

**Dr. Billy G. Walls and the Auburn University Bands, 1961-1991: A Story of Impact,
Influence and Innovation**

by

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

Auburn, Alabama
December 13, 2010

Keywords: music, band, pedagogy,
effective teaching

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Abstract

The purpose of this study was to examine the career of Dr. Billy G. Walls at Auburn University. The study focused on three aspects of his career, namely: social, economic and political issues that affected the band program and decisions that Dr. Walls made in response to these issues, how these decisions and Dr. Walls' teaching style affected his students, and the impact that Dr. Walls had on music education in Alabama and the southeast. Dr. Walls served in various positions with the Auburn University Band from 1961 to 1991, including Assistant Band Director, Band Director, and Auburn's first Director of Bands. During this time period, the Auburn University Band experienced significant growth and many ground-breaking changes were initiated, including the SEC's first African-American drum major, the first female drum major, the first wind and percussion ensembles, and the first band graduate assistant. Data collection for this qualitative study came primarily from semi-structured interviews with Dr. Walls and his former colleagues and students. Observations from this study can not only serve as a history of the Auburn band program between 1961 and 1991, but can also be used to inform the decision making processes of college band directors and instructors as they deal with social, economic and political issues and how these decisions impact their students.

Acknowledgments

I would like to express my profound appreciation to all the people who contributed to this project, whether the contribution be substantive or supportive or both. I particularly would like to thank Dr. Nancy Barry of Auburn University for her guidance and encouragement through every stage of this study. I would also like to thank the other members of my dissertation committee, Dr. John Saye, Dr. Daniel Henry, and Dr. William Schaffer for sharing their wisdom and experience with me; they truly are outstanding education professionals. My wife Chris and my three children, Laurel, Abigail, and Mitchell were with me every step of the way, keeping me well grounded and caring for me unconditionally. I want to thank all those who contributed information and data to this study: Dr. Kimberly Curley Walls, Dr. Bodie Hinton, Dr. Rusty Logan, Dr. Johnnie Vinson, Dr. Richard Good, Mr. Cecil Wilder, Ms. Jenny Dover, and Mr. Jeffrey Rowser, as well as Mr. Stacy Goss and Ms. Kathy Harker. And, of course, without the contribution of Dr. Bill Walls, my mentor, this project would be meaningless. When I came to Auburn University as a freshman in 1986, Dr. Walls took me under his wing and showed me that I could succeed when I was convinced that I would fail.

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Chapter 1: Introduction

Dr. Billy G. Walls served on the Auburn University Music Department staff from 1961 to 1991. During that period his instructional roles included Assistant Band Director, Band Director, and Auburn's first Director of Bands. During his tenure at Auburn University, he developed new program initiatives, promoted and facilitated growth in the band program, and guided the bands and students through the often turbulent political, social, and economic changes affecting not only Auburn University, but the state of Alabama, the Southeast, and the nation as well. Through his three decades of work with the Auburn University band program, he had a marked impact on his students, particularly those students who went on to become band directors themselves.

While Dr. Walls' three-decade tenure at Auburn ended almost two decades ago, some similarities and parallels can be drawn to the current climate of the post-secondary band program. The decisions that Dr. Walls made reflected issues such as assuring equal opportunities for all students, struggles with economic pressures, growth within the music department and the university, changes in educational philosophies, competition for students, and shifting societal values. While the contexts of these pressures and challenges may differ from those faced by university band directors of today, they are no less intense. Much can be learned about dealing with these concerns by studying the approaches used by Dr. Walls.

During Dr. Walls' tenure, many significant social and educational changes occurred in the state and region. Court-ordered desegregation racially integrated Auburn

University for the first time in 1963. There was an explosion in the expansion and growth of higher education in Alabama. Several state institutions were granted university status including Alabama State (1969), Livingston (1967), Jacksonville State (1966), Troy State (1964), and Montevallo (1969). The University of Alabama System opened two new campuses by 1969 in Huntsville and Birmingham, and the University of South Alabama opened in 1964. Athens State College was recognized in 1975. By 1975, there were 22 junior and community colleges operating in Alabama (Alabama State Department of Education, 1975).

Rationale

This case study of Dr. Billy G. Walls and his tenure with the Auburn University Bands is important for Auburn University, the Auburn University Music Department, and instrumental music education in general because of its historical value. The period that Dr. Walls served at Auburn was filled with political, social, and economic turmoil at the university, state, regional, and national levels. In order to ensure that this information was not lost in time, it has been documented for posterity. This study offers guidance and insight into the issues surrounding band directors and college band programs today by supplying information on how similar issues were dealt with by Dr. Walls and the consequences of his actions and decisions. Dr. Walls impacted the future of music education in the state and region through his influence on future band directors during his teaching career. His legacy provides a model for current music educators on their roles and responsibilities in the larger society.

Purpose and Research Questions

The purpose of this case study is to gain an understanding of Dr. Billy G. Walls' role as teacher and band director at Auburn University between 1961 and 1991. The study focused on three guiding questions:

1. In his role as assistant band director, band director, and later as Auburn's first Director of Bands, what decisions did Dr. Walls make to address the social, political, and economic issues of the period?
2. How did these decisions impact his teaching style and how did implementation of these decisions impact the band program?
3. How did his role and teaching style influence his students?

The definition that was used in this study for the term *role* involves what an individual does in response to the position that the individual occupies (Broom & Selznick, 1977). This concept of role is appropriate for this study, because it involves the behavioral characteristics of individuals within a particular context (Biddle, 1970). The decisions made and actions taken by Dr. Walls during his tenure can be associated with the expectations of his position and the problem solving obligations associated with that position (Broom & Selznick, 1977).

An examination of Dr. Walls' early life, experiences, and educational background, offers a basis for examining his role and the decisions he made at Auburn University. "Actual role behavior is always subject to the pressures and opportunities of a specific social setting at a specific time. It is also conditioned by the individual's personality and past experience" (Broom & Selznick, 1977, p. 35).

This study examined the stated research questions through the case study approach, allowing for adaption of these questions as dictated by the emerging data using a grounded theory technique. Data collection was in the form of searching archival records, published accounts of the period, and personal interviews with Dr. Walls, his colleagues, and his former students.

The Researcher

As I began this study of Dr. Walls, I first placed myself in the role of researcher and then placed the researcher in perspective to the topic. I am a former student of Dr. Walls and of Auburn University's band program. I received a Bachelor of Music Education Degree in 1989 and a Master of Education Degree in Instrumental Music in 1991. My first hand knowledge of this case allowed me a certain amount of connoisseurship, that is, a higher degree of perception of the domain in question (Eisner, 1998). This intimate knowledge of the case can lead to biasing of the study. In order to eliminate as much personal bias in this case study as possible, I sought both ontological and procedural objectivity (Newell, 1986). By ontological objectivity I mean that I strove to see things as they really are, and through procedural objectivity, the design of the study sought to eliminate any personal bias in description or analysis of the data (Eisner, 1998). My goal was not to glorify Dr. Walls and his accomplishments, but to provide a rich description of the case.

Chapter 2: Review of Literature

Introduction

Based on a comprehensive review of research literature dealing with college and university band directors, as well as directors responsible for civic and professional band programs, bands and band students are directly and indirectly affected by these individuals in distinct ways. The directors of these large instrumental ensembles can have an impact on the overall band program; they can exhibit influence on the students of these programs; and, by making decisions based on social, political, and economic concerns, these individuals can have a role in innovating the program and advancing instrumental music education in general. The sociological concepts of role theory and symbolic interaction can help explain the impact and influence of band leaders. In addition, this chapter will place this study in a historical perspective, including some of the major themes of the time period between 1961 and 1992 such as the civil rights movement, racial integration of schools, and the Vietnam conflict.

Impact on Programs

The impact that a band director has on a particular program can include both commercial and professional band programs in the areas of creation, promotion, instrumentation, and administration (Frizane, 1985; Johnson, 2004; Jolly, 1971; Polce, 1991). Another area of impact that band directors have on these professional programs includes developing new concert band literature (Johnson, 2004; Polce, 1991).

The earliest band directors in the United States were better known for their professional touring bands than the work they did in academia. However, this does not diminish the impact they had on the future of band education. Edwin Franko Goldman (Jolly, 1971), Wade H. Hammond (Johnson, 2004), and Arthur Pryor (Frizane, 1985) are three band directors who left an indelible impression upon the instrumental music education in America through their accomplishments. Their influences are apparent even today in the areas of literature, instrumentation, and publicity and recording.

Two other pioneers in the publicity and promotion of bands and band literature in the early days of the genre were Leonard B. Smith (Polce, 1991) and Patrick S. Gilmore (Nicholson, 1971). Smith's work with the Detroit Concert Band, promoting not only the works of Sousa, but of other band composers, ushered in a new era of band performance. Gilmore was responsible for organizing some of the largest band concerts in the Americas during the 1860s.

Arguably one of the most influential and well known of these early professional bandleaders was John Philip Sousa (Church, 1943). His prolific composing and his development of the band medium in general have made a tremendous impact on music education in the 20th century (Lingg, 1954). His contribution to the band literature is extensive, and many of his compositions are still being performed by school bands at all levels (Stacey, 1972).

Several renowned post-secondary bands were created in the state of Texas in the early and mid 1900s by D. O. "Prof" Wiley, giving him the title of "The Father of Texas Bands" (Hansford, 1982). Another very influential figure in Texas band development

was Raymon T. Bynum, whose work in the general field of music education is still felt throughout the country today (Cater, 1968).

John P. Paynter's work at Northwestern University's music department in the 1950s and 1960s led to the implementation of many new programs and an innovative curriculum of study for future music educators (Piagentini, 1999). Those concepts and ideas have been applied to a multitude of music education programs throughout the nation.

William Revelli is a well-known name in the band world. His career in music education included ground breaking work in creating and developing secondary music programs (Cavanagh, 1971) and far reaching and visible impact on the University of Michigan's music programs (Mark, 1980) and the way band programs are administered on a daily basis.

Revelli was influenced by the great music educator Albert Harding (Brozak, 2002). Not only was the influence of this great teacher felt by his pupils at the University of Illinois, which included Revelli and Frederick Fennell, but his impact on the development of school and college bands was felt throughout the country. His influence on the areas of recruitment and development is well documented (Weber, 1963). His close friend, John Philip Sousa, often commented that he believed that Harding's University of Illinois band was the best in the country (Manfredo, 1995).

Myron Delford Welch (1973) studied the distinguished career of Leonard Falcone during Falcone's career at Michigan State University between 1927 and 1967. The study concluded that despite not having an assistant director until very late in his tenure at

MSU, his impact on the music education of his students as a conductor and teacher was enormous (Welch, 1973).

Like Harding and Falcone, other music teachers have had both a profound effect on their students as well as playing a major role in the development of music programs. Most scholars consider Lowell Mason as the father of music education in America's public school system. His mission was to make music accessible to all. To accomplish this, he set about training a new generation of music teachers, those who could go forth and pass along a desire to create and perform (Pemberton, 1992).

Influence on Students

Undergraduate band directors can often be the primary catalyst for some students to continue the path towards becoming band directors themselves (de Vries, 2004; Hile, 1991; Johnson, 2004; Teweleit, 2006). By their knowledge, professionalism, and caring, these band directors nurture their students to achieve their goals. This is a very powerful relationship, one of mentor, guide, and friend.

During the tenure of Dr. Gary Garner, West Texas A & M University produced more band directors than any other college or university in Texas (Teweleit, 2006). This is due, in no small part, to Dr. Garner's powerful presence on the campus and his innovative techniques.

There is a large amount of research about college and university level band directors' influence on future public school band directors. The influence that undergraduate instructors have on their students can often be measured in student achievement (Shim, 2008). A review of research articles and dissertations written during

the last fifty years about teachers' and instructors' influence on students reveals three general areas. The first form of impact is in the area of communications between undergraduate band directors and their students. The second is the influence they may have over their students' general pedagogy and classroom management skills. The third mode of influence involves general personality, appearance, training and professionalism.

