the fourth winner of the Sudler Award. This award was given to marching bands of the highest level by the John Philip Sousa Foundation (see Appendix D, Figure 5). The first three winners of the Sudler Award were the University of Michigan, the University of Illinois, and The Ohio State University receiving the award first, second, and third, respectively. This was considered the highest band honor in the United States.

Foster received a letter in December, 1984, from Al G. Wright, President of the John Philip Sousa Foundation, informing him that the FAMU Marching Band would be the fourth recipient of the Sudler Intercollegiate Marching Band Trophy. This honor was “made possible by a grant from Louis and Virginia Sudler of Chicago, Illinois” (W. P. Foster, 2001, p. 88) to the John Philip Sousa Foundation. The Sudler Trophy is awarded annually to a college band that is “of a particular excellence and have made outstanding contributions to the American way of life. [This is] the highest honor that can come to a university or college marching band in the United States” (W. P. Foster, p. 88). The Sudler Trophy was officially presented at a FAMU home

football game on October 26, 1985.

### **Bastille Day Parade**

In early 1989, Foster received a phone call from Paris, France, inviting him and the FAMU Marching Band to represent the United States at the 200<sup>th</sup> Anniversary Bastille Day Parade from July 8-14, 1989, an international bicentennial celebration. According to Foster (2001), Dr. Jean-Paul Goude, the impresario, informed him that the French government would take care of all expenses incurred. This included the round trip flight, ground transportation, room and board, plus incidentals for 250 members of the Marching 100 as well as band staff. Foster concluded that “the French government paid over \$500,000 to bring the band, all expenses paid, to France to march down the famous boulevard., Champs-Élysées” (Byrd, 2006, 51:25).

### **The William P. Foster Foundation**

Foster had a dream to financially support needy undergraduate students seeking degrees at FAMU within marching band. To this end, he donated thousands of dollars of his own money to jumpstart this goal. Foster advocated for students passionately; he stated,

The students who participate in the FAMU Marching 100 Band come from every type of socio-economic background. The students bring their outstanding talents to our table. FAMU and the state of Florida take advantage of the talents to make millions of dollars. Yet, the students receive little, if any, financial support in return toward their college education. (Foster, 2001, p. 121)

After 52 years, Foster stepped down as Director of Bands and Chair of the Department of Music to focus his attention on assisting students at FAMU. On April 22, 1998, Foster founded the William P. Foster Foundation to serve as the conduit for student achievement.

The mission of his foundation had two parts. The first part focused on providing the

“financial support for the truly needy students who participate in the marching ‘100’ Band, and others” (W. P. Foster, 2001, p. 123). The second part of the mission focused on creating the William P. Foster Memorial Center (see Appendix D, Figure 6), which was to be located in Tallahassee, Florida. The function of the Memorial Center is to inspire young people through the preservation of Foster’s life work and the FAMU Marching Band’s history.

### **Eminent Scholar**

Foster was notified in 1996 that he would be the first recipient of the Foster-Edmonds Endowed Chair and sit as Eminent Scholar at FAMU. After his retirement 1998, Foster accepted the position of Eminent Scholar (W. P. Foster, 2001). His goal was to organize all of his artifacts collected over the years to write about his life’s work while sitting as the endowed chair. Foster completed his work in 2001, entitled *The Man Behind the Baton*, with the assistance of Harold E. Byrd, Vice President and Executive Director of the Foster Foundation (W. P. Foster, 2001). At the age of 82, he decided it was time to leave the FAMU campus after dedicating 55 years of service to the institution. On August 28, 2010, William Patrick Foster passed away having left an indelible mark on the history of band, his colleagues, and students. The final movement of the symphony, known as the life of Foster, had reached its finale.

### **Summary**

Chapter 4 chronicled the life and leadership of William P Foster. He was the head band director at FAMU from 1946 until his retirement in 1998. Foster is known for moving collegiate band beyond its traditional roots as a military corps-style unit to one of entertainment, pageantry, and precision.

Using the analogy of a symphony, this chapter categorically explained Foster’s formative years (Movement I) growing up in Kansas City through his high school success on the clarinet.

His character building days during the undergraduate years (Movement II), which spawned various positive educational experiences in the midst of the dark shadows of racial discrimination and segregation. Chapter 4 looked at the pinnacle of his undergraduate education, the oppressive talk with his Dean, which fueled his motivation to succeed. This chapter provided a chronological recount of Foster as a professional pre-FAMU (Movement III), his humble beginnings as a high school band director at Lincoln High School, his first college teaching position at Fort Valley College, his few years at Tuskegee Institute, as well as the events leading to the position at FAMU (Movement IV).

Chapter 4 pointed out that Foster based his vision on comprehensive principles of sound, dance, and the human spirit. In the forefront was his love and respect for music as an art form, theory, and practice combined with entertaining the audience. Lastly, this chapter discussed his passion for student development and leadership.

## CHAPTER 5

### RESULTS

The purpose of this study was to examine the life and leadership of William P. Foster. The symphony known as the life of Foster is not just a series of unique movements. Chapter 5 introduces the participants who give voice to the fourth movement of this symphony who breathe purpose, color, texture, and shape to his life's work. This chapter reveals the melodies sung by the participants who were former students, colleagues, and friends of Foster.

These themes have distinctive melodies with a variety of dynamic changes allowing them to function because of the developments acquired from previous movements—Movement I: Formative Years; Movement II: Undergraduate Years; Movement III: Pre-FAMU Years; and Movement IV: FAMU Years. This chapter introduces the participants, allowing them to develop their Foster melodies and experiences with Foster. Their songs were insightful and filled with expressiveness and candor about the work of William P. Foster.

In this chapter, more detail is given for who these participants are, where they started from, and where their lives have taken them.

#### **Overview of Participants**

##### **Alfred Watkins**

Alfred was a 59-year-old retired band director who has served at predominantly Black and predominantly White high schools throughout his career. He received his undergraduate



degree from FAMU. His phone number was given to me by a colleague; I called Alfred to introduce myself and discuss my study. He responded positively and was very interested in participating in my study; also, he was excited to share his experiences with Foster as students and professionals. After more conversation, we set up a date and time to conduct the interview. The interview took place at his home in Marietta, Georgia.

Born in the small town of Jackson, Georgia, about one hour south of downtown Atlanta, his mother and father were working-class African Americans who had not attended college. Alfred's father was one of 10 and his mother was one of eight siblings. They raised him, his two older brothers, and younger sister with Christian values within the southern Baptist church. His discipline was rooted by the expectations of his parents and his grandparents. Alfred knew his grandparents well and "church was real important." His father and both of his grandfathers were deacons in the church.

Alfred proudly reminisced about his large and very close extended family. As he spoke, I glanced up at photos of his kids at various stages in their lives hanging on the wall. It was clear that family was a vital part of his formative years. Alfred explained that

[there were] a lot of cousins and aunts and uncles around; the village raised us all. And the neighbors raised us, and aunties and uncles and grandparents all taught us a good sense of right and wrong in addition to what our parents gave us and what we got from the church.

Alfred recalled living in a town of fewer than 1500 people and having separate accommodations: "everything was separate because the separate but equal, Jim Crow laws" were in effect. Alfred had gone to all Black elementary and middle schools. He recalled his teachers being aware of what Black students from an industrial town in the Deep South needed

educationally. Alfred clarified that “being from rural Georgia, the teachers realized what we needed in terms of an education to be able to go forth in the world.” He attended an all-Black high school during his nine content grade years. In 1970, the schools were desegregated, so he attended an integrated high school during his junior and senior years.

During high school, Alfred was active in sports and the band. He had a good relationship with his band director. Alfred stated that “he saw something in me that I didn’t know was there.” His band director had given him private trumpet lessons and he became a “good high school trumpet player, region band.” Although the schools were desegregated, Alfred recalled not being able to try out for the state band because the state associations had not been combined. He clarified that “they wouldn’t allow for Blacks to try out for the Governor’s Honors Program, nor for the All-State Band because that’s not what the state did at that time.”

With no aspirations to major in music, Alfred’s goal during his junior year was to be an attorney because he was fascinated with Perry Mason (on the television) and his way of solving cases. But, Alfred fell in love with the sound of orchestra and band. This was a pivotal step for him because his parents preferred he would pursue becoming an attorney. Alfred stated,

When I fell in love with sound my junior year in high school, and I loved practicing, and I loved the sound of the orchestra that I would watch on TV and hear through recordings. . . . And knew [I] had to be in music against my parents’ wishes. I decided my junior year that a career in music was what I wanted. I wanted to be a classic trumpeter. That was my goal.

His band director was his only role model for his quest to be an African American musician and conductor. As he was making the decision where to go to college, his band director suggested that he look into FAMU.

Attending college was not an option for Alfred. Both of his older brothers had previously gone to college and his oldest brother was the first in the family to attend college. Alfred went to FAMU as a music education major with his mind fixed on becoming a conductor. He took pride in acknowledging his siblings' education. Alfred stated, "All four of us earned college educations particularly coming from a small town is unusual."

Graduating college at 22 years of age, Alfred accepted his first professional position at Murphy High School, a predominantly Black school. The school had very little resources, but he persevered starting a program from ground zero. As he recalled his six years at Murphy, he posited, "we had almost no instruments. It was just a poor existence for a school band program. . . I went in and built a band almost from scratch." He accepted a job at Lassiter High School, predominantly White, where he taught for 31 years. Alfred became a band and conducting icon during his tenure at Lassiter High School.

### **Julian White**

Julian was a 72-year-old retired band director who has taught at the high school and collegiate levels throughout his career. He received his undergraduate degree from FAMU. Because he is retired, it proved to be difficult to get his contact information. A colleague gave me the number of one of White's former colleagues, who graciously gave me his contact information. When I told him about the nature of my study, he was pleased to participate as well as share his stories about working with Foster. We agreed that the quietest place to conduct the interview would be at his home in Tallahassee, Florida.

Raised in Jacksonville, Florida, he felt very fortunate to have been raised by a "loving mother and father" with two brothers and one sister. His older brother was an athlete who went into administration in Jacksonville. Julian's older sister and younger brother were musically

inclined. His older sister was a “musician all her life” who played the flute, and his younger brother was a band director. Moreover, Julian’s sister taught him to play the flute.

Julian attributed band to be a source for his discipline. He commented that “being a band student most certainly served as an anchor for my behavior.” Julian started playing in the band in the 10<sup>th</sup> grade, which forced effectively utilize and organize his time. He had to organize his schedule in terms of homework, housework, academics, and then music. Julian believed that “having that pattern of organization . . . was certainly a milestone in establishing self-discipline.”

From 1957-1959, Julian attended New Stanton High School in Jacksonville, a “110% Black” school. He was very proud of his high school band program and gave some insight to visualize his band. Julian stressed that “this was in the days long before integration. However, our band could play with the best of them.” His band, a full instrumentation of over 150, played difficult music, plus attended marching and concert festivals. Julian described his high school band playing their music “extremely well at concert and marching festivals.”

Julian said that his high school band director definitely had an influence on his life. He knew him well prior to attending because his sister, who was two years ahead of him, “played in the band.” Originally, Julian’s goal was to become an athlete, playing football and basketball, and follow in his big brother’s footsteps. He told a story of how he decided to be in band.

My intent was to play football and basketball and be an athlete. Well, the football coach was a friend of the family. And when I went out for the football team, first, he looked at me and laughed and said you can’t play football. You go play in the band with your sister. . . . So, I said okay, coach, I’ll go play in the band.

Julian told his parents he wanted to be a trombone player, but money was an issue. They had two flutes, which meant he had to play flute to be in the band. Not very pleased, he said,

“Mommy and daddy, I don’t think I want to play flute because that’s a girl instrument.” But, they told him if he was to play in the band that’s what he will do. So, his sister worked with him the summer of his 10<sup>th</sup> grade year. Julian humorously reflected that “come to find out that [it] actually wasn’t so bad being the only boy in the section because the girls asked me to help them.”

Having built a strong relationship with his band director, Julian’s band director let him work with the beginners his senior year. His director was “just a great musician,” plus, a student of Dr. Foster’s at FAMU. Julian was offered a full scholarship to FAMU because of his ability and the relationship his director had with Dr. Foster. Of course, FAMU would have been the school of choice; his sister and brothers were there—“no debate.”

After graduating from FAMU with a music degree, Julian built a successful high school music program in Jacksonville, Florida. During his ninth year, Dr. Foster had asked him to consider becoming his assistant director at FAMU the next fall. He really did not want to leave his school of 10 years, but Julian said he had “gotten to the point in high school as a high school director that perhaps I had peaked.” The schools were beginning to integrate, which would “pull the students here and pull the students there, and all.” He made a conscious “decision to leave” for FAMU, a position he would hold for more than 30 years.

### **Shaylor James.**

Shaylor is a 71-year-old musician who has spent his more than 45-year career at an HBCU as an assistant band director and percussion teacher. He received his undergraduate degree from FAMU. I received his contact information from a colleague, who highly recommended that I contact him. During our initial conversation, I conveyed the details of my study and he was indeed interested in participating. Shaylor seemed elated to reminisce about

Foster and his many years of experience working with Foster. We agreed to meet in his office at FAMU during a time with the least possibility of disruptions.

Shaylor was born in Jacksonville, Florida. He was raised by his mother and father along with his two sisters and two brothers. His mother was a self-taught church pianist and his father an aspiring singer. He recalled that “he [his father] really wanted to be an entertainer . . . so music was always a part of the household.”

An all-Black high school called New Stanton Senior High School is where Shaylor attended in his hometown of Jacksonville, Florida. He had the utmost respect for his high school band program and band director. Talking about his band director, Shaylor stated that “what he did musically . . . you find him in the Hall of Fame here [FAMU] and FBA [Florida Bandmaster’s Association] Hall of Fame in Florida.” Shaylor felt that he was very prepared as a high school musician. He proudly claimed that when he “came to FAMU symphonic band, everything FAMU played I had played in 10th, 11th, and 12th grade.” He told a humorous story about how he joined the band. His brother told him that he might as well join the band, “at least you get in the games free.” In 1959, Shaylor graduated from high school at the age of 16.

Shaylor chose to go to FAMU because it was the school for exceptional African American musicians at that time. He emphasized that “there was no integration then, so the best of the Black kids in the state sort of flocked to FAMU.” After he graduated in 1964 from FAMU, Shaylor taught in a public school for one day. He remarked that “Dr. Foster called, the man hired me for this position, and I’ve really been teaching [here] ever since.”

### **Lindsey Sarjeant**

Lindsey is a 63-year-old band director and music arranger who has taught at the collegiate level over 38 years. He received his undergraduate degree from FAMU. Although he

was highly recommended by a colleague, I was unable to make contact with him until my arrival in Tallahassee, Florida. We discussed the details of my study and he graciously agreed to participate. Lindsey, a former student and faculty colleague of Foster, was elated to share his experiences with Foster. The interview took place in his office on the FAMU campus.

A native of Jacksonville, Florida, Lindsey is one of eight siblings raised by his mother and father. Lindsey remarked that “we all grew up in the same house.” His mother and father went to college, but they did not finish. They believed in and knew “the importance of college so was never a question of whether we were going to college, the question was which one. . . . That was implanted in our psyche early on.” His parents believed in discipline.

Having grown up with a household of musicians, Lindsey was encouraged to learn an instrument. His father played the guitar and his mother played the piano and she made sure that all of his siblings played instruments. Lindsey is the sixth of eight siblings and has a younger brother and younger sister; he noted, “We’re all musicians.” He had a definite sense of humor as he reflected. Lindsey smiled and said, “I wish we could have been the Jackson 5, you know, we all could have put our stuff together and been the Sarjeant 8.”