Communications

Communications, both educational and personal, are an integral part of an effective classroom setting. There is a direct correlation between how effective students perceive their instructors to be, how well the instructors are able to communicate with the students, and the impact on these factors have on the student's future (Allen, Long, O'Mara & Judd, 2008; Kinchin, Lygo-Baker & Hay, 2008; Lovat & Clement, 2008; Remedios & Lieberman, 2008; Schrodtt, Witt, Myers, Turman, Barton & Jernberg, 2008).

The primary factor that affects the flow of information from instructor to student is level of communications skills possessed by the instructor (Lovat & Clement, 2008). Quality teaching involves communicative knowledge, knowledge that can be passed from teacher to pupil in a coherent and palpable form. This process of communication creates a bridge between teacher knowledge and student learning (Kinchin, Lygo-Baker & Hay, 2008).

Students who have a high level of communication apprehension most often perceive the same quality in their instructor. This apprehension affects the students' perceptions of the quality of the instruction they are being given, and moreover, they feel they have learned less (Allen, Long, O'Mara & Judd, 2008). This breakdown of

perceived communications between instructor and student leads to a less effective classroom environment.

Undergraduate instructors who communicate with their students from a high level of definitiveness and confidence are often perceived by their students as being quality teachers (Schrodt, Witt, Myers, Turman, Barton & Jernberg, 2008). The higher the perceived quality of teaching, the more the students feel they have learned and are participating in an effective classroom environment (Remedios & Lieberman, 2008).

Classroom Approach and Setting

There are several studies about teacher approaches to teaching and the academic and social competence of the students they teach. Results of these studies demonstrate a clear relationship between the pedagogical style and classroom management practices of teachers and the overall achievement of the students (Haugland, 2007; Postareff, Katajavuori, Lindblom-Ylänne & Trigwell, 2008; Shim, 2008; Walker, 2008).

There are three general frameworks within which an instructor may develop a classroom setting. These frameworks are based on psychological concepts of parenting style. The “authoritarian” teacher maintains consistent and rigid rules with little or no student autonomy permitted. The “authoritative” teacher maintains consistent rules as well, but also encourages some level of student autonomy. The “permissive” instructor has few set rules and allows almost complete student autonomy. Research shows that the students involved in an “authoritative” environment have the highest level of positive achievement both academically and socially (Walker, 2008).

Learning-focused instructors design their classrooms to facilitate student learning and maintain that student learning is a process of knowledge construction. Other

instructors may use the content-focused approach, believing simple knowledge communication is the most efficient and effective method of teaching. Research has shown the most effective classroom settings are those that use a combination of the learning-focused and content-focused methodology (Postareff, Katajavuori, Lindblom-Ylänne & Trigwell, 2008).

Haugland's (2007) study proposed that the most effective classrooms and teachers were those that had structure and organization. This study examined structure in every part of the band classroom environment, from simple classroom management and physical set-up, to methodology as suggested by various curriculum concerns and national standards. These structural guidelines were necessary not only for achieving an effective band room experience, but can be applied to any performance-based class (Haugland, 2007).

Modeling

Teachers not only participate in a purely academic relationship with their students, but also contribute to the growth and social consciousness of their students (Shim, 2008). Undergraduate band directors, as with other classroom teachers, contribute to student growth by providing them with a role model for their own development as teachers.

Teacher modeling influences students in a number of ways including; gender issues (Francis, 2008; Francis, Skelton, Carrington, Hutchings, Read & Hall, 2008; Martino, 2008), experience and academic preparation (Clotfelter, Ladd & Vigdor, 2007; Marsh, 2007; Sammons, Day, Kington, Gu, Stobart & Smees, 2007), personality and

attitude (Carr, 2007; Frymier, Wanzer & Wojtaszczyk, 2008; Singh & Stoloff, 2007), and general appearance (Felton, Koper, Mitchell & Stinson, 2008).

The issue of providing a gender role model is not as important at the undergraduate level as it is for younger students (Martino, 2008). This stigma can also have a negative effect on female band directors who choose to teach younger children but who also want to avoid gender stereotypes (Klien, 1985). This stigma can be disheartening to some new male teachers at the lower grade levels, but the influence of a strong male undergraduate band director can alleviate some of the discomfort felt by these new teachers (Martin, 2008). The male role model should emphasize the fluidity and complexity of gender roles in the band classroom in order to maximize the student teacher's achievement (Francis, 2008). A study by Francis, Skleton, Carrington, Read, and Hall (2008) indicates, however, that the role gender plays in the relationship between the undergraduate professor and the student teacher is minimal and is rejected by most students as a factor in their level of achievement.

Preparedness and Experience

Research supports the concept that a higher level of achievement is attained by the students of post-secondary instructors who themselves have more teaching experience and a higher the level of academic preparedness (Clotfelter, Ladd & Vigdor, 2007). However, research shows mixed conclusions about whether experience or academic preparation of the undergraduate teacher has more impact on students. A study conducted in England in 2007 examined 300 practicing public school teachers in their second, sixth, and ninth years of teaching across a spectrum of grade levels. This mixed method study supported the conclusion that the student's perceptions of the quality of the

instruction they received increased with the amount of experience of their teacher (Sammons, Day, Kington, Gu, Stobart & Smees, 2007), while another 2007 study conducted in the United States examining 195 teachers over a thirteen year period reported little effect of teacher experience on students' level of understanding and acceptance (Marsh, 2007).

Personality and Appearance

The impact that instructors have on their students goes far beyond the traditional academic factors. An instructor's personality and disposition are as important to student success as the instructor's pedagogical technique and content knowledge (Singh & Stoloff, 2007). One study suggests that students remember teachers for the kind of person they are rather than any other factor (Carr, 2007). Teachers have stated that the use of humor is often a powerful tool that they use in their own classroom, and it is a trait they adopted from their own undergraduate experiences with instructors (Frymier, Wanzer & Wojtaszczyk, 2008).

A recent study of standard student evaluations of professors on the website Ratemypofesors.com revealed that higher education students had a marked preference for instructors who they found attractive, both physically and in their manner of dress (Felton, Koper, Mitchell & Stinson, 2008). In comparison with previous research, this study indicated much stronger positive correlation.

There are other ways in which educators can have an impact on students. Educators who enter into positions that are similar in nature to those held by their mentors rely heavily on the practices they observed as students. High school directors in

a rural setting often derive much encouragement and practice from undergraduate band directors at institutions that are located in rural settings (Wilcox, 2005).

A passion for teaching and love of music can also be powerful influences on young teachers-in-training. This source of motivation can instill in students the drive to succeed in their chosen professions (Krinn, 2006). This type of influence is apparent in the case study of Grace Nash (Cole, 2000), a truly dedicated and innovative teacher who pioneered several new methods of musical instruction in the United States. Her legacy continues in the form of her students and her students' students.

Innovation and Contribution

The literature shows many ways in which a college or university band director can contribute to a band and music program through thoughtful decision-making and innovative concepts. These contributions can be in the form of innovative staffing concepts (Penland, 1983; Sorenson, 2007), systematic policy and decision-making (Sorenson, 2007; Yagil, 2008), strong leadership and personality traits (Alig, 1992; Delson, 1986; Huffman, 1997), and control of the educational environment (Lee, 1995; McDade, 1988; Shrader, 2004).

Staffing and Departmental Structure

University music departments with a four level hierarchical structure of administration from the president's office down tend to be the most common structure among large and medium sized universities in the United States (Penland, 1983). Specialized music and band department administration are crucial to the success of any larger music program due to the unique ways in which problems are approached (Sorenson, 2007). By creating and staffing unit level administration such as Director of

Bands positions at universities and colleges, research shows that the faculty at large has a greater perceived influence on policy and are therefore more content (Penland, 1983).

The administrator in a higher education music setting generally takes on four roles, that of faculty developer, leader, manager, and scholar (Sorenson, 2007). The roles of leader and manager require decision-making and problem solving skills focusing on areas of concern culturally, politically, and of course economically (Yagil, 2008). These economic concerns often require a structured and prioritized system of procedure involving such tasks as the following: standard policy for budget cuts, open hearings, information dissemination and communications, faculty committee formation, and maintaining focus (Yagil, 2008). Other ways in which the decision and policy-making processes are important are alumni communication, fundraising, faculty recruitment, student recruitment, curriculum adoption and implementation, and personnel management (Sorenson, 2007).

Personality Traits

There are several traits that are shared by most successful music educators and music administrators. These are: ambition, hard work, extroversion, perseverance, energy, creativity, competitiveness, tenacity, and of course, a love of music (Alig, 1992). Music administrators often feel they differ from other mid-level managers in their need for high levels of creativity, public visibility, and advocacy (Huffman, 1997). Risk taking and exploration of new ideas and concepts are also very important ideals necessary in a successful music or band program (Alig, 1992). These successful leaders use purpose and levity as important parts of their leadership themes. They rely on strong deputies and political connections to support their cause (Delson, 1986).

Educational Environment

Music administrators impact music programs through designing, controlling, and manipulating the educational environment. Hugh Hodgson's impact and legacy on the University of Georgia's music program centers around his control of the physical environment through new facilities construction and of the teaching/learning environment through his work with faculty development and curriculum design. His development of community outreach programs such as "Music Appreciation Hours" is still practiced today (McDade, 1988).

The educational environment can benefit greatly from the development of high levels of faculty vitality. It is the responsibility of the music administrator to foster this vitality through such things as shared governance, career socialization, improving working conditions, and open and supportive leadership (Lee, 1995). Through sponsoring and supporting faculty creativity and bringing these creative elements together, a healthy interaction can occur within an otherwise stagnant program (Shrader, 2004).

Role Theory and Symbolic Interaction

Role theory in sociology deals with studying characteristic behaviors that are exhibited by persons within a certain context and how these behaviors might affect that context (Biddle, 1979). People define roles for themselves and expectations of roles for others by using societal learning and existing knowledge (Merton, 1957). The role in which a person exists is made up of several elements: status and position, expectations of the role, context in which the role exists, functions of the role, and the social systems that surround the role (Biddle, 1979). People often send a wide range of signals, both verbal

and non-verbal, to others about their expectations of what the other person's role should be based on the elements of role theory, and receptive people often find themselves conforming to these expectations (Merton, 1957).

In the early part of the 20th century, symbolic interaction became an identifiable component of sociology in America. The basic concepts supporting symbolic interaction were described by George Herbert Mead, among others (Herman & Reynolds, 1994). Symbolic interaction allows for meanings and associations to be created and applied to social activities and events (Lindeberg, Coleman, & Nowak, 1986).

Symbolic interaction is a framework of theories that seeks to analyze human behavior through the perception of social reality as observed through the process of interaction itself (Larsen & Wright, 1986). Symbolic interaction deals with the unique and distinctive ways in which human beings interact, and how that interaction influences their actions (Blumer, 1989). The driving force that creates certain behaviors in people within certain contexts is through external stimuli in the form of interactions with others (Manis & Meltzer, 1973). Linguistics and cognitive phenomena are the primary factors contributing to this stimuli (Larsen & Wright, 1986). In this way people not only react to others, they actually define the actions of others, giving their actions meaning within the social context (Blumer, 1989).

Symbolic interaction can be used to explain human behaviors and actions as the result of people reacting to, and adjusting for, the behaviors and actions of others (Becker & McCall, 1990). Symbolic interaction adds a level of interpretation between the perceived stimulus and the individual's response to that stimulus (Blumer, 1969).

Utilizing this theory can provide insights into many human interactions (Lindberg, Coleman, Nowak, 1986).

Motivation Theory

Pintrich and Schunk simply defined motivation as “something that gets us going, keeps us moving, and helps us get jobs done” (1996, p. 4). Motivation is a process that provides direction to behaviors (Reeve, 1996). Motivation is a very powerful tool for any teacher to utilize.