Lindsey started playing the piano in the sixth grade and then the trumpet in the seventh grade. He credits his high school band director for putting him on the path for success, teaching discipline, and managing his time early on. Lindsey explained that “he’s the one who set us on the right path because I’m a product of segregated schools.” His band director knew the psychology of young people and how they are like sponges. He described his band director’s philosophy as being synonymous with giving the students “as much as you can, they don’t know how much they can’t do.” Moreover, Lindsey developed a sense of perfect pitch, intervals, theory, chords, and scales from his band director. Studies (e.g., Levitin, 1999; Lundin, 1963;

Profita, Bidder, Optiz, & Reynolds, 1988) suggest that one cannot develop perfect pitch; however, it is possible to develop relative pitch.

As a teenager, he mostly practiced his instruments. He recalled going to school at 7:30 a.m., having band rehearsal at the beginning of school, and after, “came home, practiced some more . . . [and] that was it.” He grew up primarily in the 60s with limited resources:

We barely had TVs back in those days, color TVs and there was no computers, no video games, so the only outlet we had was to be a thug on the street and be a drug addict or you’re gonna do something with your life.

Lindsey had an opinion about today’s kids having so many outlets and being able to do so many other things. He laughingly said, “Putting music on them is like asking them to tongue-kiss a rattlesnake.”

While in high school, Lindsey played piano with the youth choir and church choir. He was a trumpet major during his undergraduate years and piano was his “secondary instrument.” Lindsey had made a perfect score on the theory placement exam at FAMU. He showed great promise in terms of his abilities to write music compositions. Foster was the one who introduced him to the band arranging concept:

It was Dr. Foster who sat down with me and showed me some things. He gave me a whole stack of records, I mean about maybe 15 or 20 albums. . . . So he said, there are two ways of learning how to write music. You listen to these albums and you learn what you don’t want [music] to sound like. And then by knowing what you don’t want [music] to sound like, then you will get what you do want [music] to sound like.

His junior year, Foster asked Lindsey if he would be interested in coming back and working on the faculty one day. However, he declined because he had planned to go to Indiana



University to study with David Baker. Lindsey remembered Dr. Foster giving him a call the summer after he graduated to offer him a faculty position as the jazz band director. He accepted the position at age 22 and has worked at FAMU almost 40 years. He has become a world-renowned jazz pianist, band arranger, and educator. He also has a brother who is a retired HBCU band director.

### **Sylvester Young**

Sylvester is a 66-year old band director who has taught at a variety of educational establishments, including high school, and predominantly White and historically Black institutions. He received his undergraduate degree from FAMU. I introduced myself after a FAMU marching band rehearsal and discovered he would be an important individual to interview. I discussed the nature of my study with him and he was very interested in participating. We set up a time to meet in his office the next day. Sylvester seemed very excited to sit with me, share his story, and reflect about his experiences with Foster. He sat back in his chair with a smile recalling various details of his life, career, and education and glowed with excitement as he talked about Foster.

Hailing from Del Ray Beach, Florida, Sylvester grew up in a very large, very poor family and was number seven of nine siblings. Sylvester described the family composition as a “poor/rich family. . . . We were very religious and absolutely supported each other in everything.” His mother and father were uneducated. Their support did not come from a monetary means, but the “determination and motivation to do well, to move forward . . . [was] one of the most valuable things they could have given us.”

Having been raised with a strong belief in discipline, Sylvester said his parents taught him and his siblings

discipline in everything that you do. You have to know when to say yes and when to say no. They taught us how to say no and when not to do things when we knew something else was more pressing.

This approach was also taken with his musicianship on the trombone. He understood that he would have to say no to things and “go to the practice room and pay [his] dues” to be successful.

Sylvester went to Carver High School where he had a positive music experience. The ethnic makeup was all African American students and one Mexican student during segregation. He recalled that his discipline was tested in high school. He enjoyed band so much that he “neglected a lot of things and other classes.” Sylvester was challenged his junior year by one of the high school counselors who made him aware of his shortcomings. He remembered starting to balance practicing his trombone with his studies much more efficiently from that point.

Having developed a very close relationship with his high school band director, Sylvester’s director was a “very personable guy” who understood that the students were from very poor backgrounds, so he worked with them to develop their musicianship. I could see the joy and respect he had for his high school director. Sylvester remarked,

He just took what he had to work with, which was us, and mold us into musicians, and we’d learned a lot of things from him, discipline and to the point where he was my mentor. I wanted to be just like him.

His director took him on a field trip to Miami that gave him clarity about where he would go to college in the future.

Sylvester knew what college he wanted to attend after watching a FAMU marching band performance in Miami with his band director and other classmates. He was in the 10<sup>th</sup> grade and desired to major in math. Sylvester described the FAMU band redirecting his professional goal:

I just couldn't believe it. I've never seen anything like that, that sound, and I said I want to go to school at—of course, my band director had gone to school there. And so my whole goal changed to want to go to FAMU so I could be in that band.

In 1965, his senior year, he was admitted into FAMU to march in the band.

After graduating from FAMU as a music education major, Sylvester was the second of his nine siblings to go to college. His first position was at a high school in Aiken, South Carolina. After three or four years, he went to graduate school “to get a Master's degree at Bowling Green State University in Ohio” where he majored in trombone performance and music education. He accepted a high school teaching job in Chattanooga, Tennessee, with aspirations to become a college teacher. One year later, Sylvester accepted his first college teaching position at Hampton Institute, known as Hampton University today. His career led him to a director of bands position at Ohio University. Sylvester emphasized that “I was the second African American band director at a major, White university in the country.”

### **Don P. Roberts**

Don is a 51-year-old band director who taught at the high school level and is currently a district fine arts administrator. His undergraduate degree is from FAMU. Initially, a colleague introduced me to him via the telephone. We discussed the details of my study and he agreed to participate. Don enjoyed the opportunity to share his experiences with Foster as a student and professional. I did not reconnect with Don until I arrived in Atlanta to interview Alfred. Alfred is Don's former band director, so he connected me with Don after our interview to solidify a location and time. The interview was conducted the next day in his home in the Atlanta suburbs.

Raised in Atlanta, Georgia, by his mother, Don is the youngest with an older brother and sister. They lived in a housing project until he was a little over 16 years of age under lower

socioeconomic conditions. His mother was a housekeeper for more than 30 years, working two jobs to provide for her family.

With absolute respect for his mother's efforts, Don expressed how hard she worked. She was a firm believer in discipline. Don conveyed "the discipline in my family; I think that was what kept me from going the direction that other people went." She believed in strong character, strong discipline, and one must earn whatever they get. He went on to express,

From my upbringing, that's something that I got, the hard work from her because she always worked two jobs. Always two jobs for as long as I can remember. I remember her working and sleeping more than anything that I remember about my mother. I had great times, but she worked long and hard.

Don began playing trumpet in middle school because cousin, who he idolized, played. He stated, "He [his cousin] played trumpet, so I wanted to play trumpet just like him."

Middle school band was a highlight for Don, but his work ethic was not defined. When he went to high school he met "a different kind of teacher" who really developed his skills. Don was a high school freshman in Alfred's band his first year as a director. Because his director was a graduate of FAMU, Don heard about their band program frequently. He added,

My director brought video tapes and we researched it. . . . I didn't need to see the program. I had seen enough on television and from him. . . . If the people were anything like him, [his high school band director] I knew that's where I wanted to go to school.

Don became a better musician in high school, but he also "tweaked his leadership skills . . . [and] developed good leadership habits." In retrospect, he believed he could have done better academically but was still an honor student.

Upon graduating from high school in 1980, Don enrolled at FAMU as a journalism major

and perform in the marching band. He pursued his passion for music and became music education major after a conversation, during freshman year, with his former high school director. Don worked diligently and became a drum major for the FAMU marching band prior to his graduation. He was the first person in his family to graduate from college. His sister attended a university but never graduated.

After graduation, Don taught at Southwest DeKalb High School, a leading band program in the Atlanta area. He built the program to over 300 members. His band performed during the 1996 Centennial Olympic Games in Atlanta and was the first African American high school band to march in the Macy's Parade in 1997. Don went on to become the Executive Band Consultant for the movie *Drumline*. Also, he trained Orlando Jones and played his assistant in the movie.

**Shelby Chipman.** Shelby is a 49-year-old band director who has taught at the high school level as well as the college level. A colleague recommended and introduced him as a possible candidate during my visit to FAMU. I discussed the specifics of my study and he eagerly agreed to participate. He seemed excited to be able to tell his story and his experiences with Foster. We agreed to meet at his office the next day to conduct the interview.

Raised in a household consisting of his mother, father, and three siblings, two brothers and a sister, Shelby was the youngest of four siblings. His father was a military police officer (MP) in the service and passed away when he was seven years old. Shelby stated, "That lets you know what his form of structure probably would have been in terms of dos and don'ts." His mother was an elementary school teacher for 30 years in downtown. She instilled "the good old concept of studying every night, and sometimes the ruler effect. . . . Fostered learning was always in effect."

Shelby's family discipline was focused on education, the military, and the church. All of

his siblings graduated from high school, but two went into the military. He explained that his sister

went on to attend FSU [Florida State University] for a couple of years, and then she eventually left FSU and got in the army. And then my next oldest brother, he immediately went on to the army after he graduated from high school.

His high school, Miami Northwestern, had teachers with the “old-school concept” of dealing with situations as they occurred.

When he first started playing trumpet in middle school band, the ethnic makeup of his high school was 99% African American. He acknowledged that “it was one of the few schools left in the state of Florida, and probably the southeast, that had such a high percentage of African Americans.” The school was surrounded by projects and older communities during the late 1970s. His middle school and high school band directors were relatives, both FAMU graduates in the late 1950s and early 1960s.

Being inspired by his high school band directors, singing in the church choir, and a close family member, Shelby felt fortunate to have an aunt who sang with KC and the Sunshine Band. Shelby disclosed that he had “the opportunity to just sit in with the horn section.” He spoke with so much respect and admiration for his aunt, high school, and hometown. He concluded, “That was a major deal for me.”

Shelby was offered a scholarship to perform in the marching and symphonic band at FAMU. He received a bachelor of science degree in computer science, but he loved “this band stuff.” So, Shelby decided to stay an additional two years to receive a music education degree. He taught high school band for 10 years, taking master’s courses at University of Illinois at Champaign-Urbana for three summers. Shelby’s past experiences took him full circle when a

trumpet spot was vacant with KC and the Sunshine Band and he had the opportunity to go on tour with the group.

### **Emergent Melodies (Themes)**

This section will discuss the melodies (themes) that emerged from the participants' voices. These melodies are highest quality character, excellence in leadership, great communicator, respect, and outstanding musicianship.

#### **The Highest Quality Character**

Despite being of varying ages between 49 and 72 as well as having been students at FAMU from the late 1950s to early 1980s, all of the participants in the study categorized Foster as having the highest quality character. For the purpose of this study, character is defined as having clarity of one's values and beliefs combined with a strong moral fortitude that together form a strong ethical structure. Kouzes and Posner (2003) clarified that "people who have faith in their abilities to execute effectively and consistently even under duress and challenge display moral fortitude" (p. 80). As these current and former directors discussed their experiences at FAMU, it was evident that they were profoundly affected by the excellent character Foster exuded while they were students and throughout their professional careers.

For instance, Alfred and Don described Foster as having "impeccable" character and having displayed the highest level of moral fortitude. Alfred stated,

He impressed us all with impeccable character, irreproachable . . . [and] I only saw the impeccable character that he presented. You never saw him at the bars. You never heard a conversation about him having an extramarital affair. You never heard that he was ever disrespectful.

Likewise, Don stated,

His character was impeccable. There was never a scandal. I don't think I ever heard him use a word of profanity. But when I tell you, if he says something to you, you felt like you had been scolded if you did something that was out of place.

Julian had known Foster since he was in high school. As an undergraduate student at FAMU, he was named one of the drum majors for the marching band, allowing him to have more access than most students. Furthermore, Julian later worked with Foster as the Associate Director of Bands at FAMU, giving him access as a colleague and friend. Reflecting about Foster's character, Julian explained,

Above reproach . . . you never heard him raise his voice. He would talk just in terms of the way we're talking here now. His teaching style with the marching band, his teaching style with concert band. . . . [Speaking imitating Foster's voice] Ladies and gentlemen, gentlemen, we're going to need to do this. We need to have you to do more crescendo. Watch your alignment. Watch your position on the field. Use your peripheral vision. I think we need to be very careful with the discipline. You have a tendency to talk too loud. You have a tendency to express yourselves a little bit forceful.

Shaylor and Shelby used stories to describe the depth of Foster's character. Despite the situation, displaying a calm and cool demeanor while maintaining the highest discipline among all band members was what impressed Shaylor the most. He told a story about a band student asking an odd question and the way Foster handled the situation. Shaylor stated,

He would never lose cool. I remember we were in symphonic band rehearsal one time and the guy . . . he played the bass drum in the marching band and stuff. We were working on some piece and [at] the end, we had to have a bass drum beat at something at the end of the piece, so he just kept raising his hand. So, Dr. Foster soon cut off and



acknowledged him. And he said, Dr. Foster do you want us to play that big white note?

He said, eh, just de-doom, dada dee, you know! . . . He never ridiculed, he just made the big white note such an important note. . . . That's the type of person he was.

Similarly, Shelby used imagery from his undergraduate years at FAMU to define his impression of Foster's character. Shelby explained,

His character was such that I never. . . . It's Friday, where having to rehearsals, Dr. Foster was always in shirt and tie. I mean he's just one of those persons. . . . But he had that kind of personality, you know, shirt and tie. [imitating Foster's voice] Good morning, good afternoon, good evening, young lady, young man . . . missed you at the symphonic band concert last night.

Alfred echoed that "in rehearsal, [Foster] seldom wore anything other than a suit, shirt, and tie, always dress shoes."

Lindsey and Sylvester reflected on how Foster treated others ethically and fairly.

Lindsey went one step further to discuss Foster's motivation from his perspective:

Doc always believed in treating people fairly, he's thoughtful . . . he's methodical . . . [and] he doesn't do anything without thinking it through and he always felt that he had something to prove. Now, by saying that, you have to go back to when Dr. Foster was growing up in Kansas. When he got the college, White people there told him that he could not be a conductor [and] that there was no room for Black conductors, colored conductors, no jobs and you wouldn't be successful as a colored conductor. He wanted to prove them wrong.

Sylvester commented on Foster's character from his perspective as a student, which he carried into his professional life. Sylvester stated that "he was a model. He was a mentor. Everybody

model themselves after Foster. . . . His character was just that high. It was incredible.”

Similarly, Julian explained,

His character—and when you respect a person because of their character, you don’t use profanity. You don’t browbeat. And you don’t say, this is my band, this is my— [instead] this is what we’re going to do in today’s rehearsal, not what I’m going to do in today’s rehearsal. . . . He always communicated professionally. So, no student could say, well, Dr. Foster said this. He used profanity. He did whatever—no. Very fine character.

Furthermore, Alfred, Lindsey, and Don emphasized the level of professionalism that Foster displayed at all times with the students and staff. Alfred stated,

He was a perfect gentleman, always referenced you by your last name. . . . Even as a freshman in college, he wouldn’t say hello, Alfred. How are you today? [He would say] Mr. Watkins. How are you? And he taught us how to—you got to remember that we were Black guys from all over the country. . . . He always addressed the band in the most professional manner.

Don had a similar experience while he was an undergraduate music major as well as drum major at FAMU. Don explained,

I thought he was the most professional, polished African American man, not band director, African American male I had ever seen in my life. He was, like, the perfect leader, administrator. His dress, his articulation, he looked the part. He walked apart. He was confident. . . . He would reprimand you in the most professional way, again, [in such a] manner without diminishing you as a person.

Julian concluded,

When you have those kinds of qualities, the characteristics of a gentleman with fine

integrity and excellent character, he spoke a language. . . . But, you knew from the tone of his voice what he meant.

### **Excellence in Leadership**

Most of the participants identified Foster as being an excellent leader, whose leadership was unequaled. However, all of the participants described his leadership excellence through telling stories. Julian, Shaylor, Lindsey, and Shelby had narratives that reflected their experiences as students and colleagues of Foster, and Alfred, Sylvester, and Don's input was primarily from the perspective as students of Foster at FAMU and as a mentor. Northouse (2010) defined leadership as "a process whereby an individual influences a group of individuals to achieve a common goal" (p. 3). For the purpose of this study, this is the definition that was used.

Sylvester and Shelby emphasized that Foster's leadership "was impeccable." Alfred and Julian described Foster's style of leadership from his perception as a student. He stated, "His leadership style was at ease and intelligent and kind. And he was obviously very smart. So you followed that more than him telling you what to do." Julian had a similar perspective of Foster's leadership:

Dr. Foster was an extremely fine leader. He treated you like an adult, like a true young man/young lady. You're there to learn. His very presence demanded respect. He was extremely knowledgeable while at the same time compassionate in his teaching. You obviously knew that he enjoyed what he was doing. And also, you felt comfortable that he had the background and the ability, the knowledge of everything that he was teaching. Shelby looked at the leadership of Foster from his perception as a student and as staff. He commented,

[Foster was] very detailed [and] very meticulous about all aspects of being a band leader and a bandsmith. So, not only did he expect that from himself, [likewise] the staff and the students as well. And you just knew leadership was at the top of his list. People skills and leadership had to be at the top of his list, whether or not he said it or not.

Julian and Sylvester commented on Foster's ability to effectively use psychology in his leadership and teaching. Julian explained that "Doc could fascinate you. And everybody said that his degree was not in music, it's music psychology because he could influence you to do anything." Like Julian, Sylvester stated that "there was a lot of psychology in his leadership. When I say that, he knew how to, I guess, talk to people. . . . A lot of psychology [was] embedded in his interaction with the students." Julian clarified that

he just had the ability to . . . inspire you and render the subject matter worthwhile and important to know. And once that kind of seed was planted, then the process of learning was greatly facilitated because you felt a need. And when you need something, you tend to enjoy it. It tends to stay with you longer because you have need for it. . . . He was a great facilitator of learning.

Lindsey discerned that Foster

never call you by your first name; he would call you Mr. Walker, Mr. Sarjeant, Mr. White. He felt that to do that it elevates your psyche. . . . It elevates you. It gives that person a sense of worth. Now you can be 17 years old and somebody call you Mr. Sarjeant, just think what kind of impact that that had. Oh, Mr. Sarjeant, how are you? You sound good on that trumpet. That coming from Dr. Foster was the world. It gave you that extra, man, Doc said I sound good.

Alfred surmised that "his personal carriage and his musicianship in his organization and his

smarts were the things that in the band was [*sic*] very good. That built his legend.”

### **Lead by Example**

Alfred commented on the way Foster would dress, speak, and approach the band. He stated that Foster’s “leadership style was mostly by example.” Shaylor pointed out that Foster “was a perfectionist in a lot of sort of ways. . . . Doc was the type of leader that he led by example in a lot of ways.” Shelby identified that Foster led by example through his style of leadership, teaching, and approach to public speaking. He explained,

When he speaks, people listen. And see, you wonder, you know, what is it about Dr.

Foster that commands his attention? Because he’s very soft-spoken. . . . He was a very soft-spoken person, but at the same time, when he spoke, he spoke with authority, and at the same time, very gentle in character. And so it was like, man, you listen to him speak.

Lindsey had the perception that Foster “believed that leadership, you lead by example.” Like Shelby, Lindsey remarked that “Doc would never ask us to do something that he wouldn’t do. So, Doc was always here. He was always on time and he wanted us to the same way.” As a student, Don saw Foster as a role model. He was a drum major in the marching band as well as a music education major observing Foster from the lens of an aspiring band director. He stressed,

He [Foster] was one of the first ones to get there in one of the last ones to leave. And I—when I tell you I wanted to be like him from that perspective in terms of the professionalism. I always got to work early. I always stayed late. And I think, like, that’s a habit I know I picked up from him.

Sylvester also identified Foster and his leadership techniques as a source for his professional achievements. He stated, “I mimicked a lot of things that he did. And then, of course, as I got older, I personalized them to suit my personality.”

Don affirmed that one of the key characteristics Foster taught him was being a leader requires consistency. He stated that “Dr. Foster was consistent. When you saw him on Monday, he was a certain way. You saw him Wednesday he was the same way. When you saw him on Friday, he was the same person.” Shelby recognized that Foster’s leading by example not only had an impact but was systematic as well. He discerned,

It’s how he carried himself in the things that he emphasized from the leadership perspective, realizing the leader, in a sense; water trickles down from the leader. And so as that water [trickles] itself down to the membership, the leadership will spread throughout the membership, from the head to the newest person.

Shaylor commented on Foster’s meticulous organizational skills. Shaylor stated,

He was a great administrator. You would have some people who are great musicians and great other things, Doc was in my opinion [he] was the leader of men; he knew how to organize and lead. And he was very organized. I mean, he always had a plan, he always had planning meetings.

From Alfred’s perspective, Foster was “very well-organized.” Alfred stated,

He was very organized, and everything was written out in very careful notes. He would give us—on Friday before game day, we would always know exactly what the band was going to perform the next day, some notes about conduct, the way you carry your uniform, the way you carry yourself, your public appearance. And that was always in writing.

Sylvester and Alfred used stories to make their point about the level of organization of Foster.

Sylvester explained,

He used to keep very good statistics. . . . He could tell us our collective GPA compared to

the football team. He'd say, [mimicking Foster's voice] well, we did it again, gentlemen. Collectively, we got a 2.5 GPA. But he would deny the football team. . . . They got a 1.9. Well, we just laughed.

Alfred pointed out that Foster had everything timed and was highly efficient for road trips with the marching band. According to Alfred,

He [Foster] followed the schedule almost to a minute. And so I was a senior in college, and I rode the officers and leaders bus, the officers' and leaders' bus was his [Foster's] bus. Officers and leaders were your more mature students, a little more studious. And actually, he wanted to be able to give us information that when we got to a performance site, [he'd] tell the drum majors and the section leaders were to take the band. So he could make that one announcement there, and they distribute the information on the other buses.

Alfred, Shelby, and Don shared personal stories about the penalty for not sticking to the time schedule. Alfred observed that when Foster would tell everyone the buses were leaving at a certain time,

he would do this. He would lift his jacket [sleeve] back, and he would look at his watch. And I'm sure he was watching the seconds. And he'd ask the bus driver to move on. And he didn't wait for you. And so he taught us that early was on time and on time was late. But he was never late, never. He just wasn't late. . . . But he would always say, "I'd just assumed they made other arrangements." That was his expression.

Likewise, Shelby added,

He was really big on time. You just had to be on time. He didn't like you to be late. And he had this phrase. . . . That if you were not there at the time of departure or when

you're supposed to transition, he would assume you made other arrangements.

Apparently no one, including faculty, were exempt from the bus departure times. Shelby shared a story about Julian being left at a truck stop during a band trip. He humorously stated,

I think he [Dr. White] went to use the restroom, and Dr. Foster assumed the buses were loaded and ready to go, told the bus driver that he—I guess he was on bus A, to pull off. And so all the buses pulled off, and maybe Dr. White's driver was thinking that he was on another bus. So, Dr. White, I think, had to get a lift to catch up with the buses.

Likewise, Alfred, Don, and Shelby shared stories about inadvertently mismanaging their time on a band trip as students. Alfred shared that he and his roommate were trumpet section leaders.

Alfred explained,

He [Foster] sat in the front row. We sat [in] row two. We sat there all the way from Tallahassee. And I don't know if the time changed or what. But he said the buses are leaving at 10:00. . . . We woke up, and my roommate looked out the window for the buses at 10:15. We knew they were gone. And they were gone. . . . We had final exams the next morning. . . . My roommate was from Jacksonville, so we struggled to get to Jacksonville and caught the Greyhound from Jacksonville to Tallahassee. Got back to Tallahassee about 30 minutes before class started for the final exam.

Like Alfred, Don was left on a trip and quickly recognized that Foster meant business.

Don stated,

We were in Jacksonville, Florida, and we were at the hotel. And I think I overslept that morning when we had to be at the parade location. Nobody knocked at my door. I made it on time, but that was my lesson right there. He never asked where were you because I made it on time or where—da da da, none of that. But I was like, “this man is not



playing.”

Similarly, Shelby described a time that he arrived late to the buses following a performance at Disney World. Shelby recalled,

The buses were loading up. . . . One of my buddies just had to have some cotton candy. And so we waited—we did the Space Mountain thing, and we go to get this cotton candy, and we tell him, we said, “Okay, now, were going to be late.” And we’re the trumpet leaders, so we are on Bus A with Dr. Foster. And so we ended up showing up, and Dr. Foster’s standing outside the bus, he and Dr. White, and I said, “Oh God, here we are the leaders, the trumpet leaders of the section, and were holding up the band.” And we come in these little Mickey Mouse caps, and we’ve had us a good time. . . . Dr. Foster just shakes his head, and says, “Gentlemen, I’m just so disappointed. When we have a departure time, gentlemen, we expect you to be here and be on time.” He just made you feel this low with a few words. But it’s like, man, you do all this stuff to win Dr. Foster’s approval, and then in the snippet, you’re late. And it’s like, man, you’re just upset.

### **A Strict Disciplinarian**

Many of the participants described Foster as being a stern disciplinarian without prejudice. They participants referred to Foster as “The Law.” Don stated that “he’s The Law. He was a disciplinarian. . . . And this guy had to deal with discipline issues. . . . He was always in control of the situation.” From Shelby’s perspective,

They gave him the title “The Law” because he just knew a lot about everything. You know, very seldom . . . some folks confessed to know, in their own world. But, then there are those that, I mean, they don’t really even have to say it, you know. . . . They don’t have to speak about themselves in that regard.

Shaylor acknowledged that the perception of Foster being “The Law” went beyond the band because the public felt the same way. Shaylor asserted,

I mean as far as Dr. Foster was, like I say, the common term was The Law, was the person. When Doc stands out, comes out, Doc was the man. In Doc was always perceived and understood as the leader in the build of this organization. . . . Doc was The Law because [when] Doc says it that was it.

Lindsey agreed that “the buck stopped at the top.”

Shelby and Alfred revealed that Foster was not a supporter of hazing of any kind within the band. Shelby stated that “he was always a strong proponent of not—students not hazing. . . . Letters being written to those students, immediately dismissing them at different times.”

Likewise, Alfred recalled Foster dismissing some students from the band after hearing about them hazing other students. Alfred stated,

I was band vice president my senior year. My roommate was band president. . . . On occasion, Dr. Foster would hear wind of some hazing and that going on. He’d call us in his office. Mr. McCloud, Mr. Watkins. Yes sir, Dr. Foster. He said, “I understand there was some hazing that went on the last trip.” Yes, sir. That’s true. [Foster said] “All I want are names.” He’d go down his list, I gave him my list. “Thank you.” They’d all been put out. Maybe 20, 15, 10, he didn’t care. Based on our word, dropped.

Julian learned about the strict nature of Foster’s discipline. Julian told a story about the band having to perform during the Thanksgiving holiday and he was not feeling like giving up any of his holiday to come back early. Julian stated,

So we went home, and a segment of the students said I’m not going back. I’m going to stay home and enjoy my vacation. And I was going to do that, too. My mother, my

father, my sister and brothers said no, Julian. You're going back as Dr. Foster said. And I went back. I learned something because the students who didn't come back got their scholarships cut, cut straight down the line.

Like Julian, Don recalled an account with Foster having to deal with a fellow student who was intoxicated on a band trip. Don explained that the student was immediately dismissed from the band and Foster telling him, "Young man, it would take an act of . . . Congress before you're ever allowed to be back in this program again."

### **Dedication to Service**

All of the participants talked about Foster being dedicated to service, service to music through conducting, and directing as well as service to students. Alfred remarked that "service was a big part of him." Julian felt that his major accomplishment and vehicle to service was the creation of the FAMU Marching 100. He discussed the key performances, which were services on behalf of FAMU.

Paris—was a musical triumph. We did two or three Super Bowls when he was the director. We did the AFL, and NFL All-Star game. Our symphonic band played for the state convention two times. We did a concert in Constitution Hall with the United States Army Band, a combined concert. And then we played for the American Bandmaster's Association.

Lindsey discussed Foster's service from a personal perspective:

Let me tell [you] like in 1979, Doc was asked to be the Director of the McDonald's All-American High School Band up in New York, made up of two musicians from every state. The first person that he hired that year to come up and help him with the McDonald's band was me as the arranger.

According to Lindsey, Foster wanted to make the McDonald's Band "the premier high school band in the country." He stated,

By 1980, 1981, we had one of the finest McDonald's Bands. . . . Dr. Foster instituted a nationwide audition process. . . . Then they [McDonald's corporate] started to be able to tell the difference, you know, the music that we were doing, how the band sounds and we started giving concerts. And we gave our first concert in Carnegie Hall. And then we go to Orchestra Hall every year in Chicago, right after Thanksgiving. . . . And do [the] Thanksgiving parade in Chicago, and then we'd give a concert in Orchestra Hall every year of all the McDonald's music.

Shelby was impressed with Foster maintaining an extremely high volume of speaking engagements. He explained,

Dr. Foster did quite a bit of public speaking in various communities throughout the state and the country, on all levels, whether it was a CBDNA conference, whether it was a Midwest Band and Orchestra Clinic conference, whether it was conducting an all-state band or an all-state orchestra, that he had background in with the strings, background in clarinet playing, you would find that had been the case.

Julian concluded that Foster's service went beyond band performances, guest conducting engagements, and public speaking. He was also the head of the nation's top band director organizations as well as Florida's musical organization. Julian clarified that

he [Foster] served as president of every musical organization. The first Black person to serve as the state president for the Florida Music Education Association. He served as president for the CBDNA, College Band Directors National Association, [and] as president of the American Bandmaster's Association.

## A Great Communicator

Alfred discussed a situation pertaining to a band student's dismissal from the marching band and the way Foster notified the band members in the most professional way. While imitating Foster's voice, Alfred stated,

In the most kind way, [Foster said] Ladies and gentlemen, this is not the way we function. I'll make it perfectly clear, and everyone knows this. We do not function this way. . . . Never raised his voice, never yelled, but could be pointed. No question you got the memo. No question. Never ever ridiculed. Never called a kid out that I can remember. Never said stop doing this. [Foster] had his pipe. . . . [Imitating what Foster said] And with all the pleasantries, pleasantries, pleasantries, and unfortunately, that's something we need to deal with. The situation happened, and that student is no longer with us. I've asked his parents to come and take him, or he's back at the university, and I wish him well.

Shaylor asserted that Foster "could communicate, he was a great communicator, and I think that was one of his strong suits."

Shelby agreed that Foster was "a person that has a command of the Kings language."

Julian stated,

It's one thing to have the technique. But to be able to communicate, to effectively communicate, the concepts that you're teaching, I think that's probably one of the biggest things that I got from him. I worked with him for 25 years as an associate band director.