Teachers can motivate students in two very general ways. The first is through external resources. By using rewards and incentives a student may be motivated to complete a task or engage in a specific behavior. Using this external motivation can be very effective, however it can lead to a suppression of the development of internal, or intrinsic motivation (Reeve, 1996).

The second general type of motivation is through the development of the internal resources of the student. These intrinsic resources include such things as needs and emotions (Reeve, 1996). Self-efficacy and self-determination are important factors in the development of intrinsic motivation (Pintrich & Schunk, 1996).

There are several ways in which a teacher can affect the motivation level of a student. Careful planning of classroom activities can enhance student motivation. Teacher expectations that challenge students’ skills and knowledge can reduce boredom and increase intrinsic motivation. A teacher’s classroom management techniques can also have an effect on student motivation (Pintrich & Schunk, 1996).

The way in which a teacher interacts with students is a primary influence on student motivation. A collaborative teacher that creates an atmosphere of cooperation in

the learning process can have a very positive effect on student motivation. This type of classroom environment can increase teacher-to-student feedback and can serve to increase motivation (Reeve, 1996).

Historical Perspective

Three of the most historically predominant issues that permeated everyday life in the United States during the time period from 1961 to 1991 were the civil rights movement, racial integration of the public schools, and the Vietnam conflict. These issues framed much of the decision making processes of the time and informed policies and legislations.

The Civil Rights Movement

The African-American Civil Rights Movement in the United States began around 1955 and lasted until roughly 1968. This movement was centered in the area of the United States known as the black belt, an area comprising 200 counties with a 50% African-American population creating a crescent-shaped band that stretched from Virginia to Texas (Sokol, 2006).

The main issues confronted by the civil rights movement included the denial of political rights to African-Americans, the forced segregation of educational institutions, and the degradation of African-Americans to second-class citizenship (Bloom, 1987).

The beginning of the civil rights movement can be traced to several events.

A little more than a year after a landmark U. S. Supreme Court ruling that the segregation of public schools was unconstitutional, on August 28, 1955, fourteen-year-old Emmett Till was murdered in Money, Mississippi. Till allegedly showed disrespect to a twenty one-year-old white female shop keeper, and his beaten and shot body was found

at the bottom of the Tallahatchie River. The two white men charged in the murder were later acquitted by an all-white jury (Whitfield, 1988).

Montgomery, Alabama resident Rosa Parks was arrested on December 1, 1955 for refusing to give up her seat on a public bus to a white man. While Parks was not the first African-American arrested for violating Alabama's segregation laws on public transportation, this incident did spark the beginning of the Montgomery Bus Boycotts (Levy, 1998). The boycott was led, in part, by a young Rev. Martin Luther King, Jr. and lasted almost a year. The boycott ended on November 13, 1956 when the U. S. Supreme Court ruled that the segregation laws in the city of Montgomery were unconstitutional (Phibbs, 2009).

Sit-ins, as a form of nonviolent resistance to segregation, date back as early as 1942 when the Congress of Racial Equality sponsored sit-ins in Chicago and later in other cities. Four African-American students from the North Carolina Agricultural and Technical College entered a Woolworth Department Store in Greensboro, North Carolina on February 1, 1960. The four men sat at the whites' only lunch counter where they were refused service. Eventually the police were called, but the store's manager declined to have the students arrested, simply asking the police to be available in the chance that violence might erupt. By the fourth day of the sit-in, more than 300 students were participating. A bomb threat ended the sit-in and the store closed and remained closed for more than two weeks. This incident sparked sit-ins in many major cities throughout the south (Patterson, Willoughby & Willoughby, 2001).

By the mid-1950s, several African-American organizations had grown into groups with enough power to pave the way for the Civil Rights Movement in America. Chief

among these organizations was the NAACP (Levy, 2008). The NAACP's primary assets in the fight for civil rights included over a half-million dues paying members and a small army of civil rights lawyers (Levy, 2008). A combination of these African-American groups and the coalitions they formed with such disparate groups as the Northern middle-class, the Democratic Party, and the federal government allowed for some of the changes that the movement sought to attain (Bloom, 1987). These changes not only altered the lives of African-Americans, but the lives of all Americans and the very culture in which they exist (Sokol, 2006).

Thirteen civil rights activists, both black and white, boarded buses on May 4, 1961 in Washington, DC bound for New Orleans. The group's purpose was to challenge the racial segregation that existed in interstate travel. As the buses visited the various bus terminals along the route, the white activists among the group would enter the black areas and the black activists would visit the white only areas. As they traveled through Virginia and North Carolina, they met with little resistance, but as they entered the Deep South, the violence escalated. The beatings began in South Carolina (Arsenault, 2006).

Dr. Martin Luther King, Jr. met the bus riders in Georgia and warned them that they would not make it through Alabama. The buses were stopped in Anniston, Alabama and one bus was set ablaze. As the activists ran from the scene, the mob chased them, intent on murder. No one was killed, but the bus riders were severely beaten. The second bus made it to Birmingham, Alabama, and the passengers were immediately removed from the bus and beaten severely. These events began what would become the Freedom Riders movement and more than sixty such rides occurred over the next year. The

Freedom Riders inspired many court cases that challenged the existing segregation policies throughout the south (Arsenault, 2006).

Racial Integration of Schools

On June 7, 1892, Homer Plessy, an African-American from Louisiana, boarded a train with the sole purpose of challenging the state of Louisiana's Separate Car Act. This set the stage for the landmark Plessy vs Ferguson decision of 1896 which held that as long as separate facilities were provided for the separation of races, the fourteenth amendment to the U.S. Constitution would not be violated (Medley, 2003). This decision set the stage for future decisions regarding school integration.

The University of Texas Law School denied an application for admission from Wiley College graduate Herman M. Sweatt in 1946. The argument made by the NAACP on behalf of Sweatt stated that Plessy vs. Ferguson did not apply since there was no public law school for people of color in the state of Texas. The Sweatt vs Painter case was heard by the U. S. Supreme court in 1950 and their decision followed that Sweat must be admitted to the University of Texas Law School. This decision prompted many post-secondary institutions in the state to racially integrate voluntarily (Glasrud & Smallwood, 2007).

The United States Supreme Court's decision on the Brown vs the Board of Education of Topeka on May 17, 1954 overturned the earlier decision of Plessy vs Ferguson. Brown vs the Board of Education of Topeka held that separate is inherently unequal (Levy, 1998). After hearing arguments by lawyers for several southern states, the court issued a ruling one year later stating that racial integration of the schools did not have to occur immediately, but could be undertaken as a gradual process (Cohen, 1964).

In the years prior to the Brown vs the Board of Education rulings, many post-secondary institutions throughout the country had voluntarily desegregated, with only the state institutions in Alabama, Florida, Georgia, Mississippi, and South Carolina refusing to admit African-American students (Cohen, 1964).

The first major test of the Brown vs the Board of Education decision came in 1957 at Central High School in Little Rock, Arkansas. Nine African-American students enrolled at the school prompting then Governor Orville Faubus to order the Arkansas National Guard to block the school in order to prevent its integration. President Dwight D. Eisenhower sent over 1000 troops from the 101st Airborne Division to Little Rock to ensure that the court's order would be obeyed (Mitchell & Salsbury, 1999).

The Little Rock crisis was an important event in the civil rights and school integration movements. It was the first time since Reconstruction that federal troops had been used to protect private citizens. The incident was a showcase of the state versus federal government power struggle. The resolution of the crisis served to strengthen the Brown vs the Board of Education decision and to inform the American people of the issues surrounding southern racism (Donaldson, 2009).

In the fall of 1962, the University of Mississippi was ordered by the U. S. Federal District Court to accept James H. Meredith, an African-American student. Mississippi governor Ross Barnett asked university officials to uphold the state's segregation laws and ignore any federal mandates. U.S. President John F. Kennedy federalized the Mississippi National Guard and put them on alert. He also sent a contingent of federal marshals and other federal officials to the campus to assist in the enrollment of Meredith (Eagles, 2009).

Meredith's arrival on the campus of the University of Mississippi sparked one of the most violent riots in school integration history. A large mob of protestors moved against the Mississippi State Troopers and the federal authorities. The violence escalated to the throwing of rocks and bottles at the officials, prompting the State Troopers to withdraw, leaving the federal marshals hopelessly outnumbered. When the federal marshals used teargas to disperse the mob, gunfire erupted and two people were killed and 82 were wounded. The violence did not stop until the federal troops on alert were moved onto the campus (Eagles, 2009).

According to the report *Federal Enforcement of School Desegregation* published by the Commission on Civil Rights, Alabama was the key state in the resistance to the racial integration of schools (1969). In addition to the attempt to maintain racial segregation, the state athletic teams refused to play in any athletic competitions with schools that maintained racially integrated teams (Martin, 2008). The first away game involving an Alabama university and a school featuring an integrated team was the 1959 Liberty Bowl game between The University of Alabama and Penn State University (Martin, 2008). The first home game against an integrated team was the 1966 football game between Auburn University and Wake Forrest University (Martin, 2008).

In September of 1954 the first African-American students were admitted to a private post-secondary institution in Alabama. Nine African-American students were admitted to Spring Hill College in Mobile, Alabama, a private institution with a student population of 780 (Padgett, 2000). In May, 1956, Fannie E. Motley became the first of this group to graduate with a degree (Padgett, 2000).

The first student to be accepted into a state school in Alabama was Autherine Lucy. She was admitted into a graduate program at the University of Alabama in 1956 only to be suspended a few weeks later. The reason given for the suspension was that it was for her safety. She was eventually expelled when she brought a lawsuit against the university (Pruitt, 2003). On June 11, 1963, Governor George Wallace made his symbolic stand in the doorway of Foster Auditorium on the campus of the University of Alabama in his campaign to block the integration of the school (Clark, 1995). The state of Alabama became the main battleground for challenging the United States' commitment to racial integration and equality (Pruitt, 2003).

The first African-American student to gain full admission to Auburn University was Harold A. Franklin who was admitted in November of 1963 (Barsalla, 1994). Franklin was admitted to Auburn's graduate school after Judge Frank Johnson, who had ordered the integration of the University of Alabama a few months before, found that Auburn's admissions policies were discriminatory (Barsalla, 1994).

The Vietnam Conflict

The war between the communists of North Vietnam and the government of South Vietnam began in 1959 and ended with the fall of Saigon on April 30, 1975. The United States involvement consisted of advisors to South Vietnam from before the beginning of the war until 1965 when the U.S. began sending combat troops.

The changes in policy and the pressures of the military draft contributed greatly to the increase in enrollment in post-secondary institutions. Enrollment figures for males dropped at the end of the Vietnam conflict period and the reduction of the draft (Bishop, 1975). As compared to similar age groups of non-veterans, Vietnam veterans were less

likely to enroll in college. This led to a slight decrease in the number of male college students in the early 70s (Daliessio, 2000).

The Vietnam conflict often served as a distraction from the formal routines of education as practiced by most post-secondary institutions. Opposition to the war was wide-spread among the students, and demonstrations were commonplace throughout the late 60s (Peterson, 1968).

As soldiers began to return from service in Vietnam, they took their places with the post-secondary institutions around the country as students, teachers, and administrators. Their experiences of service in the military contributed to their successes within the education community (Malone, 2002). The Malone study indicates that, particularly in the area of leadership, the skills learned in the military environment are often transferable to other areas and arenas (2002).

Summary

This review of literature explores research about band directors and other educators. This research indicates that band directors impact the programs in which they are involved, influence the students they teach, and provide innovation and contributions to other programs, students, and music education in general.

The research presented here indicates that band directors and other educators can have an impact on programs through the creation of new programs and methods, promotion of music programs, and the creative administration of these programs. The impact of these educators is also present in the development of new literature for band programs.

Educators influence their students in a variety of ways. Communication is an integral part of the influential relationship between a teacher and a student. Effective communications contribute to a student's perception of the effectiveness of the teacher. The methods and procedures teachers use in approaching the classroom setting are also factors that contribute to this relationship. Research in this area indicates that students of authoritative teachers have a higher level of positive achievement.

Modeling, personality, and appearance are all aspects of the influence that a teacher can have on a student. Issues concerning gender, attractiveness, dress, attitudes, and personality traits are factors in describing these types of influences.

Staffing procedures and creative departmental structure are innovations that an administrator in an educational setting can contribute to a program or department. The administrator as a leader contributes to the educational environment and the vitality of the faculty and staff.

While there is little research in the areas of role theory and symbolic interaction and how these are manifest in the specific position of band director, the definitions of these concepts can be observed in many different settings, including the band room.

The present study seeks to identify some of these aspects in the career of Dr. Billy G. Walls, primarily focusing on the period between 1961 and 1992, during which he served on the staff of the Auburn University Music Department.

In addition, the review of literature sought to frame this study within the historical context of the time period. Exploring the impact of the events of the time, including the civil rights movement, the racial integration of schools, and the impact of the Vietnam

War on education, provides a historical context for analyzing Walls' decisions and policies across his career as a teacher and band leader.

Chapter 3: Methodology

Introduction

This study employed a naturalistic methodology, relying primarily upon case study. The term naturalistic is applied to research methodology that does not rely on statistics, statistical procedures, or any other methods of quantizing the data (Strauss & Corbin, 1998). The naturalistic study is a form of inductive inquiry, an intensive and holistic analysis, dealing with a single individual, object, condition, phenomenon, or social unit (Merriam, 1998).

The Naturalistic Paradigm

The assumption that there are multiple interpretations of reality and that the researcher's goal should be the attempt to understand how individuals construct their own reality within their social context is a prime definition of the naturalistic paradigm as it relates to research (Lincoln & Guba, 1985). In order to better understand the appropriateness of the qualitative methodology in this study, it was useful to consider the axioms of the naturalistic paradigm.

Accepting that realities are multiple, constructed and holistic is the first of the axioms of the naturalistic paradigm (Lincoln & Guba, 1985). The naturalistic methodology used in this study sought to define the reality of a particular person and the context in which the study was positioned, in this case Dr. Billy G. Walls and his tenure at Auburn University. Data were collected from the participants regarding their own

perceptions of Dr. Walls, his actions and decisions, in response to various social, political, and economic situations that arose during his tenure.

There is an unavoidable relationship between the person who knows and what is known (Lincoln & Guba, 1895). The data collected from the various participants in this study were in the form of perceptual knowledge, the factors that contributed to the development of that knowledge, and how the participants have used that knowledge. Specifically, how were these participants influenced by their relationship with Dr. Walls, and how did this influence affect their personal lives and impact their professional careers.

The third axiom of this paradigm states that any working hypotheses developed during the course of this study are only applicable with the time and context of this study (Lincoln & Guba, 1985). When individuals are asked to share their perceptions of a particular individual or event, it is always affected by the surroundings, attitudes at that particular time, background experiences, and a host of other factors. These considerations limit the amount of generalization that is often required in quantitative or positivistic research methods.

This study sought to gather information about the perceived realities of individuals and to attempt to generate theory to explain those perceptions. Qualitative research methods using the naturalistic paradigm have been reported as an effective way to achieve those goals (Lincoln & Guba, 1985).

Epistemology

Epistemology is best defined as the study of the nature of knowledge and justified beliefs (Schwandt, 2007). There are many different forms of epistemologies and each is

dependent on context in which the knowledge and beliefs are obtained and rationalized. These forms of epistemology include objectivism, rationalism, feminism, hermeneutics, empiricism, and interpretivism. The form that was used most extensively in this study was interpretivism.

Interpretivism

Interpretivism is an approach to the study of social settings that assumes that the meanings of the actions of individuals are contained within those actions themselves (Schwandt, 2007). By using this epistemological approach, this study sought to understand the social, economic and political issues of the time period, the actions taken by Dr. Walls in response to these stimuli, the impact that these actions had on his students, and the legacy left by these actions by analyzing the thoughts, ideas and meanings that were important to the participants of this study.

Epistemological Stance

For the purpose of this study, it is assumed that what is discovered as knowledge is contained within certain contextual limits and boundaries (Schwandt, 2007). The knowledge that was sought within this study is based in the experiences, beliefs, and values of the participants.

In this study, I am a former Auburn University band student and pupil of Dr. Walls. Objectivity is an important element in making impartial and accurate conclusions; however, sensitivity to the subject can allow for the perception of subtleness and nuances that would otherwise be obscured (Strauss & Corbin, 1998). In this case, my background, history, and knowledge of the subject were invaluable tools for interpretation of the data, and openness to all data was maintained. Here it was the

responsibility of the researcher to report knowledge that is verified by the collected data to alleviate any conflict of interest criticisms (Kvale, 1996).

My background with Dr. Walls provided me with a certain connoisseurship with the subject matter of this study, but it also provided opportunities for subjectivity. I took precaution in minimizing any pre-conceived ideas or opinions generated by my many years of working intimately with Dr. Walls by focusing on what the collected data supported. I relied strictly on the data to support any theories that emerged regarding the research questions.

The Case Study

The case study approach is a way to gain a unique and thorough understanding of meanings for those connected with the study. The process of the case study is the primary interest; it is a process of discovery and not necessarily verification (Merriam, 1998). The use of the qualitative case-study as a primary methodology in this study of the impact and influence of Dr. Billy G. Walls on the Auburn University band program and its students between 1961 and 1992 was appropriate, because the case study design is most effectively applied when the questions of *how* and *why* are asked, when the researcher has little or no control over the events being studied, or when multiple forms of data sources are to be used (Yin, 2002).

A case is usually defined as being specific and bounded with regards to its time and place (Schwandt, 2007), and the study is meant to generate knowledge of the particular case (Stake, 1995). The case being studied in this project is Dr. Billy G. Walls including the decisions he made and the educational practices he applied between 1961 and 1991 as a member of the music faculty at Auburn University. Of primary concern is

his response to the social, economic, and political issues of the time and also how his decisions and educational practices influenced and impacted his students and music education in general.

Qualitative case studies can be used to test a theory, but the most common use is in the development of theories (Merriam, 1998). As the data are collected and analyzed, emerging theories and propositions were described using the grounded theory approach. In the grounded theory approach, the theory must either emerge from the data or be grounded in the data (Glaser & Strauss, 1967). The final result of this study was a thorough and in-depth description and interpretation of the influences that Dr. Walls had on his students' personal development, the impacts these influences had on his students professional careers, and the innovations that Dr. Walls initiated in the Auburn University band program. The way he dealt with the social, economic, and political events of the time period, his use of advances in music education philosophy and methodologies, and his own personal ethical and moral beliefs were of critical importance.

This case study also incorporated components of historical research in dealing with the backgrounds of Dr. Walls, the Auburn University Bands, and the social, economic, and political settings that occurred throughout the time period of 1961 to 1991. Through detailed historical narrative, insights were developed into why things happened, who played roles in those events, and how those events and individuals affected future events and individuals (Rainbow & Froehlich, 1987). Historical inquiry is the applied method when there is no direct access or control over the events, or when all data are acquired through documents, archives, and physical artifacts; however, historical inquiry

can also be carried out in contemporary events when historical inquiry and case study approaches overlap (Yin, 2002).

Case studies often use a narrative technique as a critical element of the design (Flyvberg, 2006). Narratives are a very fundamental form of expression used to make sense of experiences (Mattingly, 1991). A good narrative should begin with a desire to better understand a specific phenomenon and progress to descriptions and interpretations of the specific phenomenon from the perspective of the participants and the researcher himself (Flyvberg, 2006). The design used in this study employed a systematic approach. The research questions and the rationale for the study were determined before the decision about the design of the study was made (Kvale, 1996).

Data Collection and Analysis

Sources of data in a case study of this type should include interviews, documents, and audio visual sources (Creswell, 2007). This study relied heavily on semi-structured interviews with Dr. Walls and his former students and colleagues, as well as other forms of data such as artifacts, documents, and other types of pre-existing and real time data.

The interview was an important component of the data collection in this study. It is an important tool in determining how people feel about their day-to-day activities, the case being studied, and their lives in general (Eisner, 1998). In the interview, I began the data generation and collection by asking questions (Silverman, 2005). The interviews and questions that were used in this study followed Kvale's (1996) seven stage design of the investigative interview process: thematizing, designing, interviewing, transcribing, analyzing, verifying, and reporting. A semi-structured or guided conversational approach to interviewing was used in order for the participants to play a larger role in the direction

of the interview process and in developing its content (Bogdan & Biklen, 1998). The type of questions that were used included: introductory questions, follow-up questions, probing questions, specifying questions, direct questions, indirect questions, structuring questions, and interpreting questions (Kvale, 1996). All interviews were recorded using digital audio technology to maintain accuracy during the transcription phase,

In order to gain the most information concerning the perceived impact and influence that Dr. Walls had on the Auburn Band and its students, several interviews were carried out. Dr. Walls himself participated in a series of interviews, ranging from discussions of his early life, family, and musical background, through his tenure as the Auburn University Band Director and Auburn's first Director of Bands. Data were collected on his perceptions of his impact and influences, focusing on the processes he went through in dealing with the social, economic, and political difficulties of the time period and how he views the legacy he has left on the band department and the former students of that department. Other interviews that were conducted included former colleagues in the band and music departments, and former students. An analytic form of sampling was used to identify the initial participants. This led to a funneling or focusing of the selection of participants to those who had more specific information pertaining to the initial questions or to the questions that emerged through data analysis (Miles & Huberman, 1994).

Other data sources used in this study include the personal documents, pictures, and correspondence of Dr. Walls and archives housed at the Ralph Brown Draughn Libraries located on the Auburn University campus. This archival material consisted of print media, photos, and other documents and correspondence. Additional sources

include local newspapers, periodicals, and others that emerged through analysis of the data.

All archival print data was scanned and stored as *pdf* files. These data included newspaper and periodical clippings, personal and public correspondence, etc. All photographs were preserved as jpeg files; audio data were saved as mp3 files. All the included file extensions facilitated data import into a qualitative data analysis software package that was used for data analysis and comparison. Atlas Ti was used to code and organize the data.

Analysis

It is important in a case study applying grounded theory methods that the data be analyzed as they were acquired. This process allowed for the identification of emergent themes and trends that may shape the future directions of study (Silverman, 2005). The on-going analysis interacted with the data collection process producing an energizing effect on the fieldwork (Miles & Huberman, 1994). The analysis took the form of categorical aggregation, direct interpretation, pattern analysis, and naturalistic generalizations (Creswell, 2007).

Data analysis began with the transcription of the interviews as they occurred, and the data were entered, as well as any other forms of data at hand, into a computer assisted qualitative data analysis software package or CAQDAS. ATLAS/Ti was utilized for the purpose of coding and analyzing the data collected in this study. Data were displayed easily, showing associations and connections, and allowing for easier formulation of theories using ATLAS/Ti (Miles & Huberman, 1994).

Codes are tags that are attached to the data to assign units of meaning (Miles & Huberman, 1994). The initial categorical codes followed with Bogdan and Biklen's (1998) mid-range scheme of coding which includes the categories of setting/context, definition of situation, perspectives, ways of thinking about people and objects, process, activities, events, strategies, relationships and social structure, and methods. Codes within these categories were based on a review of related literature and the emerging data. These codes changed, developed and were sometimes deleted as the data I continued to gather and analyze data (Miles & Huberman, 1994). This data collection and coding process continued until all salient properties of that coding category had been addressed and saturation occurred (Strauss & Corbin, 1998).

An initial working set of codes was developed and the next step was to begin pattern coding, the process of grouping the first-level coding into smaller sets in order to identify emergent themes, configuration, or explanation (Miles & Huberman, 1994). This selective coding was used to integrate and refine the theories (Strauss & Corbin, 1998). In the final section of this study, the emerging themes are compared and contrasted to the original research questions and the literature review so that generalizations can be made (Creswell, 2007).