So I really—I just had a chance to know him educationally, intimately.

Shelby added,

Some people you listen to and it's just like kind of—but I mean his use of words, first of

all, [if] you didn't have to get a thesaurus to look up a few of those terms because you just don't know. And he's just one of those persons.

Julian echoed that "his vocabulary was tremendous. And sometimes when he finished talking, we'd look at each other and say, well, what did he say?" Alfred talked about Foster giving the all-male FAMU band the news about allowing women in the band for the first time during the early 1970s. He stated,

[Foster] said gentlemen, we're bringing young ladies in next year, and we have five on the roll. And we were in shock. And no hesitation. [Imitating Foster's voice] "It's your job, your responsibility to make sure you welcome them into the organization with open arms. And I want you to make sure that all the band members through you understand that they are members of the band. Do you understand?" Yes, sir.

Lindsey and Sylvester commented that Foster had an "open door policy" for students and staff alike. If there was a problem and he was not busy, students or staff could stop by with concerns. Both participants told very funny stories about going to Foster's office with a problem and their interaction. Lindsey discussed,

Let me tell you what kind of person he is. Now this is an example. You may go into Dr. Foster's office with a problem or you may go in [the] office, you know, you ain't got no money, you need some money to do something. By the time you leave his office, you'll be trying to give him money. He's just that kind of person.

Like Lindsey, Sylvester stated that "he's the only person you could go to his office with a real problem that you need to solve, and he'd tell you no, that you can't solve it, but you leave his office smiling. Foster was like that."

Shelby declared that Foster's marketing of the program was the key to his notoriety. He

stated,

The public would say Dr. Foster was a giant in his own time. . . . He was the type of person that sent a lot of communications out. . . . He wrote a lot of letters. He was really into that. And he marketed the FAMU program, and it's one of the main reasons FAMU band got the respect that it did; not only through its performance on the field, but through the marketing strategies that Dr. Foster did [to] communicate information. Because a lot of times; if you don't tell your story, nobody else will.

### **Respect**

After all the participants reflected on their experiences with Foster, and overarching theme of respect for others emerged. They all experienced Foster being respectful of others and, in turn, receiving respect from others. Fostered was respected by dignitaries from several states, including mayors, governors, as well as the President of the United States. Lindsey synthesized that “in order to have respect, in order to demand respect, you have to give it and that was his thing. And Florida A&M Band reflected that.” According to Julian, the public perceived Foster as an icon and as a musical genius.

So well respected by the community because of his philanthropic approach. Yes, he worked with the band. Yes, he had a fine marching band. Yes, he had a fine concert band. But he was also a member of many civic organizations, [including] Tallahassee Rotary, [and] Sigma Pi Phi fraternity. . . . He was a public icon, not just in music but just as an all-around sense. And so the public perception of him was just he's just an outstanding individual. He's somebody that wherever he goes, oh, hi, Dr. Foster. Hello, Dr. Foster. Wherever he goes, he's a celebrity . . . a city celebrity, a state celebrity, [and] a national celebrity. Everybody just loved him and respected him so much.

From Alfred's perspective as a student,

he was royalty to us. But, a big part of it is that he was really respectful of the individual student. And he was respectful of the organization. And, he was respectful of the way you went about your business. And, when we did things that were not in our best favor, he didn't hesitate in letting us know in the most professional way.

Shaylor was impressed with the level of respect that Foster's mere presence demanded.

He stated,

I mean Doc is a type of person you would never, ever think to call Dr. Foster but Dr. Foster. You know he's the type of person he never has to raise his voice to be heard. And I guess he had that air about him that was just, I guess demanded a certain amount of respect and everything. Because the way, his persona and the way he carried himself, and until you just sort of mandate a certain amount of respect and things like that. We never called him nothing but Dr. Foster, never called him Pat Foster, this and that or anything like that. . . . Ms. Lee teaches theory, I guess they came a lot earlier; she referred to him as Pat Foster. But we never, we called him Dr. Foster always even in just a casual setting.

Don had the same recollection from the standpoint of being a former drum major in the FAMU

Marching Band with access to Foster and the staff. He explained,

Even his staff . . . the band staff I don't think I even—listening to them talk to him, I can't recall them ever calling him William. Or you know how, like, some of his staff they called each other [by] first names? I can always recall the staff—I would hear them talk about him. He was Dr. Foster even to them.

Julian stipulated that “of course, his colleagues respected him. All of us were his students.



Everybody on the band staff, at that time, were his students.”

Lindsey reflected on how unique, above all, Foster was as a Black band director interacting with the top-tier conducting professionals.

I go to these conventions, Florida Bandmaster’s Association; I go see college band directors. Some of the Black guys remember but they didn’t bring anything to the table. Their bands never performed, the symphonic bands never performed. They are just marching band people. That’s not an indictment, of course, because some of them were really good directors, but I’m pointing that out to point to you how the kind of notoriety and respect Dr. Foster had from that upper echelon of band directors, [he] just controlled everything.

Agreeing with Lindsey, Julian commented,

Among the HBCUs, you may have what some consider as an outstanding marching band and not very much on the concert side. Dr. Foster left the legacy of excellence related to performance fundamentals with the marching band and that same kind of transferring carried over into the concert band.

Like Lindsey, Alfred felt that Foster earned respect because of his involvement with the community. Alfred observed that

he [Foster] was the only one that ever of color—maybe Norfolk State eventually. But, he was the only one of color that would say this is what we do. This is how we do it. And so, as a result—because he fit into that community well. He found his place in that community, and he was proud of his product as they were proud of their product.

Julian identified that Foster had accomplished every major music conductor or director accolade, despite his race. He stated,

It's not a matter of racism. It's just a matter of you're building the kind of background in order to do this. The person who will duplicate Dr. Foster probably hasn't been born yet. And then his qualities may never be duplicated because once you become the first, the second is not that significant. And so he was the first of everything. So that kind of duplication won't be there. But I'm honored in that I'm able to follow in his footsteps. I was honored that I was able to succeed him as the director of bands and that I was able to maintain the quality of the band at that point.

Shelby talked passionately about the mere presence of Foster and the honor students felt out of respect for his accomplishments at FAMU, the United States, and abroad. He shared that today's students at FAMU need to be made aware of the contributions Foster made to the FAMU band as well as the band as a profession, plus his perseverance to achieve them. Shelby stated,

I mean you just don't get the chance—I mean they have many colleges with internal programs that have great professors. We all do. . . that don't have all of those things I just mentioned, invested say in one person, that has made those kind of achievements. You just don't have that. And so here is an African American that was told at one point in time that there was no room for you to be a collegiate conductor. And despite that adversity and those comments, he made it happen. And now you're getting ready to study with that person. . . . I mean it was a story that's untold. And that's why we tell these students.

Despite all participants discussing the first time they met Foster, Don and Shelby discussed the amount of respect they had before actually meeting him for the first time. Their first meeting was after Foster had been at FAMU for more than three decades and had accomplished amazing things as a conductor, band director, and music educator. Don explained,

It was not until 1980 that I met him, the summer of 1980 that I met him. And you—it was almost like people were—when they talked about him like he was some type of god or something. And, so you automatically feared him before you ever met him because the picture had already been painted by the students, the upper classmen, the staff, [and] the other faculty. So you felt, like, you knew him already. So that’s my first time meeting him in 1980.

Similarly, Shelby stated,

When you first meet Dr. Foster, first of all, you’re scared to death because he’s just one of those persons, when you meet—it’s like meeting the President almost—you meet the person and you shake their hand and you look them in the eye, and it’s like, I’m actually shaking Dr. Foster’s hand. He just has that kind of stature about him. And his presence just granted your appreciation to know that he’s talking to you.

### **Outstanding Musicianship**

All of the participants were impressed by Foster’s level of musicianship, his extensive knowledge of the subject matter, and his quest to make music the best it can possibly be. Julian, who worked side-by-side with Foster for 25 years, found that he was “just such a fine musician.” Shaylor emphasized,

Doc’s legacy would be affectionate musicianship, ultimate in character, and all those things that develop the total, a man and music as one institute. . . . When you represent yourself you are respected as a musician and also as a gentleman. And I think that’s what Doc really expected, really out of the students. Of course, you have to deal with students, and I think that was his ultimate dream and I think that’s what he really wanted to personify and wanted his students to reflect to the outside world.

Julian described the first time he witnessed the refinement of Foster's musicianship while in high school. He stated,

We were playing Haydn's Military Symphony, and Dr. Foster was conducting the difficult transcription with the All-County Band. And I was just fascinated. I didn't know what I was calling it then, but I was just fascinated with his conducting techniques, with his fine use of his right hand, and his left hand, his expressive gestures, and those kinds of things. So, I just became mesmerized watching him conduct so much so that I could barely keep my eyes on the music because I was fascinated with what he was doing. And then afterwards, I was sitting first chair. And afterwards, he said oh, young man—I can imitate. Oh, young man, you're doing a very, very fine job. Thanks, Dr. Foster. And are you Gwendolyn White's brother? Yes, sir. Well, you keep playing like you are, son. Keep playing, Mr. White. He always called you by mister or miss. He was that kind of person.

Lindsey, who was Foster's arranger for more than 25 years, discussed the way that Foster could effectively interpret his musical arrangements for the band. From Lindsey's perspective, He would pull things out of the music that I didn't know existed. I said, "Damn, I wrote that?" I say wow. We talk about that even now because I would do an arrangement. I would rehearse the band. I would do all this stuff to it. Doc will come right behind me and just add that little—I said, "Doc, I didn't know that phrase can be that way."

Don was impressed by Foster's ability to elevate the group's level of musicianship. He witnessed Foster listening and studying recordings of rehearsals to prepare to take the music to the next level. Don recalled,

He rarely took a piece of music from the beginning. His assistants would—when I was

there—would start it off for a day or so and then Dr. Foster, he was a student. He—I just can recall him—he'd come in. He'd bring his tape recorder, and he would sit in and just listen. And he would have his recorder. He would record the music and get a feel for the group. And he would come back a day or two after he's watched his assistant teach the piece for a day or two, and man, he would just elevate the music in a way—whether it was marching band, symphonic band, he was just consistent. He was just extremely consistent musically in terms of what he could do on the podium.

Alfred was impressed by Foster's ability as a conductor as well as his attention to detail when preparing music to be performed. Alfred noticed that

his strength as a conductor was always the beauty of sound first and foremost. Line, he was very good at a sense of line, since of melodic line having direction and shape.

Counter melodic lines having direction and shape. Note groupings was always a real strong part of his teaching and training. And whenever you hear the band . . . you'll hear, even in the marching band, how they will group notes based on the natural grouping of notes. Short notes lead to long notes, phrase off after long notes. That was all a part of his teaching and training.

Lindsey and Shelby talked about Foster as a musician, but also in terms of innovation.

Lindsey stated,

Dr. Foster, he's an innovator man. He innovated a lot of marching band techniques. The No. 1 what I think would be show design, to show design, you know in terms of doing drills. The concert selection, see the concert collection, see Doc wanted to be this conductor, right. Doc felt that there should be a time in everybody's show, at his shows where he highlights the musicality of the musicians. You don't do that by trying to shake

your butt on the field.

Shelby had a similar observation of Foster, however, he went one step further to, perhaps, encapsulate the psyche of Foster. He clarified,

I feel he captured music that's relevant, always relevant. That was always one of the main things that he emphasized, that if music is relevant, it's music that the people are listening to. It will become interesting. The people won't hit the exits during the half time or during the presentation. And when bands become boring or bands start to lack the relevance, then the audience members will continue to go and get the Coca Colas, the beers and everything else during the breaks. And so he believed in capitalizing on that. And so that was part of what we always did.

### **Summary**

Chapter 5 gave an overview of the seven participants who contributed in this study. Each participant story was told to highlight their relevance and credibility. This chapter introduced and discussed the themes that emerged within the study. All themes were legitimized by identifying selected quotes from the participants.

## CHAPTER 6

### ANALYSIS AND INTERPRETATION

The purpose of this study was to examine the life and leadership of William P. Foster. Chapter 5 gave an analysis and interpretation of the themes that emerged from the study. This chapter will discuss the following areas: the highest quality character, excellence in leadership, a great communicator, respect, and outstanding musicianship. In Chapter 5, the symphony known as Foster was examined for its structure, orchestration, and music execution. The findings in this study are supportive of the seven servant leadership pillars theorized by Sipe and Frick (2009).

#### **The Highest Quality Character**

In reference to making ethical decisions, Azuka (2009) posited that it requires a clear vision of one's moral obligation and their ability to analyze these "choices to determine how they stand up to principle" (p. 14). According to Northouse (2010), conduct and character are two categories of ethical leadership because they "are both actions of leaders and who they are as people" (pp. 378-379). In *The Seven Pillars of Servant Leadership*, Sipe and Frick (2009) stated that Pillar I is a "person of character . . . [who] maintains integrity, demonstrates humility, and serves a higher purpose" (p. 15). For the participants in this study, Foster displayed the highest quality of character, which is directly connected to Pillar I (Sipe & Frick, 2009).

As suggested by Azuka (2009) and Northouse (2010), participants repeatedly used the words *character* and *professional* as a means of describing Foster's overall moral qualities. It is

important to note that all study participants were former students of Foster and have currently or previously served as band directors within secondary schools or collegiate-level institutions. Also, all participants were mentored and influenced by Foster for more than 25 years. Julian specifically said that being exposed to a person of such strong character as an educator forced him to not “use profanity” or “browbeat” students. This was entirely unexpected to find that Foster’s character was so immense. It is mind boggling to think of a leader with such a strong quality. Only someone with exceptional character could resist the temptation to curse or speak ill of anyone. Moreover, the data clearly indicated that he was loved and respected by his colleagues and friends worldwide because of his character. The study participants considered Foster to be a trustworthy leader with high morals, and “everyone seems to like a leader who is perceived to be ethical and credible” (Sipe & Frick, 2009, p. 25).

Noddings (2007) and Northouse (2010) found that the application of ethical theory to leadership speaks to the action of the leader and who they are as individuals. Participants who worked side by side with Foster for over 25 years indicated that he made everyone feel important and did not demean people. Specifically, Julian emphasized that Foster was always professional and “you never heard him raise his voice.” Shaylor stressed that Foster would “never lose his cool” nor did he ridicule. Likewise, Lindsey emphasized that Foster would treat others ethically and “believed in treating people fairly.” This finding was perplexing because these participants worked directly with Foster for nearly three decades and had never seen him be unprofessional or disrespectful at any time, not to mention raise his voice. I am not certain that I believe this is the absolute truth. Moreover, the implication that Foster maintained this level of professionalism for over 50 years is immeasurable in terms of self-control, almost an uncanny personality. These



results are similar to what Azuka (2009), Northouse (2010), and Sipe and Frick (2009) affirmed that Foster's character and leadership was authentic, ethical, and based on his personal values.

The results also highlighted that Foster's character influenced all who were exposed to him by his professional dress and demeanor. Although all of the study participants were notably influenced by Foster, those who did not work with him directly offered intriguing testimony to convey his influence on them. Alfred, Don, and Sylvester emphasized that Foster was charismatic and highly influential in the success of their careers. These participants were taken by Foster's professionalism, combined with his ability to be a team-oriented leader. I was not surprised by Foster being a team-oriented leader because he had no staff turnover for over 25 years, a clear indication of happiness. Additionally, the four participants who had worked with Foster were very appreciative that he had confidence in them and their individual areas of expertise. This is a clear indication that Foster's "growing his own crop" scenario was effective. The staff knew the demands and what was expected of them to make the band successful, then executed the plan.