In addition to coding using the ATLAS.Ti software, the researcher engaged in the process of memoing to enhance the processes of data analysis. Memoing is the activity of explaining and/or elaborating on codes (Schwandt, 2007). It is a running commentary that supplements the simple coding by adding further explanations, meanings, or thoughts and perceptions of the inquirer at the time the coding and analysis takes place. Memos

can also describe certain aspects of the setting or other factors that may influence the data. The following was taken from the memo records:

December 3, 2009- After reading through some of the interviews with Doc and the interview with Dr. Hinton, I should add or edit the codes under Athletics (2.2.3) to include not only Doc's perception of what his relationship with the Athletic department should be, but also what the relationship actually turned out to be.

Interview Protocols

In order to collect the highest quality and quantity of data possible, this study used interview protocols. Protocols were used to structure the interviews and to focus the open-ended nature of the interview towards the concrete and actual feelings of the interviewee and less on any abstract speculations (Eisner, 1998). There are three distinct groups of interviewees that provided data for this study; these included Dr. Walls himself, his former colleagues and co-workers, and his former students.

Each of the three interview protocols were divided into three distinct sections: procedures for prior to the beginning of the interview, procedures for the interview, and procedures for after the interview has been completed. Most of the prior to and post interview procedures were the same for the three groups of interviewee. The list of the general interview protocols that were followed in conducting all the interviews in this study are found in Appendix One.

The interviews with Dr. Walls were semi-structured, consisting primarily of open-ended questions. The questions were designed to collect as much data as possible to address the basic research questions, while at the same time allowing for emerging data

that could be used to shape and refine the course of the study. Interview questions addressed Dr. Walls' recollection of the major social, economic, and political events of the period and how they shaped his decision-making and teaching processes. These events included the racial integration of the university and the band program; the creation and opening of many post-secondary institutions in Alabama during the period, and how this affected recruitment of students and faculty; the energy crisis of the mid 70s and how it affected the band program; changes in music education and general education philosophies throughout the state and nation; the Vietnam War and its effects; changes in the role of music and bands in sporting events; and other events that required significant changes as recalled by Dr. Walls.

Follow-up interviews with Dr. Walls were used to clarify previously collected information, explore information in more depth, and to possibly examine previously unknown information. These follow-ups were scheduled both during and after interviews with Dr. Walls' former students and colleagues.

The interviews with Dr. Walls' former colleagues and co-workers took on a similar context and format. The focus of these interviews was how they perceived Dr. Walls' decisions as they pertained to the same social, economic, and political events that permeated the time period of Dr. Walls' tenure at Auburn. Of particular interest to this study was the inquiry into how innovative Dr. Walls was perceived to be by these colleagues, how they perceived his teaching style was impacted by his decisions dealing with these issues, and how his teaching style seemed to impact his students. Follow-up interviews were conducted as necessary to triangulate data collected through other sources and through the interviews with Dr. Walls.

The interview process as it pertains to Dr. Walls' former students inquired into the impact that Dr. Walls had on them. This sample of former students included students who went on to become music educators in their own careers, as well as students of Dr. Walls who pursued other careers. Those former students who are now or have been music educators were asked to identify those things they use in their own classrooms that they can attribute directly to Dr. Walls. These things were in the form of instructional strategies, concepts, stories and phrases, personal traits, use of humor, respect, etc. and how much of what they do in their own classrooms can be directly traced to Dr. Walls and his teachings and instructional style?

The former students who have pursued careers in areas other than music education contributed to this study by providing data that relates to the impact that Dr. Walls may have had on them in other areas, such as self-discipline, expectations and goal setting, ethical behavior, caring, perseverance, and integrity. These data contributed to the overall picture of Dr. Walls and how his personal traits informed his decision making processes.

Credibility, Dependability, and Confirmability

The concepts of validity and reliability are important considerations when designing and implementing a qualitative case study (Patton, 1987). However, many professionals engaged in qualitative research have rejected these traditionally quantitative standards for judging the quality of research in favor of criteria that can be used to judge the soundness of qualitative inquiry (Trochim & Donnelly, 2007). Guba and Lincoln (1989) have suggested alternative criteria to judge the rigor and trustworthiness of qualitative research: credibility, transferability, dependability, and confirmability.

Credibility in qualitative research can be considered as a parallel to the concerns of internal validity in quantitative research (Guba & Lincoln, 1989). Guba and Lincoln (1989) stress the need to develop a match between the participants' views of reality as compared with the realities of the researcher and the reader. Eisner (1998) states, "We seek a confluence of evidence that breeds credibility..." (p. 110). A study is deemed credible if any findings accurately represent the subject of the research study and are supported by the data collected (Schwandt, 2007).

The researcher used several strategies advocated by Creswell (2007) to develop validity in qualitative research to address the credibility of this study including triangulation, peer reviews and debriefings, and member checking. Triangulation is a means of checking the integrity of the assumptions being made about data (Schwandt, 2007). In this study, data were verified through the use of multiple sources, thereby promoting validity (Eisner, 1998). The type of triangulation used primarily in this study is through the collection of different kinds of data dealing with the same question (Patton, 1987). Data collected through interview was crosschecked with other interviews, archival data, and other forms of data collected.

Peer reviews and debriefings involve the continual scrutiny and review of all aspects of a study by "persons with the requisite research and clinical knowledge" (Sandelowski, 2007, p. 230). My advisory committee was involved at every step in the research process. This assisted in insuring that a coherent and systematic methodology is followed and served as a "little voice" to keep the researcher as objective as possible. This consensual validation (Eisner, 1998) was also an important tool in guiding the progression of the study as emergent themes surfaced.

Member checking is a valuable procedure for the qualitative researcher to use to assist in developing credibility (Creswell, 2007). Member checking refers to the practice of soliciting feedback from the participants at various stages of the research process (Schwandt, 2007). The purpose of member checking is to allow the participant to “validate” the researcher’s findings as they relate to that participant’s role in the research.

I maintained a reflective journal throughout the entire course of this study. The purpose of a reflective journal was to allow me the opportunity to examine any assumptions or goals that emerged through the research process and to aid in the clarification of subjective concerns (Ortlipp, 2008). I consistently referred to this journal as an integral part of the process of collecting, coding, and reporting data. It was also used to aid in the on-going development of the methodology of this study as it progressed from planning to realization, for example:

I met with Dr. Henry today. He made the suggestion that I needed to better clarify my stance. I need to clearly state what type of knowledge I am seeking and where I position myself. I agree completely. I will need to add a section to the methods chapter describing my epistemological stance.

The usual definition and practices of reliability as used in quantitative research studies require a complete redefinition for the qualitative researcher (Strauss & Corbin, 1998). It is important in qualitative research for the researcher to account for the changing context within which the research occurs (Trochim & Donnelly, 2007). Guba and Lincoln (1989) suggest using the term dependability as an alternative to reliability in identifying this component of rigor.

Confirmability as a component of qualitative research refers to what degree the research could be confirmed or corroborated by others (Trochim & Donnelly, 2007). Clear and precise definitions of criteria, in addition to a well designed methodology utilizing straight-forward descriptions of how the research will be operationalized can enhance the confirmability of a study (Guba & Lincoln, 1989).

Ethical Design

It was important for those who were being interviewed to be at ease and feel free to share information with the interviewer about their feelings, points of view, and other information of a personal and private nature (Bogdan & Biklen, 1998). In order to assist in the attainment of this goal, I adhered to a strict ethical guideline in respect to the interview process. There are two major issues dominating the ethical design of this study: informed consent and protection from harm (Bogdan & Biklen, 1998). Informed consent involves completely divulging to the participant the purposes of the study, how the study will be carried out, that they can drop-out of the study at any time, and any possible risks and rewards that may be a result of their participation in the study (Kvale, 1996).

The ethical issues as they pertain to the complete research study were addressed by following three general ethical guidelines: (a) all participants were treated with respect and gave informed consent; (b) the researcher abided by all agreements contained in the informed consent document; and (c) the researcher strove to be truthful and accurate in reporting all findings, even those that did not support any a priori theories (Bogdan & Biklen, 1998). All methods and procedures underwent review and were subject to

approval by the Auburn University Institutional Review Board for Human Subjects Research.

Limitations

The primary limitation of this study is in its transferability. Transferability in a study of this kind is dependent on how well the reader's perceived conditions match or overlap those presented in the case (Guba & Lincoln, 1989). The amount of transferability of this study is limited, because the case being studied is a white male who was a band director at a southern university between 1969 and 1991. The findings may not be easily transferred to the understanding of the influence and impact of other band directors in other historical and regional settings. As the review of literature demonstrates, there are numerous ways in which a band director may impact and influence students and their subsequent careers, and this varies according to geographic location, school and band size, background of the director, and age, sex and race of the director.

Even with cautions against transferability of this study to other cases, the findings should be of value to those who are interested in the role of band directors at the collegiate level; the way in which they deal with social, economic and political changes, utilize technological and curriculum developments, and motivate and encourage students. Another possible use of this study is historical. It can also serve as a history of the Auburn University Bands between the years of 1961 and 1992. This was an era of many "firsts" in the band program including the first female drum major, the first African-American drum major, the use of color guard on the football field, and the opening of the Goodwin Hall music facility.

Participants in this study were selected using purposive sampling. Purposive sampling is a form of non-random sampling (Patton, 2001) and is used when the researcher wishes to select participants based upon specific criteria that are critical for the research (Dane, 1990). I used purposive sampling to select individuals with in-depth knowledge of Dr. Billy G. Walls and his various roles during his tenure at Auburn University. These participants were able to supply rich data addressing the guiding questions of this study. Purposive sampling methods limit the transferability of the study. However, since the goal of this study was discovery and not hypotheses testing, purposive sampling was deemed to be an appropriate approach (Lincoln & Guba, 1985).

Chapter 4: Biographical Information

Introduction



Figure 1. Dr. Billy G. Walls

Dr. Billy G. Walls is among the leading figures of the Auburn University Band program in the second half of the 20th century. During his thirty years at Auburn University Dr. Walls taught applied brass, brass techniques, music appreciation, conducting, marching band techniques, and served as director of the marching and concert bands. In 1985 he was appointed as Auburn University's first Director of Bands.

Naples, Texas and Childhood

Dr. Billy Green Walls was born on January 28, 1934 in Naples, Texas. Naples is a small town located in Morris County in the northeast corner of Texas. The sleepy little town of Naples had a population of around 1800 in 1934, and has remained relatively constant since that time. The two block downtown area of Naples runs parallel to the

railroad tracks and consists of several small businesses, diners, and a small, single-screen movie theater called the Inez Theater.

Dr. Walls' parents' names were Iva Penny Walls and Elsie Walls. Penny was his mother's maiden name. His father had the feminine first name of Elsie and had no middle name. "He had five or six brothers before him so I suppose they were wanting a girl and just stuck with the name" (B.G. Walls, personal communication, June 29, 2009).

Iva Penny Walls was the daughter of William Green Penny and Gertrude Robinson Penny. William Penny was a farmer who owned three cotton farms throughout the countryside of Cass County, Texas, totaling over 300 acres. Since there were no high schools nearby, William sent his daughter Iva to Commerce, Texas where she could finish high school and attend the state teacher's college. Dr. Walls recalled:

She actually went there, finished high school, did two years of college and from that received a teacher's certificate to teach in the state of Texas, which she did for a few years before she married my father. Of course, in the 20s, the 1920s, you could not be a female teacher and be married, for whatever those conservative reasons were, I don't really know. (B.G. Walls, personal communication, September 22, 2008)

Iva Walls became a housewife after her marriage to Elsie. She lived to the age of 93 despite obesity and an unhealthy lifestyle. She was a very religious person who regularly attended church and took care of her father in his later years. Dr. Walls attributes her long life to the fact that "she didn't worry about small problems and very seldom about major ones" (personal communication, September 22, 2008).