Don stressed that Foster was the most "professional, polished African American man" he had seen in his life. As I listened to Don discuss Foster's demeanor with such excitement, I found this to be surprising and intriguing. However, I attempted to look at this assessment from the lens of a young Black man living in the projects at the time, then I was able to gain more understanding about his statement. Don seemed to have his idea of what a polished African American man was at that point, and then Foster outdid his notion. Alfred identified that Foster was a "perfect gentleman" and referred to others by their "last name," which perhaps demonstrated his professional approach to elevate the students psyche. According to Sylvester, Foster was a "model" at FAMU and a "mentor" in his professional life that he modeled Foster

musically as a teacher and band director and while interacting with students. This is evidence that Foster had a servant's heart and was mentor-minded (Sipe & Frick, 2009). The fact that Foster was mindful of uplifting his students from the inside out meant that he understood the student development process as well as their success. As Sylvester indicated, Foster was instrumental in getting the majority of his jobs during his career.

### **Excellence in Leadership**

Foster was found to be a leader who was an advocate of positive leadership that encouraged change. Birnbaum (1992) noted that effective "leadership can lead others to do different things or to do things differently" (p. 16). Participants in the study used words such as *intelligent*, *compassionate*, and *kind* to describe the leadership of Foster. Julian specified that the leadership of Foster was effective because "he treated you like an adult" and the students were comfortable with his ability, knowledge, and compassion for teaching. This was consistent with the findings of Birnbaum that this motto led the students to approach and do things differently.

This study found that Foster understood the process of leadership enabling those who were exposed to respond by implementing the FAMU band motto. Burns (1978) defined the leadership process "as carrying through from the decision-making stages to the point of concrete changes in people's lives, attitudes, behaviors, [and] institutions" (p. 414). Participants described living the band motto as students at FAMU, which transformed them and gave them a goal to strive for as students. This is directly linked to Sipe and Frick's (2009) servant leadership Pillar II, which stated that a servant leader "puts people first" by assisting others attaining their "highest priority development needs" (p. 5). Moreover, Foster implemented the band motto in 1947, the year he decided to make the band all-male.

Prior to 1946, women were in the band because of World War II. The war was the reason women were added to college bands in the early 1940s (McCarrell, 1973). Foster had women in the marching band his first year at FAMC in 1946 as well as majorettes in 1947; plus, this year Foster decided to move forward to implementing a piston-like precision. It is interesting that women were in the marching band during 1946 and 1947, but not from 1948 through 1972. During a time of absolute segregation, particularly in higher education, and as a gentleman with high moral standards, Foster did not want to subject women to using the restroom outdoors on bus trips and due to segregation. According to Thelin (2004), “racial exclusion was a matter of both law and custom at state universities in the South” (p. 232). From this analysis, I can say that Foster was the type of man who would have been proactive in allowing women to participate in the marching band under better circumstances, based on his character and sense of fairness.

Many of the study participants emphasized that the band motto was Foster’s philosophy of leadership. Birnbaum (1992) stated that “transformational leaders may focus on changing the organization in a revolutionary way” (p. 30). According to Sylvester, Foster expected everyone that was involved with the organization “to measure up to him.” Burns (1978) noted that a transformational leader and an intellectual leader are very similar. However, focusing on the needs of student development is more indicative of Pillar III. Supporting the finding that Foster used the band motto as a construct to intellectually transform the FAMU band students, Don and Shelby concluded that the band motto was synonymous with Foster’s leadership philosophy. This brings more understanding about the way Foster was able to maintain his professionalism and overall demeanor for so many years. The band motto was not just a construct to conform the students, but it was a part of Foster. Therefore, everything Foster stood for was being transferred

to the students through the motto. Foster modeled the motto for the students because he was simply being himself.

Foster had psychology entrenched in his leadership and teaching. Julian emphasized that Foster could “fascinate you” and had the ability to “influence you to do anything.” Referring to the way transformational leadership has a transforming effect on the leader and those who are led, Burns (1978) affirmed that “transforming leadership ultimately becomes *moral* and that it raises the level of human conduct and ethical aspiration of both leader and led” (p. 20). The second pillar emphasized that a servant leader focuses on the service to followers (Sipe & Frick, 2009) and the findings revealed Foster’s intent to give the students something to strive for on a daily basis through the band motto. In accordance with Burns’ and Sipe and Frick’s deductions, Sylvester emphasized that Foster knew how to talk to people and had “a lot of psychology embedded” in his interacting with students.

The vast majority of the study participants found Foster to be inspirational, which made students want to learn. Birnbaum (1992) emphasized that transformational leadership stressed both “values and goals . . . and emphasizes motivating followers to support leader intended change” (p. 28). Supporting these results, Julian specifically stated that Foster would “inspire you” and “render the subject matter worthwhile” to describe Foster’s leadership. It was clear that Julian’s long history with Foster, as a student and later a colleague, developed into a genuine admiration that he conveyed while reminiscing about Foster. These findings were extensively reflected upon by other participants in the study, particularly, Alfred’s connecting Foster’s “personal carriage,” “musicianship,” and “smarts” as tools used to inspire the students. Alfred appeared have been affected by Foster as a man, professional, and a role model. This is further evidence that Foster’s influence transcended the band and University.

## Lead By Example

Participants in this study established that Foster's style of leadership was primarily "by example." From Kouzes and Posner's (2003) perspective, "servant leadership is about spending time and investing energy in setting a positive example" (p. 206). The study participants emphasized that Foster would not ask students or staff to do something he would not do and Foster would always be "one of the first ones there and one of the last to leave." Multiple authors have noted that servant leaders intuitively encourage, value, and have a general gratitude for their followers (Greenleaf, 1977; Kouzes & Posner, 1995, 2003; Russell, 2001; Russell & Stone, 2002). The participants used words such as *role model*, *soft-spoken*, and *authority* to describe the demeanor of Foster. These findings were interesting because the thought of a soft-spoken authority as a role model is as paradoxical as the concept of servant leadership itself. This statement is in agreement with the notion that servant leadership appears to be an oxymoron at first glance, yet it is uncommon "to think of servants as leaders or leaders as servants" (Ganoe, 1996, p. 60). Foster was a servant leader because he valued people and would not demand anything of them that he would not do himself.

The participants in this study emphasized that Foster led by example through being consistent as well as a consummate professional. Don stressed that he observed Foster being "one of the first ones to get there and one of the last ones to leave," which revealed that Foster's consistency influenced others by example. Foster understood that credible leaders stand by their decisions and make no excuses to justify any shortcoming. The study participants identified that Foster understood his actions would speak volumes to students and staff alike. The findings also revealed that time management was of extreme importance in the band and scheduled departure times were followed precisely. Notably, four of the study participants were found to have been

left during band trips because of mismanaging their time. Foster had set the bar very high and expected the students as well as staff to be responsible for managing their time. His consistency with time was an example that if one is not on time there will be an unbiased consequence. Essentially, Foster was teaching the students about life, expressing to the students that in the professional world no one will wait for you arrive, you will be left behind.

Although they were students at FAMU during numerous decades, all of the participants found Foster to be highly organized. According to Daft (2005), management is effectively and efficiently attaining organizational goals by utilizing processes such as “planning, organizing, [and] staffing” (p. 16). Like Daft proposed, the results in this study revealed the detailed information each band member received from Foster, staff, and student leaders at the beginning of each school year with guidelines, including dress and decorum. The study participants reported that Foster used statistical data to motivate the students in the band and to make them aware of accomplishments.

### **A Strict Disciplinarian**

All of the participants in the study revealed that they felt Foster was a strict disciplinarian. Stipulating that serious disciplinary offenses require administering a quick procedure of discipline, Cohen (1990) stated,

When you administer discipline, do it. Don’t delay. The longer you delay, the more difficult it will be for you and for the person who must be punished. In addition, a delay can increase the chances of disciplining action being perceived as unfair. (p. 133)

The results concluded that Foster was affectionately given the nickname “The Law” to characterize his being the final authority for the band’s operation as well as administering

discipline. The data showed that Foster was very consistent with his expectations and the price for non-compliance. He would make each decision methodically.

As Sipe and Frick (2009) stated, a servant leader has moral authority, Pillar VII, empowering others with authority and responsibility “and establishes, models, and enforces quality standards for conduct and performance” (p. 155). The participants in this study emphasized that band student leaders were very loyal to Foster. The analysis of verbal and written data suggested that Foster was fair and deliberate with his expectations for the FAMU band students. These findings also suggested that Foster believed in student accountability. Like the swift discipline suggested by Cohen (1990), this study connected that Foster “immediately dismissed” or cut scholarships of students for non-compliance, revealing the students learned that there were consequences for their actions. Foster was all about life lessons. This type of abrupt decision making enabled him to directly and indirectly make examples of other students for making poor decisions by holding them accountable. It was a privilege to be in the band.

Some participants in this study spoke of the recent FAMU band hazing incident and they commented that Foster would not have been pleased. The findings have revealed that hazing was nothing new to the FAMU band; however, Foster was an advocate for “students not hazing.” Participants emphasized that Foster would act quickly when informed of any student hazing incidents within the band program, dismissing perpetrators immediately. The results that Foster was a strict disciplinarian were of no surprise because there were also handwritten archival data that corroborated these findings. Foster did not tolerate any form of physical misconduct. My analysis showed that he took even the seemingly small offenses very seriously, dismissing the students without remorse. These data revealed disciplinary actions taken within the FAMU band in the late 1970s. Although there were several, two notes were from Foster to Julian White, the

Associate Director of Bands. One stated, “Do we have replacements made in the percussion section for the four students recently terminated? If not we should place the alternates in by Monday.” The other stated,

Uniform deposits will be held for student members of the symphonic band because of issuance of concert band uniforms. . . . Therefore, uniform deposits will be held until concert uniforms are returned to the store keeper. . . . Because of the failure of the percussion ensemble to return concert uniforms as per agreements . . . the percussion ensemble will be denied use of concert uniforms effective immediately.

However, these results are in line with the swift discipline suggested by Cohen (1990).

### **Dedication to Service**

As noted by Nair (1994), power will continuously be connected with leadership but service is its only legitimate use; “we must place service at the core” (p. 59). The findings by Nair were consistent with this study because the study participants emphasized Foster’s commitment to service, both organizationally and personally. The findings have shown that Foster served both locally and nationally in his attempt to bring greater recognition to the FAMU band. Julian emphasized that the creation of the FAMU Marching 100 was Foster’s “vehicle to service.”

All of the study participants stressed Foster’s dedication to service was “at all levels,” meaning the community, state, and the United States. The findings in this study found that all participants and archival data consistently indicated that Foster served as the first Black president for the Florida Music Education Association, the College Band Directors National Association, and the American Bandmasters Association. Also, the results of this study exposed extensive evidence that Foster led the FAMU bands, marching and concert, to countless services: televised



(e.g., commercials, *20/20*, *ABC News*, *Today Show*, etc.), national, and international services to market the FAMU band and the university, not himself. Moreover, the data revealed that Foster was revered for his service at the city, state, and national levels and received numerous proclamations for the outstanding service of the FAMU band from many dignitaries (e.g., mayors, governors, etc.).

Although the marching band was the most visible attraction at FAMU, the results in this study revealed that Foster was also involved in numerous musical service organizations (e.g., Midwest Band Clinic, CBDNA, state music educator associations, etc.) as a concert conductor, clinician, and adjudicator throughout the United States, plus taking opportunities to showcase the concert groups at conferences. This validated the implications of whether Foster established a complete music program (e.g., concert, marching, jazz, etc.) and solid reputation during his first 30 years at FAMU. These accomplishments are staggering for any band director regardless of race. Foster's knowledge, character, and pursuit for excellence were truly second to none. The facts are clearly presented that he made inroads for Black band directors and HBCU bands. Furthermore, he increased the visibility of HBCU band to PWIs as well as audiences who would not have otherwise been exposed to HBCUs.

Wilkes (1996) found that "servant leaders give up [their] personal rights to find greatness in service to others" (p. 15). Furthermore, study participants confirmed Wilkes's findings by reporting that they had never heard Foster speak of his personal successes while they were students at FAMU. This was surprising simply because someone so highly acclaimed is generally branded as self-serving or arrogant, a diva of sorts, which is in direct contrast with what Wilkes (1996) and Nair (1994) suggested. The implications that Foster served on numerous boards, including the McDonald's All-American Band, where he was the director of

for a decade, and did not voice his accomplishments to the study participants speaks volumes for him as a person. The findings in the study also emphasized that, after his retirement in 1998, Foster's dedication to serving the students of the FAMU band by forming the William P. Foster Foundation.

### **A Great Communicator**

George (2000) suggested that it is the responsibility of the leader to come up with a compelling vision for the organization and effectively communicate it to the organization in such a way that it becomes a shared vision. Pillar III of servant leadership indicated that a servant leader is a "skilled communicator . . . [is someone who] listens earnestly and speaks effectively" (Sipe & Frick, 2009, p. 45). Participants in this study were in agreement with George in that their assessment of Foster, as students and professionals, consistently deemed Foster "a great communicator." The findings revealed that Foster could "effectively communicate" the concepts being taught and possessed "command of the King's language." As Sipe and Frick (2009) suggested, Foster was masterful in his communication with students, staff, and administrators alike. The participants in this study conveyed that one could go to Foster's office in need of money and leave his office "wanting to give him money." The study participants also emphasized that Foster's tremendous vocabulary added to the effectiveness of his communication. This suggested that Foster had the ability of foresight, the fundamental ethic of leadership including the ability to inspire and articulate a shared vision, which corresponded with Pillar V of the servant leadership model by Sipe and Frick.

Goleman (2000) posited that a leader's disposition can impede the progress within an organization and leaders who are in positive moods tend to emanate more creativity to their constituents. This connected the findings that Foster was a "gentleman" and "professional" with

a pleasant demeanor as well as having an open door policy for students and staff. Sylvester emphasized that Foster was a master communicator, because one could go to his office needing a problem solved and he could say no, but you would “leave with a smile.” The influence that Foster had on people continues. He made a difference not only to the lives of the students but to the institution. Foster was revered by everyone who came in contact with him during his tenure at FAMU. The data revealed that he was a highly influential leader on the FAMU campus, in the city of Tallahassee, the state of Florida, as well as the country and abroad. His numerous proclamations from around the country solidified his credibility as a leader. Credible leaders learn how to determine and communicate their “shared values and visions that can form a common ground on which all can stand” (Kouzes & Posner, 2003, p. 48).

The study participants in concert with the archival letters confirmed that Foster sent out a lot of communications and “he wrote a lot of letters” to market the FAMU band program. Shelby emphasized that Foster believed that if you didn’t make the public aware of what you were doing, “nobody else will.” Garrison (1986) stated that “there can be little doubt about marching band’s ability to function as a public relations tool” (p. 50). According to Foster (1968), the value of marching band as a public relations tool and pleasure for students is a reality that cannot be ignored. Foster understood that there was no value in creating a top notch music program no one knows about. A Black band director of his caliber in the late 1940s through the early 1950s would not have been plausible to White America. It was Foster’s confidence in his product, his quest for perfection, and his ability to communicate that put the FAMU band in the hearts of minds of White society during segregation. Like Sipe and Frick (2009) found, the findings revealed that Foster’s impetus for making the public aware of FAMU band showed his foresight make the Marching 100 a household name, which ultimately brought more attention to

FAMU itself and bridge the color divide in higher education through music. HBCU bands today should recognize that Foster paved the way bringing respect and popularity to Black institutions.

### **Respect**

A servant leader will focus on the followers' needs and help them become more knowledgeable, autonomous, and more like servants, plus "they enrich others by their presence" (Northouse, 2010, p. 385). However, as Northouse proposed about leaders who have respect for others, Foster was a leader who respected others and was accepting of their thoughts and allowed them to be themselves by fulfilling their creative wants and desires. Sipe and Frick (2009) concluded that a systems thinker, Pillar VI, is a servant leader who acts and thinks strategically, plus "integrates input from all parties in a system to arrive at holistic solutions" (p. 130). As a student at FAMU, Julian described a time that the marching band students simply did not like the show that particular week. Julian stated that Foster called the band together to ask, "What's the problem? . . . We explained to him what the problem was. And you know what he did? He said okay, let's change it. Give me ideas of what you want to do. And we did." Foster focused on the needs of the FAMU music program by staying visibly connected to the outside music world and imparted his knowledge gained directly into the program. This data affirmed the respect Foster had for the FAMU program, the students, and the staff giving him the highest credibility amongst his constituents.

The participants who worked with Foster on a daily basis for nearly three decades were found to have had a great deal of respect of Foster's treating them as a team. Foster created a collaborative culture for his staff and treated them as a team, making him a "compassionate collaborator" (Sipe & Frick, 2009, p. 77), which is servant leadership Pillar IV. Having respect for others is a matter of ethical leadership, as Northouse (2010) suggested, and Foster was a

leader who showed respect for others and treated them “as worthy human beings” (Northouse, 2010, p. 388). Julian emphasized that “he [Foster] trusted me [and] I reciprocated that trust that he had for me.” Shaylor stated that “it was always a team effort . . . and we all had a role to play.” These findings were confirmed by study participants emphasizing that Foster referred to them as a team, using what “we” plan to do and this is what “we” will accomplish, as well as when he addressed the band. Foster understood that grooming students to become leaders would create a team of professionals with the same outlook and expectations for the band. His confidence in his staff was elevated because they were competent, cared about the institution, and the future success of the music program. Leaders who have the interest of the team or institution at heart increase their credibility “by demonstrating that they are not in it for themselves” (Kouzes & Posner, 2003, p. 185).

According to Pillar VII, a servant leader “leads with moral authority . . . [and is] worthy of respect . . . and establishes quality standards for performance” (Sipe & Frick, 2009, p. 6). The participants in this study emphasized that Foster was respectful of the individual students, the staff, the organization, and “the way you went about your business.” This study found that Foster achieved respect from the students by recognizing that they only respond to those who are competent to lead them. Also, Foster was found to use positive comments, not negative, to correct things that aren’t going well; “orders without explanations can dampen spirits” (Norris, 1979, p. A1).

A hand-written note from Foster congratulating Julian White for being chosen as a judge for a band contest demonstrated the level of respect and consideration he had for the accomplishments of his staff. The note simply stated, “Congratulations on serving as the judge for the 1st Annual Celebration of the Great Bands, Nov. 17, 1979 at the Orange Bowl.” This

clarified that Foster was not a self-centered person or leader but appreciated the endeavors of his staff. Further analyses revealed that Foster also took the time to congratulate students on their achievements in music. Foster did not let his internationally recognized status get in the way of his taking the time to congratulate to his colleagues and students.

Julian stated that his colleagues on the band staff respected Foster and “all of us were his students.” This finding was of no surprise because working with a former teacher automatically brings a certain level of respect into the situation. However, as students, Sylvester, Alfred, and Don, who were never direct colleagues of Foster, had never heard any of the band staff refer to him as anything other than Dr. Foster. This was a surprising result from the standpoint that the band staff was students during three consecutive decades, the 1960s, 1970s, and 1980s. However, this does validate the respect they had for Foster.

All of the study participants attended FAMU as students because of their respect for Foster and the reputation of the FAMU band. Shaylor and Sylvester went to FAMU because it had one of the strongest music programs during the late 1950s and early 1960s. Similarly, Julian attended for the same reason, but he had family ties to the institution as well as the band, and “there was no question” that he would attend FAMU. The data suggested that FAMU was the top HBCU to attend for music in the country and rivaled other predominantly White state institutions, such as the University of Michigan, University of Illinois, and The Ohio State University during the 1950s, 1960s, and arguably in the 1970s. This was confirmed by the FAMU band being the fourth recipient of The Sudler Award, which is considered the Lombardi trophy of band in the U.S. There is absolutely no higher award for collegiate band. The archival data revealed that Bob Reynolds, Director of Bands at the University of Michigan had called Foster on November 16, 1979, to request a copy of the FAMU music program’s audition form.

This finding supports the credibility and respect the FAMU music program had and the inference that their music department was not comparable to music schools at PWIs.

### **Outstanding Musicianship**

The band director should be a true musician who expects the same level of musicianship from an outdoor band as they would from an indoor band (Wells, 1976). Simply put, the marching band's primary purpose "is to play" (Hindsley, 1940, p. 18). The study participants emphasized that Foster was the complete director who believed the strongest marching band program is produced by the quality of musician developed in the symphonic band. Hindsley (1940) stated that the band director must keep in mind the importance of the marching band retaining "the dignity and character of the concert band" (p. 63). Foster was the first Black college band director to penetrate the White inner circle of respected band directors. Although Foster is credited for bringing dance, pageantry, and popular music to the football field, this study found that Foster treated music and marching equally. There are two categories in the band motto, musicianship and precision marching, which appeared to be weighted equally.

Foster was a Black band director who interacted with the White top-tier conducting professionals beginning in the late 1940s and early 1950s. This was surprising because this is before *Brown v. Board of Education* and racial segregation, separate but equal excluded Blacks from public spaces, specifically public higher education (Allen & Jewell, 2002). However, as Pillar V of servant leadership stipulated, Foster used foresight, which enabled him to have the ability to inspire and articulate a shared vision (Sipe & Frick, 2009) as well as to distort the color lines through music education. Further findings presented Foster as a music scholar as early as 1949. Foster published an article in a White publication called *The School Musician*, which

educated band directors in the United States about ways to develop their ensembles' playing through small ensemble performance. Foster (1949) stated,

Through the performance of music for small ensembles, no better training or no more genuine pleasure can be obtained by the band members themselves. The development of a public which will listen to bands with renewed interest and greater comprehension may be fostered through exploring the possibilities of various sections of the band, of various instrumental combinations and colors. It is suggested that every band member be afforded the opportunity of becoming an integral part of a small ensemble. (p. 17)

Foster was a pioneer for having the impetus to use a White journal as a vehicle to share his thoughts for music education nationwide regardless of segregation. It was his extensive knowledge of music and music education that White band directors respected and could not ignore. This platform enabled him to get helpful information to all directors who subscribed to the journal.

Analyzing the reason Foster was popular among White counterparts, the study participants speculated that Foster was a complete director with quality symphonic, jazz, and marching bands and his belief in being visible to the public. They stressed that Blacks were mostly high school or HBCU marching band directors with little or no symphonic or concert band notoriety during Foster's early years at FAMU, during the late 1940s through the 1950s. This notion implied that HBCUs would not have been the place to go for Blacks who were serious musicians and are interested in pursuing music as a career; however, it does make FAMU the likely place for Blacks to attend for a music degree. Foster disproved this myth that HBCUs had inferior bands and music degree programs than PWIs.



Foster's musicianship, his extensive knowledge of music, and his mission to make music sound its very best is clear. The participants in this study stressed that Foster would work on a few notes or a phrase for an hour during a band rehearsal to achieve the right sound, attack, and release. Shaylor stated that Foster expected the students to be equally respected as people as well as musicians. According to Julian, Foster was "just such a fine musician" whom he watched conduct as a high school senior and was "mesmerized watching him conduct so much so that I could barely keep my eyes on the music."

These findings suggest Foster to be an excellent conductor who could positively transform a group's performance level, plus his overall attention to detail. Specifically, Alfred emphasized that Foster's strength as a conductor was putting "beauty of sound first and foremost." Don was impressed by the conducting ability of Foster because of the way he could "elevate the group's level of musicianship." These statements conveyed the high level of musicianship and knowledge of music Foster displayed.

Foster was a musician who believed in musically entertaining as well as educating the audience. The findings in the study indicated that one of Foster's innovations was the marching band pageantry concept. Lindsey emphasized that Foster was an "innovator man" who believed marching halftime should have a "concert selection" segment to highlight the "musicality of the instruments." An analysis of archival data revealed a "listing of innovations and/or first performances" by the FAMU marching band for a list of some FAMU Marching 100 innovations attained under the direction of Foster. In 1950, Foster published an article in *The Instrumentalist*, a leading national music educators' publication to this day, entitled *The Role of Instrumental Music on Television*. Explaining the importance of using the television in the classroom, Foster (1950) discussed the ways television can serve as a vehicle of obtaining the

greatest instrumental instruction for “millions of students in classrooms throughout the nation” (p. 21). This finding implied that Foster was an innovative thinker and believed in educating a multitude of people. Shelby concluded that Foster “captured music that’s relevant . . . [and] music that people are listening to . . . [so that] people won’t hit the exits during the halftime.”

The findings revealed that FAMU received a lot of cynicism because of its HBCU status, but music was the vehicle that penetrated the color barriers. Once people saw and heard the FAMU band, the pageantry and precision became infectious, making them want to see more. Foster was methodical and knew that appealing to the audiences’ sensibilities was the way to keep them in their seats during halftime. Cunningham (1958) was skeptical about the value of HBCUs until she saw a FAMU halftime show, then he wanted “to reveal how one colored college sold itself to this northerner without a single pamphlet, brochure or sight-seeing tour” (p. B2). Cunningham (1958) called the FAMU band “the greatest in the world” (p. B2). Her account of first seeing and hearing the band included comments about their amazing sound, fine choice of music, perfect precision, and dance steps (Cunningham, 1958)) validated that Foster’s formula for halftime pageantry had impacted her deeply. Cunningham specifically noted that “no spectator . . . was to be found looking for the restrooms and hotdogs during halftime intermission. There was never any mass movement to stretch the legs or visit friends in other sections” (p. B2). This depicted a halftime spectacle so entertaining that it was enough to keep fans glued to their seats.

This study’s findings revealed video data of the FAMU band during a 1952 Orange Blossom Classic halftime performance in Florida, which yielded evidence that their sound was reminiscent of a professional military band, marching with precision to syncopated rhythms effortlessly without affecting the sound quality, and playing a ragtime piece while dancing the

Charleston. Recalling a FAMU marching band performance at Pittsburgh Steelers and Detroit Lions game, *Ebony* magazine (Morrison, 1963) recounted that the halftime show was a salute to the “healing arts” (p. 175) where the band formed hypodermic syringe squeezing the word “OW” out of the tip to the theme music of the TV series *Ben Casey*. In short, the results exposed that Foster treated the music and marching equally, which addressed the conclusions of Lindsey and Shelby. This is consistent with the previous findings of Wells (1976) and Hindsley (1940) that Foster believed in the marching band playing relevant music well and strived to elevate the pageantry of the halftime show for the audience by innovating marching techniques.

### **Summary of Analysis**

Like Sipe and Frick (2009) posited in their seven servant leadership pillars, the participants in this study described Foster as having the highest quality of character and a leader with the utmost ethical integrity. He was found to be someone who put students first and helped them to achieve their developmental needs while setting a positive example. Foster empowered others with responsibility and authority, which enabled him to gain the loyalty of his followers. This study established that Foster could effectively communicate with students and staff, created a team-based atmosphere, and was dedicated to service. Foster had the foresight and ability to inspire students while leading with moral authority and implementing a high level of musicianship.

## CHAPTER 7

### CONCLUSION

The purpose of this study was to examine the life and leadership of William P. Foster. The symphony known as the life of Foster has now reached its grand finale. There were two questions that guided my study:

1. What were William P. Foster's band and academic leadership experiences?
2. How did the Florida A&M University marching band evolve the nontraditional techniques presented by Foster?

Chapter 7 addresses implications of the study and recognizes limitations of the study. This chapter also offers recommendations for higher education as well as future research.

### **Implications**

Most participants in the study expressed that Foster's legacy can be found within the lives of all of the students he affected within the FAMU Marching 100. However, a few participants explained that his legacy was in the band motto, specifically the way Foster preached and lived this motto himself. This established an undertone in this study that the FAMU band motto was merely an extension of Foster. The FAMU band was found to use this band motto as a student development platform for solidarity, esprit de corps, and achievement to this day. They are attempting to regain the integrity of the marching band program that's reminiscent of the days of Foster, following the fatal hazing incident.

The participants from this study identified Foster as a great leader with extraordinary character, leadership, communication, respect for others, and outstanding musicianship. These are characteristics within the FAMU band motto. Referring to Foster's legacy and what he stood for, Shelby explained that by fostering "the types of things that were embedded in that band motto, we would be much better to preserve this future of bands." The majority of the participants stressed that these characteristics were indicative of Foster's philosophy of education and life. Shelby posited that today's band staff tells the students about the band motto being what Foster believed. In addition to this oral recognition, it is important give a written history of Foster as a leader to the first year FAMU band students within their band camp documents. This written account of Foster from a leadership perspective will humanize him as the creator of the Marching 100 (FAMU, 2012) as well as bring deeper understanding to the band motto.

The participants who were current FAMU band staff noted that they are dedicated to continue the legacy of Foster. It is important for administrators in higher education to be made aware of Foster and his character. The essence of the character that Foster exhibited should be passed on to future generations with an absolute understanding of its origin. The study participants expressed that Foster's character was of the highest quality, and one participant expressed having never met a Black man with such a high level of professionalism. Because the FAMU band motto is still used by the band today, the students should be given examples (e.g., storytelling, etc.) of how Foster used his character to succeed. Also, students must understand how good character can benefit them in their careers—specifically, making students aware of Foster's journey to become a great conductor despite the comments from his dean at the University of Kansas and doing so by surpassing the boundaries of a racist society.

All participants found Foster to be a strong communicator, both written and oral. The

majority of participants believed Foster should have majored in psychology because he mastered the ability to effectively communicate with students and staff alike. Establishing a workshop for the students should enable them to develop an understanding of how good communication skills will be an asset throughout their careers. Moreover, all of the participants mentioned Foster's extensive vocabulary, which accentuated his ability to communicate. This student workshop would further convey the importance of having command of the English language to give the students the means to communicate their needs more effectively as a professional.

It is important for administrators and faculty to consider showing the students respect in lieu of demanding or expecting it. The participants from this study expressed the utmost respect for Foster because he showed respect for them, not just for his accomplishments. The reality of leading with this level of consciousness could result in the development of a more student-centered environment that is built on mutual respect. The findings revealed that Foster used positive comments to correct student issues. In addition, administrators and faculty who address problems in a positive manner, having respect for others, should create a positive environment that is ultimately more productive.

The participants recognized Foster for having excellent people skills, understanding how to lead people, and understanding the way to treat people while leading them. As Foster had planned to use the William P. Foster Foundation as a vehicle to give back to the FAMU band students, establishing the Foster Leadership Institute, which is open to all FAMU students, should help to continuing his legacy. This leadership institute would be important as an instrument that provides leadership development to the students before graduation. Moreover, the leadership institute should build campus awareness about the rich history of FAMU and the band.

It is important to recognize the benefits of having such a leadership institute at FAMU. The participants from this study expressed that Foster led by example, believed in being disciplined, understood the importance of time management, as well as one's responsibility to serve. Likewise, the Foster Leadership Institute will focus on the qualities mentioned above in addition to character, leadership, communication, respecting others. This initially should be open to all students at FAMU and could be modified to focus on leadership in music, with the addition of a segment called musicianship.