Elsie Walls was the son of Mary and William Rufus Walls. William was an accountant who also owned a small farm near Naples where he raised chickens and had a small number of cows. Dr. Walls remembered his grandfather as an older man who loved to sit in his rocking chair and smoke his pipe. He stated:

Every Saturday, when I became old enough to drive, I would get in the car, go out and bring them (his grandparents) to town and they would spend time around town on a Saturday afternoon, all afternoon, and then I would go pick them up and take them home. Then the same thing for church the next day. (B.G. Walls, personal communication, September 22, 2008)

Mary and William had seven children, six boys and one girl. Elsie was the next to the youngest of their children and was born in 1904.

Elsie and Iva were married in 1925. Elsie, who had dropped out of school in the 6th grade, worked for a grocer in Naples. During the depression years, Elsie's income was approximately \$15.00 per month, so he and Iva decided to delay starting a family in the hopes of economic improvements in the future. Nine years after their marriage, Bill Walls was born. A year and a half later his brother, Joe Thomas Walls, was born. Dr. Walls observed, "back in Texas we all had two names except for me, I don't understand, my name is Billy Greene...my brother's name is Joe Thomas" (personal communication, September 22, 2008).

Elsie and one of his older brothers constructed a building on the outskirts of Naples which Elsie later opened as a grocery store and automobile service station. The store was open from 5:00 in the morning until around 7:00 at night six days a week. This store provided the primary income for the Walls family. To fight the boredom often

associated with the operation of this business, Elsie would invariably have the radio on during all the hours that the store was open. Dr. Walls recalled:

He knew nothing of music. I'm not even sure that he liked it. Well, he liked music I supposed, but he was like anyone else, he liked it on his own terms and his own kinds. He kept the radio going all the time most every day, tuned to the same stations because we could only get a very few stations during that time of AM radio only. I grew to like the sounds that those wind instruments made. (B. G. Walls, personal communication, September 22, 2008)

The sounds that young Walls heard coming from the radio were most often country music, big band standards, and of course, his favorite baseball games. In those early years, Dr. Walls had little idea of how important music was to become in his life.

Iva and Elsie Walls were very conservative, right-wing Texas religious people. They had very specific ideas about how to raise their children and at times were over protective of their sons. Young Billy and Tommy were not allowed to have bicycles for fear that they would come to harm. "They figured that if I had a bicycle the first thing that would happen is I would get hit by a car, which is highly unlikely because there were so few cars around" (B. G. Walls, personal communication, September 22, 2008).



Figure 2. The Walls Family, circa 1939.

One of Dr. Walls' earliest memories of childhood revolves around his fourth birthday party. The party was at the Walls' home which was just across the railroad tracks from the small downtown area of Naples. The party was attended by an aunt, his brother Tommy, and several other adult relatives. "No other children because there weren't many children around at all" (B. G. Walls, personal communication, September 22, 2008). During the party a neighbor rushed in to alert the family that the house was on fire. After evacuating the house, the family watched helplessly from the front yard as the house burned completely. The house was eventually rebuilt on that site, and during the time of the re-construction, the family lived in a small hotel that was down the road from the site.

Another important early childhood memory was of the events of Sunday, December 7, 1941. On that day, Iva took her sons to visit what she referred to as the home place which was about 15 miles out of town from Naples. When they arrived back home, Elsie informed them that Pearl Harbor had been bombed by the Japanese. "I wasn't real sure where Pearl Harbor was...but anyway it changed all of our lives" (B. G. Walls, personal communication, September 22, 2008). World War II created the need for many sacrifices and rationing. Many of the Walls' family and friends left for the war and never returned.

Dr. Walls began working in his father's grocery store and service station when he was about 10 years old. His earliest tasks included checking tire pressure, refilling radiators with water, and selling goods in the store. This eventually evolved into changing oil in cars and other minor mechanical repairs and maintenance. Dr. Walls remembered that his father had tremendous patience as he learned his job, recalling:

I remember the time when I was 15 or 16 years old, learning how to drive a car, my dad let me put the '37 Chevrolet that he drove to work into the one-car garage we had. I went down the driveway toward the opening and I thought I had it all lined but I was a couple of inches off and I flattened one side of his car by one inch or two one side. He didn't say anything, he just said, "Well, maybe there will be better days." (B. G. Walls, personal communication, September 22, 2008)

Dr. Walls attributed his tenacity and his strong work ethic to those early years working with his father.

The only form of public entertainment that was available in Naples during those early years was the Inez Theater, which was owned and operated by Mrs. Inez McNat. Occasionally, Elsie Walls would close up his store 30 minutes early and the family would go to the movies. Iva Walls would not allow the family to see *shoot-em-up* westerns but, she did approve of some other types of western genre films. Dr. Walls stated:

We were allowed to see two kinds of western movies. We were allowed to see Roy Rogers movies and Gene Autry movies. I'm not sure what the difference was, what separated those two genres from the other genres at all, but that's what we were allowed to do and that's what we did. (B. G. Walls, personal communication, September 22, 2008)

Traditionally the family did not go to the movie theater on Sunday. Sunday was a day for church in the morning and relaxing around the house in the afternoon. The pull of the cinema was so strong that on one particular Sunday afternoon, Dr. Walls and his brother snuck out of the house and walked to the Inez Theater. When their parents awoke from a nap that afternoon, they could not find their sons. "When we got back home, we had a

good time at the movie, we paid for it when we got home” (B. G. Walls, personal communications, September 22, 2008).



Figure 3. Naples, Texas as it appears today.

The radio played an important role in Dr. Walls’ early life. The radio was a constant companion, not only at work at his father’s store, but also at home. It was during these early years that music became an important part of his life and would remain the focus of his professional life until today. During those years of working in his father’s store and listening to the radio, Dr. Walls developed a love for several genres of music. He had an affinity for Texas Swing, particularly those bands of the day such as Bob Wills and The Texas Playboys. He commented:

It was a true, let me see, what is that genre called, a western swing band. The band not only had a compliment of the usual guitars and a fiddle and a bass, but had a small wind section of two or three saxophones, I think, if I’m remembering correctly, two trumpets and a trombone. They played swing type western country songs set to some sort of swing arrangement. (B. G. Walls, personal communication, September 22, 2008)

This swing style of playing was something that Walls spent many hours later in life trying to imitate.

Some of the other artists that captured Dr. Walls' interest in those years were such singers as Al Jolson, Perry Como, and Vaughn Monroe. At the age of 12 years, Dr. Walls would often be found working around the store and imitating Al Jolson. He commented:

So music, in my opinion, has so much to do with imitation. Now-a-days who do you have to imitate? Not much of anybody at all. Sometimes I question why we have school bands. It's a good activity and it's a good intellectual process, but who do they have to emulate? I don't know. (B. G. Walls, personal communication, September 22, 2008)

All of this listening and imitating really peaked Dr. Walls' curiosity about what was going on in the music that played around his father's store every day. What was the harmony he heard in the gospel quartets all about? What were the performers doing to get these sounds? He knew there was more going on than just one person singing. At that time in his life, he did not know the answers to such questions, but he had a strong desire to find those answers.

Naples High School and the NHS Band

Naples High School was a complex of two buildings located just up the hill about a quarter of a mile from the downtown area. One of the buildings housed grades one through eight with high school grades nine through twelve in the other building. Most of the students lived in the rural areas and countryside surrounding Naples and rode the bus to school. Dr. Walls recalled:

Because of that, I really didn't have any friends in town because when school was over everyone was bussed back out into the countryside. At school I knew a few people, but I really didn't have any real friends growing up. (B. G. Walls, personal communication, September 22, 2008)

As World War II came to an end, soldiers began to return to their previous lives. These people had experienced other lands and cultures and saw a need to make some changes in their community in the name of progress. Some of the changes they made were at Naples High School. In addition to some academic changes, it was decided to hire a football coach and create a football team. This proved to be quite a challenge in a school with only about 40 or 50 boys in the entire high school. Even with such a small population, it was soon determined that the school would also need a band program to compliment its new football program.

In late 1945, the school officials learned of a salesman who traveled from town to town in northeast Texas selling chickens and eggs from the back of his truck. A side business that he engaged in was selling musical instruments and providing musical instruction to the schools in those areas in which he traveled. The school system contracted him to start a band program at Naples High School and paid him \$25 per month. Two days a week he would visit Naples and sell his chickens and eggs in the morning hours, and conduct the band program at the high school in the afternoons.

The new band director at Naples High School set the instrumentation on what instruments were available and who he could sell them to, not on any testing or evaluation process. It was decided that eleven-year-old Walls would play trombone. His parents purchased a used Olds trombone from the new director. "It was a wonderful,

wonderful instrument “(B. G. Walls, personal communication, September 22, 2008). Dr. Walls’ younger brother was also in the band program and it was decided that he would play cornet. “That’s where it all started...” (B. G. Walls, personal communication, September 22, 2008).

This arrangement continued at Naples High School for two years. This band director’s knowledge of music was very limited. He had no previous training in music education and his ability to teach the instruments was very limited. The fact that he kept the band program alive was more a tribute to his salesmanship than his musicianship. “He was a very good actor” (B. G. Walls, personal communication, September 22, 2008). He left Naples after 2 years due to personal and confidential reasons.



Figure 4. The Naples High School Band, 1948-1949.

Mr. Austin Doolittle was the telegraph operator at the Naples train depot. He was a very fine musician who sang tenor and played the violin. He had the ability to read music and even knew the fingerings for the various instruments. Dr. Walls recalled:

I have no idea where all this came from, I don’t know what his background was because then we just accepted what was. We didn’t ask questions. Maybe some

people around the area were... knew what a wonderful musician he was and so he was asked to do the band program at the public school, which he did. (B. G. Walls, personal communication, September 23, 2008)

That first year of his tenure at Naples High School, Doolittle formed the school's marching band. Due to the fact that he had little to no experience with marching bands and that the band only had 15 members, the band was forced to be innovative and original. There were many occasions when Doolittle's responsibilities at the train depot superseded his afterschool responsibilities with the band program. On those occasions the band rehearsed without him, creating their own field formations and practicing the execution of those formations.

Doolittle was a major influence on the young Walls. It was from Doolittle that Dr. Walls first learned to read music and became aware of the positions on the trombone. He was the song leader at the local Methodist church where he would often play violin solos. "Mr. Doolittle was quite a person" (B. G. Walls, personal communication, September 23, 2008).

At the beginning of Walls' 11th grade year, the school system went through an accreditation process. Doolittle was dismissed from Naples High School on the grounds that he was not an accredited teacher. "What a shame. He wasn't good enough on paper to teach a band class" (B. G. Walls, personal communication, September 23, 2008). A recent graduate of East Texas State Teachers College was hired as Doolittle's replacement. This first year teacher shifted the focus of the band program from a marching band format to a concert band format. However, this teacher left at the end of that year and another first year, inexperienced teacher was hired to replace him.

In the spring before Dr. Walls' junior year at Naples High School a tornado came through the nearby town of Omaha, Texas completely destroying Omaha High School. The local school board elected to build a comprehensive high school that would house not only the Omaha students, but those from Naples as well. The school was to be named Paul Prewitt High School, after a local businessman. Dr. Walls' actual high school graduation ceremonies were held in the newly built cafeteria of this school.

One of the most valuable experiences that Dr. Walls had during his high school years was the Music Camp of the Ozarks. This summer music camp was located about 100 miles from Naples on lovely Lake Katherine near Hot Springs, Arkansas. Dr. Walls attended this camp between his 10th and 11th grade years. He remembered:

We had rehearsals on and off all day. There were, at some point, private lessons. They had recreation and swimming. Everybody got to have a certain number of private lessons as part of the fee they paid. This is the first time I had been around a real trombone player, it's just a fact. I'd never seen a real trombone player before. (B. G. Walls, personal communication, September 23, 2008)

The private trombone teacher that Dr. Walls had that first year at camp was a college brass instructor from Conway, Arkansas. The focus of the private lessons that Dr. Walls took that year involved long tones and lip slurs, two techniques that would influence his practice and playing methods and greatly inform his teaching philosophy during his later career as a brass instructor. He recollected:

I spent the next year, when I would practice and actually I never practiced the band music, I would just go home and sit and listen to the baseball games and play long tones and then play lip slurs over and over and over....That's what I

would do. I would sit there with a watch hanging on the music stand listening to the game and timing my long tones. (B. G. Walls, personal communication, September 23, 2008)

Dr. Walls' practice regime consisted of one hour of long tones followed by one hour of lip slurs. He attributed the patience to do this kind of practicing to the work ethic that was instilled in him by his mother and father. While this type of musical practice had little effect on his musical note and rhythm reading skills, he did become quite adept at both long tones and lip slurs during that year of practice.