### **Limitations**

This study had several limitations, including time, resources, and being unable to interview family members of Foster. I had seven 60- to 90-minute in-depth interviews with the participants. It is possible that interviewing family participants of Foster may have produced a richer outcome. I was unable to gain a more detailed understanding of a few participants' working environments, due to having limited time and resources. This might have provided a more thorough understanding of the participants' stories.

### **Recommendations for Higher Education and Higher Education Leaders**

Colleges and universities must be mindful of growing their own crop or grooming individuals who are invested in the success of their institutions. Foster had found very talented musicians and teachers in the 1950s, but they lacked the commitment necessary to take the students to the next level. Institutions could benefit from growing their own faculty and administrators. All institutions have their own sagas. FAMU has a rich history, in large part due to Foster's marketing efforts, and they enjoy sharing the sagas of Foster. It is important that institutions share the saga of those who were instrumental in building their colleges and universities.

Higher education should adopt Foster's FAMU band motto, which includes the highest quality of character, achievement in academics, attainment in leadership, and dedication to service. These characteristics can serve as a base for students, administration, and staff, providing an overall guiding focus for all constituents in the institution. To implement these goals as a first-year experience program would provide incoming freshman with a set of goals and expectations to direct their success plus provide the freshman with career clarity and actually decrease the amount of undecided majors. This type of slogan combined with getting freshman reporting the universities saga will ensure a positive influence and first-year experience.

### **Recommendations for Future Research**

Foster had a vibrant past at FAMU and was found to be a consummate professional by the study participants. More research needs to be conducted on Foster's personal life to understand the man without the baton. An in-depth interview with his sons, William P. Foster, Jr., and Anthony Foster, should provide the perspective needed to know Foster as a family man. The majority of the participants recalled Foster always going home for lunch with his wife. Additionally, this insight could deliver a new perspective and understanding of his professional life.

There should be more research done to understand the rationalization of Foster for not allowing women in the FAMU marching band between 1947 through 1974. According to McCarrell (1973), collegiate band enrollments greatly increased in 1946 due to World War II veterans returning to college, conventional incoming freshman, and the "women band members added during the war" (p. 4). A few participants in this study briefly discussed their perspectives about their reasons the FAMU marching band did not have women members. This study exposed that Foster did not want to expose women to the mechanical marching steps



implemented in the late 1940s. However, Alfred recounted a conversation with Foster his senior year at FAMU. During the days of segregation, he conveyed that he did not want to subject women to using the restroom in the fields on bus trip restroom stops. However, this does not fully account for the next few decades prior to Title IV that required allowing of women in the band.

Although participants infused observations about other institutions while telling their stories, this study was not able to generate evidence to conclude how extensively Foster influenced other HBCUs. Further research must be conducted to understand the lineage of HBCU bands, specifically in the late 1940s through the 1960s. This may provide an in-depth understanding of Foster's influence on the HBCU band then, as well as his influence today.

The development of more scholarship pertaining to the ritualistic behaviors of marching band as a service organization is a void in the literature, specifically hazing. Only two of the seven participants in this study mentioned hazing and general misconduct of students at FAMU and the haste in which these offenses were swiftly reprimanded. I would have liked to address this within my study; however, there was insufficient data to convincingly explore this phenomenon. Pertaining to the recent hazing incident at FAMU, Alfred and Don expressed that Foster would not have been pleased. Don clarified that the FAMU band was not without behavioral challenges while he was a student. Recognizing that there are various levels of misconduct, the notion of hazing within athletic bands produced questions. What is behind hazing? What are the leaders doing or what do they have in place at institutions to prevent hazing? How common is hazing in athletic bands? This research should take a global approach to this controversial issue by including a variety of institutions, including HBCUs and PWIs with athletic bands, which might yield worthwhile results.

## **Conclusion**

Armed with a solid upbringing and an instilled determination to succeed, Foster's career goal of becoming a conductor was threatened by the derogatory opinion expressed by his dean during his senior year at the University of Kansas. Foster started his career with a dream of building a Black band that would rival those of White colleges and universities. The odds were stacked against him, because he would be forced to pursue this dream during the days of segregation in the Deep South. After facing insurmountable circumstances in higher education and being plagued with a lack of resources, Foster found a home at FAMU in 1946 where he ultimately received the support of the administration to accomplish his goal.

The life of Foster was like a symphony. As a symphony had multiple movements, Foster's life was divided into four movements to convey his lineage. Movement I symbolized his formative years, including his influences, family, and the church. Foster's undergraduate experience at the University of Kansas and his professional years pre-FAMU culminated to create the second and third movements, respectively. The last movement was the longest and symbolized his 52 years at FAMU.

The recommendation of the Dean of Fine Arts at the University of Kansas, Donald M. Swarthout, could not have been more wrong. This study revealed that Foster later returned to his alma mater to receive numerous awards from the school of music, Kappa Kappa Psi fraternity, as well as having served as guest conductor and adjudicator. Foster guest conducted countless school bands throughout the nation as well as served on several boards, including the McDonald's All-American Band. Foster would later serve as the director of the McDonald's All-American Band for more than a decade. Lastly, he was the first African American to be named president of the College Band Directors National Association and the American

Bandmasters Association.

Foster's greatest claim to fame was not the accolades for himself, but the FAMU Marching 100. His innovative approach to marching, high-stepping, pageantry, incorporating dance, the concept of patterns in motion on the field, and performing the popular music of the day not only kept crowds entertained but also in their seats during halftime. Moreover, he simultaneously transferred the resonant sound of his symphonic band to the marching field by having the band perform a concert selection standing still to highlight their musicality. Lindsey concluded that Foster implemented the concert selection to "show the audience the kind of musicians" FAMU attracted. This gave the audience an opportunity to hear the band without any commotion. His concepts for band were well received publicly, inspiring numerous invitations for the FAMU Marching 100 to perform for televised sporting events, including the Super Bowl.

Higher education and music education should claim Foster's dream of excellence, precision, discipline, teaching, and leadership. His career concentration in enhancing the art form of music education, pursuing perfection in music and movement, and leadership with character were prominent themes throughout his life. The participants in this study explicitly expressed that Foster's pursuit of excellence was the quest throughout his career. Watkins (1975) indicated that Foster's "pride was the training provided through band participation, as it provided much of the fundamental experiences needed in teacher training" (p. 104). He spent his extensive career guiding students and faculty while serving the community, the United States, and abroad. Foster was a man devoted to music education, the evolution of music in education, but was committed to the entertainment value of marching band. W. P. Foster (1968) asserted, "The first challenge is that of developing capable individual performers and the second is the creation of a well-coordinated musical organization" (p. 2). This passion was the essential to

enabling him to transform marching band as a whole while maintaining the art.

Foster's career in higher education played an important role for music education and university leadership. As a leader, Foster was found to have leadership characteristics complimentary of the seven pillars of servant leadership, which included a person of character, puts people first, a skilled communicator, a compassionate collaborator, has foresight, a systems thinker, and leads with moral authority. He overcame all obstacles encountered and implemented his vision for excellence in band entertainment on the marching field. Shaylor concluded that "during this time period of turmoil and change, Dr. Foster remained true to his ideas and his pursuit of excellence. When I think of Foster during the 60s, I think of character, discipline, precision and marching, perfection, and leadership" (Byrd, 1998, 16:48). Yet again, these characteristics Shaylor associated with Foster are an exact derivative of the FAMU band motto. W. P. Foster (1968) reported that "since the marching band is both a musical organization and a military type unit, its performance requires a combination of high quality musicianship and precision marching" (p. 90).

The innovation of Foster was based on the improvement of traditional methods. He developed a new band sound by altering the beat of the drums, which coalesced with flashy rhythmic marching precision and popular music to establish a band culture that would capture the hearts of the fans. Foster also added custom arrangements to fit the instrumentation of the marching band. Foster's formula for success was akin to Motown because he developed a program with high expectations of his students, which included professional dress, decorum, and audience appeal. Although Foster was a generation ahead of Berry Gordy's Motown, established in 1959 (Sykes, 2006), just as Motown strived to create music that was reminiscent of "The Sound of Young America" (Sykes, 2006, p. 453), Foster created musical performances that

would stimulate and motivate audiences as well as generate excitement during a time of segregation in the South. Motown may have delivered a product through Black singers to cross over “into the White market at an unprecedented level of success” (Sykes, 2006, p. 462). From the late 1940s, Foster crossed over into the White circles of band by providing them with a fresh look at marching band and music delivered by Black musicians to receive overwhelming success. The contributions of Foster to band as an art form was clearly validated and should be recognized in our music history and African American history.

Foster was not just a bandleader, he was a leader. This study exposed that Foster was one of the most important icons in music as well as higher education. He used the strength of his character, respect for others, and knowledge of music to gain the respect of dignitaries throughout the United States and abroad. He implemented change during a time of grave discrimination, especially in higher education. Arguably, Foster’s concept of band pageantry single-handedly made the half-time marching band show equally as exciting as the football game itself.

In conclusion, I must mention an unfortunate incident that recently plagued the FAMU marching band program. The marching band was suspended for the death of a student on November 19, 2011, due to hazing. In an article, Montgomery (2012) could not speculate when hazing began in the FAMU band. As Montgomery posited, there were alumni stories pertaining to “secret societies like the Clones, for clarinetists, or Red Dawg order, band members from Georgia” (p. 3). The associate director of bands had “sent a warning memo to FAMU administrators after a Morehouse College fraternity pledge died in 1989” (Montgomery, 2012, p. 3). According to Montgomery, the associate director took preventative measures to prevent future band member abuse. To no avail, FAMU band members were required to sign pledges

and attend lectures and workshops hosted by campus police. In 1998, the associate director became the director of bands. Based on depositions, Montgomery noted a few occurrences prior to the fatal incident in 2011, which included crime scene photographs, investigative reports, and audio recordings “made public by the state attorney for the Ninth Judicial Circuit of Florida” (p. 6).

Foster’s legacy continues as the band returned to the field during the fall 2013 semester. The marching band program suffered a heavy bruise, but the legacy of the Marching 100 remains resilient because this musical fortress founded upon Foster’s commitment to strong ethics, respect, musicianship, and servant leadership was erected on a strong foundation. Due to this groundwork, the FAMU Marching Band holds its place in history as one of the most significant marching bands in the country and has the potential to overcome all present and future obstacles.

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## APPENDIX A: PARTICIPANT LETTER

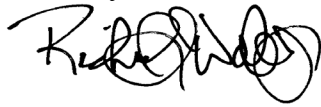
## Letter to Participants

Dear Participant,

I am currently in the process of writing my doctoral dissertation. The purpose of my study is to examine the life and leadership of William P. Foster. I am writing to request your participation in this study as a subject. \_\_\_\_\_ recommended I contact you. Attached is a consent form that gives specific information about my research, plus what is expected of you as a research participant. After reading the details of the study on the attached consent form, let me know if you would like to participate by replying to this email. If you have questions, please contact me via phone or email.

I would like to conduct interviews during the months of August and September. I believe that your story will bring a unique perspective to my study and also one that will assist in expanding the literature on such an important topic. I hope you will consider participating. Thank you and I anticipate hearing from you soon.

Sincerely,

A handwritten signature in black ink, appearing to read "Richard L. Walker, Jr.", with a stylized, cursive script.

Richard L. Walker, Jr.  
317-362-9136  
rwalker22@sycamores.indstate.edu

## APPENDIX B: INFORMED CONSENT DOCUMENT

### CONSENT TO PARTICIPATE IN RESEARCH

#### **The Life and Leadership of William P. Foster: The Maestro and the Legend**

You are invited to participate in a research study conducted by Richard Walker, who is a doctoral student from the Educational Leadership Department at Indiana State University. Mr. Walker is conducting this study for his doctoral dissertation. Dr. Kandace Hinton is his faculty sponsor for this project.

Your participation in this study is entirely voluntary. You should read the information below and ask questions about anything you do not understand, before deciding whether or not to participate. You are being asked to participate in this study because you are an African American band director who has had direct contact with William P. Foster, either as a student or colleague. Also, you are or have been a Historically Black College and University (HBCU) band director or a high school band director with no less than 25 years' experience.

#### • **PURPOSE OF THE STUDY**

The purpose of this study is to examine the life and leadership of William P. Foster. We hope to use what is learned from the study to increase future generations of band directors, students, and enthusiasts understanding about the lineage of Black collegiate band beyond mere entertainment.

#### • **PROCEDURES**

If you volunteer to participate in this study, we will ask you to do the following:

1. Suggest a private location for a face-to-face interview (i.e. Aa site free of disruption and less likely to be overheard) and will be digitally recorded by the researcher.
2. The interview will last approximately 60-90 minutes.
3. Upon completion of the interview, consider asking the researcher to see your current band facilities to provide more of a context of your surroundings. This will not be audio or video recorded. You are free to decline.

#### • **POTENTIAL RISKS AND DISCOMFORTS**

It is expected that any risks, discomforts or inconveniences will be minor and we believe that they are not likely to happen. The likelihood of a breach of confidentiality does exist, but is minimized by limiting who can access the data stored on the password protected computers and servers. You do not have to answer any questions that make you embarrassed or experience any

feeling of discomfort. If you are uncomfortable for any reason at any time, you may discontinue your participation in this study or withdraw completely without penalties.

- **POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY**

It is not likely that you will benefit directly from participation in this study, but the knowledge gained will help me understand Foster's contributions to collegiate band.

- **PAYMENT FOR PARTICIPATION**

You will not receive any payment or other compensation for participation in this study. There is also no cost to you for participation.

- **CONFIDENTIALITY**

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by assigning a chosen pseudonym to each participant prior to the interview. Participants may choose their own pseudonym; if participants prefer, Mr. Walker will select one for them. These pseudonyms will be used by Mr. Walker and Dr. Hinton to identify participants throughout the study. The participants name will not be used in any of the information gathered from this study or in any of the research reports.

Information that can identify you individually will not be released to anyone outside the study. Mr. Walker will, however, use the information collected in his dissertation and other publications. He may also use any information acquired from this study in any way he thinks is best for publication or education. Any information he uses for publication will not identify you individually.

The digital audio recordings that we make will not be heard by anyone outside the study. The digital audio files and paper records will be destroyed three years after the end of the study.

- **PARTICIPATION AND WITHDRAWAL**

If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you do not want to answer. There is no penalty if you withdraw from the study and you will not lose any benefits to which you are otherwise entitled. If you wish to withdraw after the interview is complete, contact Mr. Richard L. Walker or Dr. Kandace Hinton via phone or email.

- **IDENTIFICATION OF INVESTIGATORS**

If you have any questions or concerns about the research, please feel free to contact

Mr. Richard L. Walker  
Principal Investigator  
Ph.D. Candidate  
Department of Educational Leadership

Dr. Kandace Hinton  
Faculty Sponsor  
Department of Educational Leadership  
College of Education

Indiana State University  
Terre Haute, IN 47809  
317-362-9136  
rwalker22@sycamores.indystate.edu

Indiana State University  
Terre Haute, IN 47809  
812-340-1929  
kandace.hinton@indstate.edu

- **RIGHTS OF RESEARCH SUBJECTS**

If you have any questions about your rights as a research subject, you may contact the Indiana State University Institutional Review Board (IRB) by mail at Indiana State University, Office of Sponsored Programs, Terre Haute, IN 47809, by phone at (812) 237-8217, or e-mail the IRB at [irb@indstate.edu](mailto:irb@indstate.edu). You will be given the opportunity to discuss any questions about your rights as a research subject with a member of the IRB. The IRB is an independent committee composed of members of the University community, as well as lay members of the community not connected with ISU. The IRB has reviewed and approved this study.

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I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

---

Printed Name of Subject

---

Signature of Subject

---

Date

## APPENDIX C: INTERVIEW PROTOCOL QUESTIONS

## Demographic:

1. Where were you born?
2. What was your family structure?
  - Tell me about the discipline.
  - Tell me about your parents.
  - Tell me about your siblings.
3. Where did you go to high school?
  - Tell me about ethnic makeup.
  - Tell me about your relationship with your high school and college band directors as a student?
4. What was it like to be a teenage musician?
5. Where did you attend school as an undergraduate?
  - Tell me more about reasons for choosing this college or university.
  - What do you remember most about your experience?
6. What were your majors throughout college?
  - What instrument(s) do you play?
7. Where have you taught?
  - What is your age?

## Remembering Foster:

1. How long did you know William P. Foster?
  - How would you define your relationship?
2. Describe the first time you met Foster.
3. Tell me about his leadership.
  - Tell me about his relationship abilities.
  - Tell me about his character.
4. How familiar are you with his writing?



- Tell me more about this book.
5. What would you say was his philosophy?
  6. What did he teach you?
  7. Share a personal story about Foster?
    - Any others come to mind?
    - Impressions on you?
  8. What do you think are his greatest accomplishments?
    - Tell me more about \_\_\_\_\_.
  9. Why do you believe Foster stayed at Florida A&M University for 52 years?
  10. How was the “Marching 100” perceived?
  11. From your perspective, how was Foster perceived by the public?
    - How about other colleagues?
  12. Were you a part of any professional organizations together?
    - Tell about your work together.
  13. What is Foster’s legacy?

## APPENDIX D: FIGURES – LIFE STORY

**The Fort Valley State College**  
Fort Valley, Georgia

OFFICE OF PRESIDENT

September 4, 1943

Mr. William P. Foster  
359 Troupe Street  
Kansas City, Kansas.

Dear Mr. Troupe:

This letter is to confirm our telephone conversation of this date, as well as my telegram to you of September 3rd.

As you will see from the inclosed contract form, you are offered a position as ASSISTANT PROFESSOR OF MUSIC, at a salary of \$2,100.00 for the academic year, 1943-1944. All of our contracts call for payment during twelve months for nine months work. In special cases where this would create a hardship for a new teacher, exceptions will be made when special permission is granted. Our system operates on a salary scale which is the same as that for the University of Georgia. It calls for payment to instructors at the rate of \$1,350.00, of Assistants to begin at \$2,100.00, of Associate Professors beginning at \$2,400.00, and full professors from \$2,700.00 and upward. Promotion within these ranks is based on training and experience. You begin at a higher level than is customary, and this is done both because of your excellent recommendations and your general promise.

This is a small college. This year we will enroll about 250 persons, principally young women. We have been authorized to develop a School of Music with a degree in Fine Arts. We are accredited by the Southern Association of Colleges and Secondary Schools. We have received considerable funds from the General Education Board and the Julius Rosenwald Fund. We have a young and progressive faculty, well trained. Under separate cover I am sending you bulletins and other information which will help you see our situation better.

Regarding the inclosed contract, you will not, I hope, have any question about the material included therein. You are to sign all three copies, keep one, and return two to me. We have a very fine tenure system here in the University System which gives thorough protection to all teachers. Our philanthropic contacts also help us get aid for study for our faculty; two were off last year, and none went this year only because of the War emergency; two will study in the coming few months.

Not included in the contract, but a part of our agreement, is that the College will bear the expense of your travel here, that of your family, and your moving. We have available a furnished house which, I think, will serve your purpose. I am assuming your family will be coming with you. If you need an advance, please let me know, and we will either wire tickets or otherwise handle the matter to your satisfaction. Freshmen register on September 21st; it will take us some few days to get the house in readiness, and so if you could arrange to come at any time from September 12th to the 18th you would be here in ample time.

I hope this answers any questions you may have. Do not hesitate to wire me, collect, if any other questions arise. We look forward with great pleasure to having you with us; we feel that we can expect a mutual growth of great value to both of us.

With best wishes, I am,

Sincerely, *W. M. Paul*

Figure 1. Photocopy of the September 4, 1943 Fort Valley State University offer letter.

This scanned letter has been altered from its original size and cropped to fit. Note the salutation showing an incorrect surname. Adapted from "The Foster Papers" by The University of Kansas, 2010, *Kenneth Spencer Research Library*.

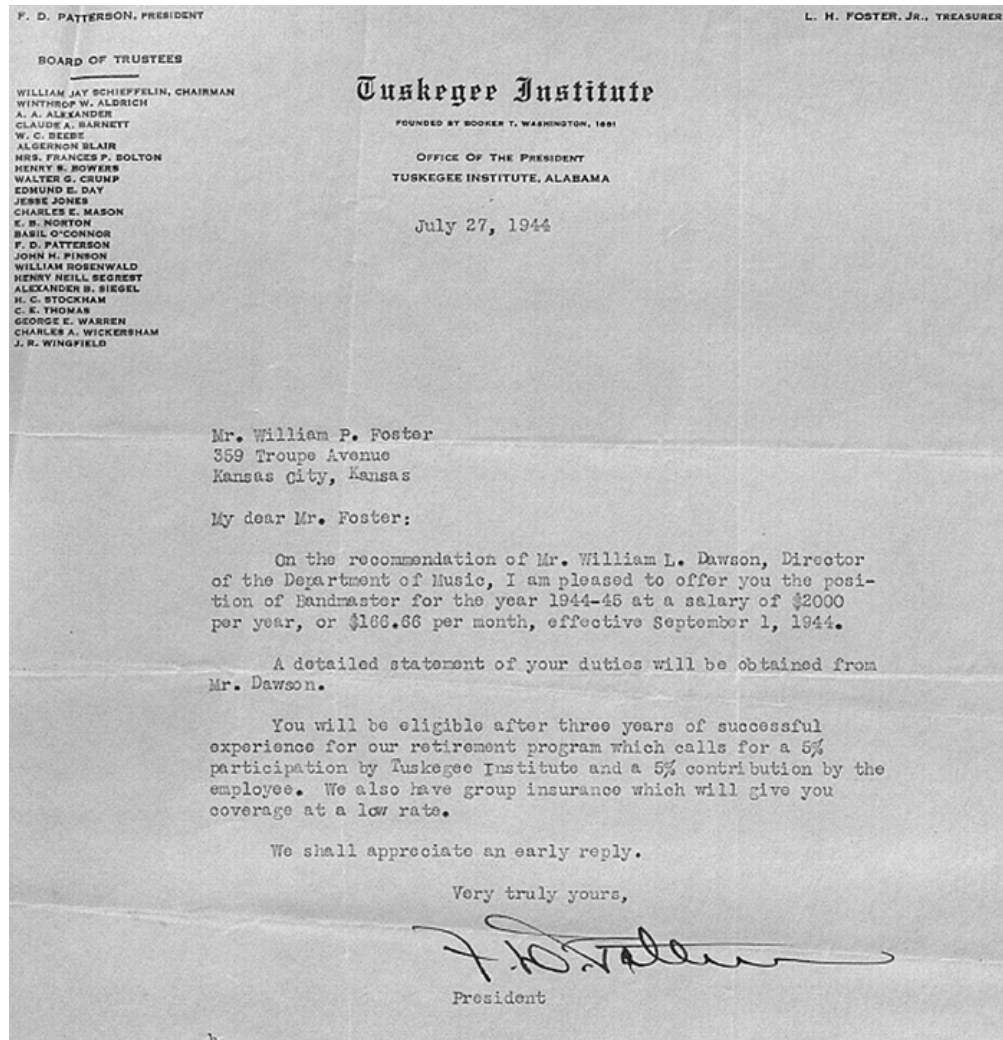


Figure 2. Photocopy of the July 27, 1944 Tuskegee Institute offer letter.

This scanned letter has been altered from its original size and cropped to fit. Adapted from "The Foster Papers" by The University of Kansas, 2010, *Kenneth Spencer Research Library*.

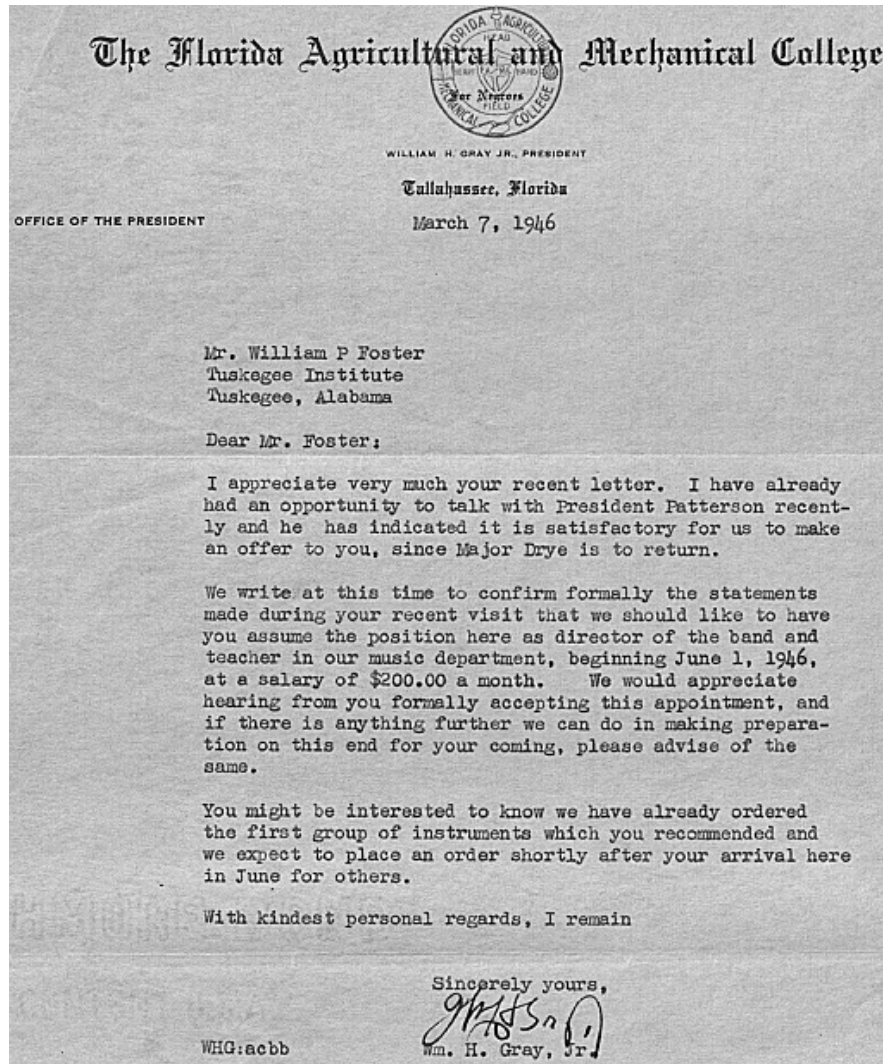


Figure 3. Photocopy of the March 7, 1946 Florida A&M University offer letter.

This scanned letter has been altered from its original size and cropped to fit. FAMUs President, William H. Gray, Jr., recruited Foster from Tuskegee Institute immediately following a football game. Impressed by Tuskegee band, Gray wanted Foster to build a great band at FAMU. The offer letter displays the \$200.00 a month salary and acknowledges the agreed upon conditions Foster negotiated in a prior visit to the FAMU campus. Adapted from "The Foster Papers" by The University of Kansas, 2010, *Kenneth Spencer Research Library*.



Figure 4. Scanned copy of the 35<sup>th</sup> annual Orange Blossom Classic parade article in 1967.

This was written within in the Miami Afro American daily called the *Liberty News*, which illustrates the 165 member FAMU band in a previous classic parade. The drum major is pictured proudly displaying the signature marching precision of the FAMU. This image has been altered from its original size for this study. Adapted from "William Foster Collection" by Florida A&M University, 2010, *Black Archives Research Center and Museum*.



*Figure 5.* Scanned photograph of William P. Foster receiving The Sudler Award.

This award is considered to be the highest honor a university or college marching band can achieve in the United States. Foster is pictured in the center of the photograph with Louis Sudler (on his immediate right) and FAMU President Frederick Humphries (far left). This award ceremony took place during a home football game at Florida A&M University in 1985. FAMU band was the fourth recipient of this award following such honored bands from the University of Michigan (1982), the University of Illinois (1983), and The Ohio State University (1984).

Adapted from “William P. Foster Collection” by Florida A&M University, 2010, *Black Archives Research Center and Museum*.

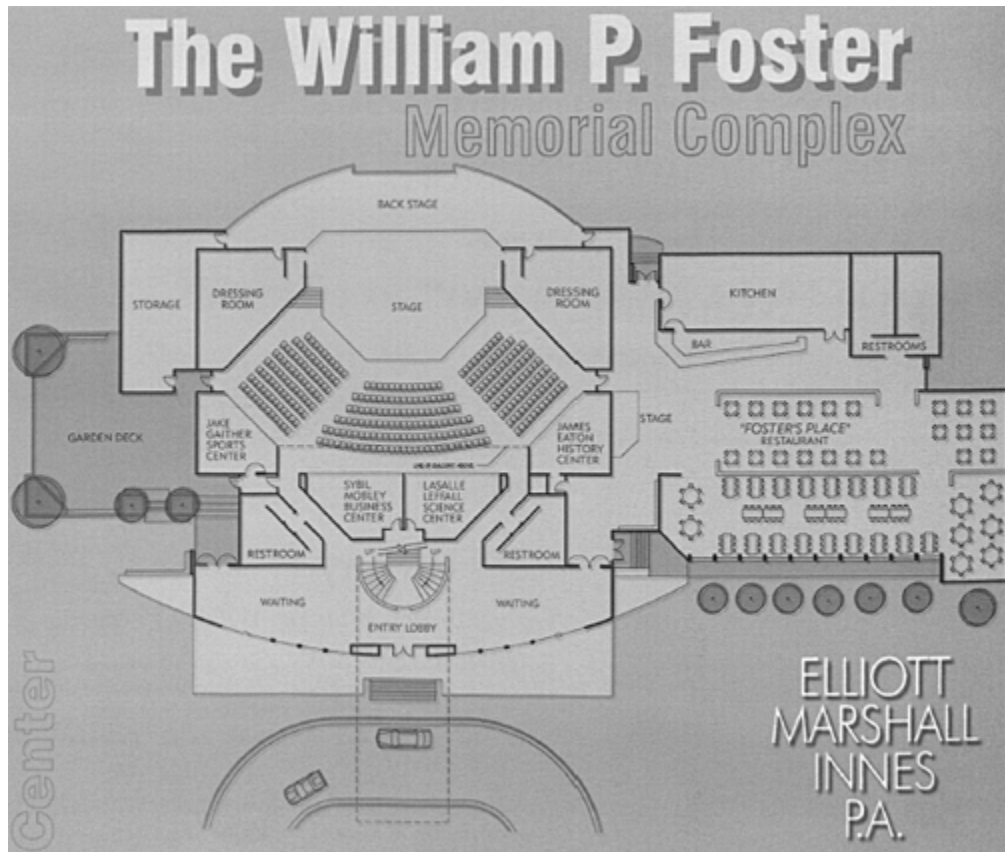


Figure 6. Scanned image of plans to build The William P. Foster Memorial Complex.

This was scanned from a William P. Foster Foundation brochure that was altered in size and changed to black and white. The memorial complex was to be a state of the art facility with a large stage, lots of seating, dressing rooms on either side of the stage, as well as a lounge area, center rooms, and a restaurant called “Foster’s Place.” Adapted from “William P. Foster Collection” by Florida A&M University, 2010, *Black Archives Research Center and Museum*.