The conductor of the concert band at the Music Camp of the Ozarks that year was Col. Earl P. Irons, who was the director of the band program at a two-year college in Ft. Worth, Texas. According to Dr. Walls, Irons' philosophy of conducting a band was simply that you can motivate people to play music by yelling at them. It was Dr. Walls' first experience with this type of director. The directors he had back at Naples High School seemed to be nice all the time. Dr. Walls developed a fear of Col. Irons and of his wrath.

The summer following his 11th grade year at Naples High School, Dr. Walls again attended the Music Camp of the Ozarks. He was fortunate enough to have the same trombone instructor from Conway, Arkansas who was amazed at the progress that the young Walls had made. "He was amazed at what a year of playing two pages of ditto machine reproduced long tones and lip slurs would do if you do it two hours every day" (B. G. Walls, personal communication, September 23, 2008).

The conductor for the concert band that year would also play a big part in the future of the young Walls. His name was Donald I. Moore and he also served as the

Director of Bands at Baylor University located in Waco, Texas. Mr. Moore was a soft-spoken man who never seemed to raise his voice at the band, but produced a high quality musical product. He was well liked by all those who attended the camp. This experience helped to convince Dr. Walls to attend Baylor University following his graduation from Naples High School. This decision to attend Baylor University led to experiences that would shape Dr. Walls' future, both professionally and personally, and to connections with people that would serve to support his future endeavors.

Baylor University and Waco, Texas

Dr. Walls entered Baylor University as a freshman in the fall of 1951. Baylor University is located in the town of Waco, Texas which is about 225 miles southwest of Naples. At that time Waco was not a very large a city, but compared to Dr. Walls' hometown of Naples, it was definitely an eye-opening experience for the young man. Never before had he experienced the things he did in Waco, things such as city blocks, traffic signals, public transportation, and pizza. It was a strange new world to him. This experience allowed Dr. Walls to grow as a person and as a musician.

The early years at Baylor University were a time of academic challenges for the young Walls. While he enjoyed his music classes and his performance classes, he often neglected the academics and his level of achievement in those classes suffered as a result. Dr. Walls commented:

As things went on, I'm afraid I neglected some academic things in college. I could have learned a lot of things in what is now called a core curriculum, it was just a curriculum then. I could have learned some wonderful things, but I didn't.

I fluffed it off in order to practice my instrument. If I had managed my time better, I could have accomplished both. (B. G. Walls, personal communication, September 25, 2008)

The change from the 15-piece Naples High School Marching Band to the 120-piece Baylor University Marching Band was a big adjustment for Dr. Walls. Playing in a large collegiate ensemble with a full and balanced instrumentation exposed Walls to a broad range of band literature that had not been accessible to the NHS group. The Baylor Band was a traditional military style band that was steeped in the performance of marches and school songs. While some of the marches were quite challenging to Dr. Walls, "...I never really practiced the parts" (B. G. Walls, personal communication, September 25, 2008). He felt that by practicing fundamentals, he would be able to perform those marches as required.

Traveling with Baylor Marching Band gave Dr. Walls the opportunity to visit many cities throughout the country. Baylor University, at that time, was a member of the Southwest Conference, a conference that included such schools as Southern Methodist University, the University of Texas, Texas A & M University, the University of Arkansas, Rice University, and Texas Christian University. The first away game that Dr. Walls participated in was against Rice University in Houston, Texas. The 1951 contest with Rice was preceded by a parade through downtown Houston, in which the Baylor University Marching Band participated. This was Dr. Walls' first trip to Houston and he discovered many distractions. "What a thrill it was. I'm afraid I'll have to admit that one eye was looking at the music and one eye was looking up at those tall buildings" (B. G. Walls, personal communication, September 25, 2008).

Another memorable game during Dr. Walls' first year at Baylor was the Orange Bowl against Georgia Tech, played on January 1, 1952 in Miami, Florida. The band traveled all the way from Waco, Texas to Miami, Florida by bus. "We drove all the way to Miami. There were no finances to house us along the way. You can imagine what a long bus trip it is from Waco, Texas to Miami, Florida" (B. G. Walls, personal communication, September 25, 2008).

There was a parade the day before the Orange Bowl game. The parade wound through five miles in downtown Miami. The band members were billeted in an abandoned dirigible hanger in order to get a good night's sleep before the game on New Year's Day.

The Baylor band participated in a pre-game performance with the Georgia Tech band and several local high school bands from the Miami area. The combined bands performed "The Orange Bowl March" and it was conducted by the composer, Henry Fillmore. Dr. Walls remembered:

They brought a ladder out there in front of the bands and all of the sudden a huge, really, really, not all that tall, but a large, large man in a white suit with a white hat on and smoking a big black cigar. All of the sudden he handed his cigar to an attendant and I saw them help him up on the ladder from where he conducted the massed bands... (B. G. Walls, personal communication, September 25, 2008).

The fact that it was Henry Fillmore himself conducting this march did not occur to Dr. Walls until many years later when he was doing research for a project dealing with Fillmore and his marches. "I know! Henry Fillmore wrote 'The Orange Bowl March' and he lived in Miami at that time. I have no doubt in my mind that was Henry Fillmore

himself who climbed up on that ladder” (B. G. Walls, personal communication, September 25, 2008).

As luck would have it, a Baylor alumnus heard that the band had driven non-stop from Waco to Miami and wanted to help. He owned a motel in Biloxi, Mississippi and offered rooms to the band students free of charge on the return trip to Waco. The Baylor band director at the time was Donald Moore and he graciously accepted the very generous offer. The overnight stop in Biloxi was about half way along the trip and was a welcomed respite for the band members. “That was the first long, long band trip that I made. I’m sure that season brought some trips, I know Arkansas was in that conference at that time...We did go there for a game” (B. G. Walls, personal communication, September 25, 2008).



Figure 5. The Baylor University Band, 1954.

The band program at Baylor was a traditional 1950s band program. There was marching band in the fall followed by concert band in the winter and spring. The marching band basically converted itself into a concert band after football season was concluded. Dr. Walls commented:

“At Baylor, most of the people who were in marching band were in the marching band solely for one reason only. That one reason is because they wanted to play the remainder of the year in a concert band situation” (B. G. Walls, personal communication, September 26, 2008).

During Dr. Walls’ first year at Baylor, an opening for a trombone player became available in the Baylor University Orchestra. He auditioned for, and won, a position in the group. “I had never played with a string player before in my life” (B. G. Walls, personal communication, September 25, 2008). This participation in the orchestra served as Dr. Walls’ initiation into orchestral music. He remembered:

I had maybe heard the names Bach and Beethoven, but I didn’t know much about them, actually nothing at all. I was amazed at the demands made on a trombone player by playing, orchestral playing...I really came to love so called art music, orchestral music...(B. G. Walls, personal communication, September 25, 2008)

Dr. Walls spent many hours in the Baylor music library listening to 78 rpm recordings of orchestra music and other forms. He discovered Rachmaninoff and fell in love with his compositions, particularly his *Variations on a Theme of Paganini*.

Dr. Walls also loved his classes in music theory. It provided some of the answers to the questions he had about harmony and other things that were going on in the music that he listened to every day in his father’s store in Naples. The only weakness he had in his theory studies that first year was in the aural skills portion of theory. “My ears were not that good. I wish that when I had, in my high school experience, I wish that I could have sung in a choir. I never had the opportunity” (B. G. Walls, personal

communication, September 25, 2008). This struggle with developing his aural skills would continue throughout his undergraduate career and follow him into graduate school.

Dr. Walls had proven his value to the music department as a trombone player and to offset the price of tuition, he was provided a work scholarship. During these years the Baylor Orchestra and the Baylor Band did not share rehearsal space, but they did share music stands and percussion equipment. It was Dr. Walls' job to move this equipment from the band's rehearsal room to the orchestra's rehearsal space and set it up. After the orchestra rehearsal was completed, he would move the equipment back to the band room and set it up again. This was a daily ritual that would continue throughout his time at Baylor. "I had a work scholarship that required that I had to make sure that the orchestra was set up for its rehearsal, all that equipment taken from the band hall to the stage of the auditorium" (B. G. Walls, personal communication, September 25, 2008). The band rehearsed in a large Quonset hut that was adjacent to the auditorium, but not physically attached to it.

During Dr. Walls' first year at Baylor, the dean of the school of music served as the orchestra conductor. During Dr. Walls' second year this changed and a new orchestra director was hired. Alfred Reed, who would go on to become one of the most celebrated and prolific composers of band music, joined the music department staff as a graduate assistant with the responsibility of conducting the orchestra. Dr. Walls was directly responsible to Reed. While the orchestra was considered a very good orchestra, Reed was not very popular among the other faculty members in this very conservative music department. Dr. Walls stated:

He stayed there for some time. I think he actually got his degree and moved on. After he left, he went back to New York City where he went to work for a publishing company, not as a composer, but as some kind of administrator in one of the larger publishing companies. I later called him and we had lunch together at one point in later years when I was in New York City working on a graduate degree. (B. G. Walls, personal communication, September 26, 2008)

Dr. Walls had several other methods for generating an income to help offset the expenses of going to college. One way in which he earned some extra money was playing trombone for local rodeos. Playing for the rodeo did not pose much of a challenge for Dr. Walls. Generally, the musicians employed would play short gallops while the cowboys rode the broncos or bulls. The gallops typically only lasted between 8 and 15 seconds. When the cowboys were dismounted or the roping chore was done, the gallop stopped. "I didn't like playing for bull riding because after a while I saw too many cowboys get their heads kicked in and bulls fall on top of them. Usually, I would just keep my eyes glued to the gallop" (B. G. Walls, personal communication, September 26, 2008). A typical rodeo would pay the musical performers around \$10 for each event.

Word Records was a small religious record company that was started in Waco by a former Baylor theology student. This company would occasionally use the Baylor Religious Honor Choir as performers for new recordings. When the Baylor vocal group was used, Word Records would hire an orchestra to accompany them. Dr. Walls performed as a member of this group on numerous occasions.

Dr. Walls also had a part time job with the organ teacher at Baylor who constructed and repaired organs as a sideline. "I remember going under huge parts of

organs and spending hour after hour just gluing a piece of leather on pipe or a piece of wood down the line” (B. G. Walls, personal communication, September 26, 2008). This job paid around 75 cents an hour and allowed Dr. Walls to earn a few extra dollars a month.

For the most part, Dr. Walls’ four years at Baylor went by rather uneventfully. Very early in his first year, he declared himself as a music education major. This in no way reflected Dr. Walls’ future plans at the time. He recalled:

“I declared myself as a music education major not really knowing what that meant. I assumed it meant that I was going to prepare myself to teach music in the public schools. I had absolutely no desire to do that in any way” (B. G. Walls, personal communication, September 25, 2008).

Dr. Walls’ focus during his years at Baylor was to become the best trombone player that he possibly could. He was convinced that his abilities on the trombone would be what would take him through life.

During his fourth year at Baylor, Dr. Walls’ music education curriculum required that he complete an internship in a local school. This internship was going to pose a special problem for him. Due to the fact that Dr. Walls’ only mode of transportation was a second hand bicycle and the local public transit system, reliably getting to his assigned school was going to be problematic. Luckily, Baylor University offered an alternative, a course designed for those students who would find it difficult to complete a traditional internship. “I chose to take whatever the course was” (B. G. Walls, personal communication, September 26, 2008).

During the last part of his fourth year at Baylor, Dr. Walls took a course in composition. After the final exams were completed, he was accused of cheating on the exam. The final exams consisted in part of doing a short original composition. Dr. Walls did his composition in an atonal style and turned this in to his professor. “Well, for whatever reason, the composition teacher didn’t think I had the ability to do such a thing. They thought I copied it from somewhere and I was accused of plagiarism...”(B. G. Walls, personal communication, September 26, 2008). To clear himself, he was asked to replicate his effort in a controlled environment. “I’m not sure that what I did was all that good, but I presented it. They said they were...I guess they apologized, I don’t remember” (B. G. Walls, personal communication, September 26, 2008).

Walls’ years at Baylor finally came to an end. He recalled:

It came graduation time and I graduated. I went to the ceremony with the little flat hat on and a robe and got a diploma. I was later mailed a teachers certificate that was good for all levels, for all music genres, and good for life which I still have and have never used. (B. G. Walls, personal communication, September 26, 2008)

The future was before the young Walls and his choices were open to several different opportunities.

The United States Army and the 4th Army Band

By the time Dr. Walls graduated from Baylor University, the Korean Conflict had ended. While the Vietnam Conflict was several years in the future, the United States Government maintained the military draft. This was a fact that was very much on the

minds of Dr. Walls and the other young men just graduating from college. Many of them chose to enlist in order to qualify for or to guarantee specific jobs.

During Dr. Walls' last couple of years at Baylor, several of his friends enlisted in the Army and became members of the 4th Army Band which was, at that time, stationed at Ft. Sam Houston in San Antonio, Texas. He discovered that by enlisting for three years, instead of the two-year commitment that awaited those that were drafted, he could better ensure a choice of duty and assignment. This presented an opportunity for Walls to continue playing trombone. He recalled:

At some point during my last two years of school, I went down to San Antonio and auditioned for the 4th U. S. Army Band and was accepted. I went through the motions of enlisting in the Army with those credentials in hand. Within two weeks of graduation from Baylor University in Waco, I found myself at Ft. Chafee, Arkansas for basic training. (B. G. Walls, personal communication, September 26, 2008)

The blatant differences between the conservative religious campus of Baylor University and the raw intensity of basic training at Ft. Chafee, Arkansas were, at first, a big shock for Dr. Walls. During his years at Baylor, with its no dancing or alcohol policies, he never once heard profanity being used. Certainly when he was growing up in Naples, he never heard any profanity from his father. "Almost immediately at Ft Chafee I heard a First Sergeant use the 'F' word as three different parts of speech in the same sentence. That got my attention right away" (B. G. Walls, personal communication, September 26, 2008).

After being issued his uniforms, Dr. Walls began his basic training. He equated this basic military instruction to a core curriculum in an academic setting, the place where you learn the basic skills necessary to become a soldier. He learned to fire a rifle, learned navigation and map reading skills, outdoor survival skills, and most importantly how to give and receive orders and an understanding of authority. Basic training was an eight-week-long course that was required for all soldiers in the Army.

One of the early requirements during this basic training period included each new recruit selecting a partner from among the other recruits. This partner would share, among other things, some of the burdens of bivouac in the field. The partners would each carry half of a two man tent in his pack, sharing the responsibilities of set-up and, of course, sharing the sleeping space when out in the field. Dr. Walls made a rather, at the time, unusual choice of partner. He remembered:

I had struck up this friendship with a young black guy, tough guy, street guy from New Orleans. He and I were so different, he had never been to college, he had been drafted for two years and he was a little tough talking New Orleans street guy. He and I became good friends and so we decided to share halves of the pup tent. (B. G. Walls, personal communication, September 26, 2008)

Dr. Walls attributed this decision and the friendship to his experiences growing up in Naples, Texas and the years he spent working in his father's store. "Many, if not a majority, of my father's customers were black. Maybe my father unknowingly made me colorblind" (B.G. Walls, personal communication, September 26, 2008). This friendship with the young man from New Orleans would continue throughout the basic training period.

At the conclusion of basic training, there was a brief ceremony and then the recruits were taken to downtown Ft. Smith, Arkansas in order to secure transportation home until they received orders to report to their next assignment. Dr. Walls and his friend from New Orleans booked passage on the Kansas City Southern, a train that traveled south through Dr. Walls' destination of Texarkana and on to its final destination of New Orleans. Dr. Walls recalled:

We got to the train station and we were chatting and it came time. They told us to get on the train, it's time to leave. I said, "Where do you want to sit?" He reminded me, sadly so, we had become really good friends, that Jim Crow was in effect and he had to ride in one car and I had to ride in another. (B. G. Walls, personal communication, September 26, 2008)

The two men parted ways, with Dr. Walls reporting to the white car, while his new friend reported to the black car. The two men never saw each other again.

In September 1955 Dr. Walls reported for duty with the 4th Army Band, stationed at Ft. Sam Houston in San Antonio, Texas. In 1955, Ft. Sam Houston was the headquarters for the United States 4th Army and the home of its principal band, the 4th Army Band. The 4th Army Band consisted of approximately 40 players, had a strictly controlled instrumentation, and was composed primarily of college graduates who had volunteered as opposed to being drafted. "The level of musicianship was the best I've ever experienced other than the time in my life when I played professionally" (B. G. Walls, personal communication, September 29, 2008).

The accommodations that were provided for the band members at Ft. Sam Houston were more comfortable than those Dr. Walls had experienced at Ft. Chaffee

during basic training. The barracks consisted of larger rooms that housed around 14 soldiers. “It was better than the 200-300 people sleeping in one room at Ft. Chaffee...”(B.G. Walls, personal communication, September 29, 2008). There were semi-private and private rooms that were available based on seniority, but it usually required more than two years of duty to be assigned to one of them.

The music that the 4th Army band performed throughout Dr. Walls’ service was a varied selection of concert band music and marches. The band was generally called upon to perform at guard mounts and other official functions. The band even included a few string players in order to facilitate performances at receptions for higher ranking military personnel. Dr. Walls stated:

Our main responsibilities were playing for promotions, retirements, funerals, and other ceremonies. We were members of what was called a guard mount. That was merely a group of soldiers whose entire responsibility for being there was ceremonial. (B. G. Walls, personal communication, September 29, 2008)

A typical day as a member of the 4th Army Band consisted of roll call at 7:30 each morning, Monday through Thursday. The band members would then get a little break, “time to get a little coffee” (B. G. Walls, personal communication, September 29, 2008). After the break, the band would rehearse for about two hours before a lunch break of an hour and a half. Usually two more hours of rehearsal followed lunch and the day’s duty was typically over around 3:00 in the afternoon.

Friday’s schedule was different. It invariably consisted of an early morning inspection in the barracks, usually around 6:00, followed by a short performance on the parade field. Friday’s duty obligations were often completed before 8:00 in the morning.

The band members were then free from obligation until the 7:30 roll call on Monday morning. “What we did between 8:00 am on Friday and 7:30 on Monday morning was our business. It was not a be at work and roll call weekend” (B. G. Walls, personal communication, September 29, 2008).

After Dr. Walls had been at Ft. Sam Houston for about six months, he became aware of a new opportunity. He discovered that the Naval School of Music located at the Navy Receiving Center in Washington, DC accepted members of all the branches of the armed forces. The course of study at this school was six months long. Dr. Walls, who was keen on expanding his horizons and seeing the world, applied to the school. While it is unusual for someone who already possesses a music degree to be sent to the Naval School of Music, Dr. Walls’ application was accepted and in January of 1956 he was sent to the school in Washington, DC.

When Dr. Walls arrived at the Navy Receiving Station in Washington, he was again billeted in a barracks with approximately 300 other soldiers. During his first day there, he was asked to audition for placement within the Naval School of Music. On his third day there, Dr. Walls and several other soldiers were detailed to thoroughly clean the restroom facilities located in their barracks. This duty was interrupted by a surprising event, he recalled:

All of the sudden this person from the front office, one of the administrators came in and asked for me. I held up my hand. He came over and called me out of the latrine and said, “Our trombone instructor has left... We have an opening for a trombone instructor. Would you be interested?” I said, “Will it get me out of this latrine?” (B. G. Walls, personal communication, September 29, 2008)

So with that conversation Dr. Walls began his tour as a member of the faculty of the Naval School of Music.

The assignment to the faculty of the Naval School of Music was a temporary one. He would serve in this capacity until his six-month assigned tour at the school was completed. After his initial obligation was completed, he could negotiate for a more permanent assignment if he so desired.

Dr. Walls' duties as an instructor at the school turned out to be a somewhat unhappy time for him. He spent the entire day, from 7:30 in the morning to around 5:00 o'clock in the afternoon, sitting in a very small teaching studio, "I'm talking 6 x 6 with no windows and a music stand" (B. G. Walls, personal communication, September 29, 2008). His duties involved teaching private trombone lessons to the students of the school, "...listening to one little terrible player after another" (B. G. Walls, personal communication, September 29, 2008).

Teaching at the Naval School of Music was not an ideal situation for Dr. Walls, but being in Washington, DC proved to be a wonderful experience. He experienced all that the capital city had to offer. He was able to visit all of the cultural and historic sites, as well as the museums during his six month stay. He remembered:

I would go to the USO that was across the street from the White House and use that as my base because I really didn't have any money to spend on anything. You could go there and have some refreshments and actually get to talk to members of the opposite sex...All my intentions were honorable. It was a nice place to be and I really did enjoy it. (B. G. Walls, personal communication, September 29, 2008)

At conclusion of his six month obligation with the Naval School of Music, Dr. Walls opted to return to his previous assignment as a trombone player with the 4th Army Band at Ft. Sam Houston, Texas.

By the summer of 1956, Dr. Walls had been in the Army for one year. He had turned 22 years old that year and began to think about life after the Army. At that time, he held the Army pay grade of E-1, which meant his monthly income was around \$60. He was eventually promoted to Private First Class (E-2) with a raise in his income to around \$90 per month. It was during the summer of 1956 that he realized he had two more years in the Army and that at this point he had not begun to plan for his future after his enlistment was over. But there was one thing that he knew for sure; he wanted to go to graduate school and he must begin saving money for that purpose.

Initially, Dr. Walls put himself on a strict regime of saving money. He allowed himself only 25 cents a day to spend frivolously. This meant that he could purchase a soft drink in the afternoon or maybe go to a movie at the post theater in the evening. But following this grueling plan, he was only saving around \$40 a month. He knew he would need much more than that if he was to realize his plans of attending graduate school.

There was a resident of the barracks that Walls occupied at Ft. Sam Houston who had an arrangement with a local cleaners. He would collect laundry from the soldiers in the barracks and deliver it to the cleaners. The cleaning business was located in the downtown area of San Antonio. Later he would retrieve the laundered items, return them to the soldiers, and collect the cleaning fees. He would pay the cleaners their required fees and keep a percentage for himself. Dr. Walls recalled:

He was about to get out of the Army, so I asked him if anyone else had asked to take over his job, he said no. We went down to the cleaners and I negotiated with them and for the next two years, I took that job and did OK with it because those guys, young guys, didn't want to bother with going to a laundry, cleaning and washing clothes. (B. G. Walls, personal communication, September 29, 2008)

This became a very lucrative side job, allowing Dr. Walls to increase the rate at which he was able to save money.



Figure 6. The movie theater on Ft. Sam Houston.

There was a small motel located on the main street down the hill from Ft. Sam Houston. Dr. Walls applied for a position as the relief night desk clerk. He was offered the job and accepted the position. He worked from 5:00 in the afternoon until 5:00 the next morning one night per week. His duties included checking in guests and making and distributing coffee to the guests in their rooms. "I think I actually got for a night's work around \$8 or something like that" (B. G. Walls, personal communication, September 29, 2008). This allowed Dr. Walls to increase his savings by \$32 per month.

Dr. Walls discovered yet another side job that would prove to be very lucrative. Many of the soldiers that were stationed at Ft. Sam Houston would often visit a money lending business that was located near the base. “They were always broke because they didn’t make anything and they loved to go out and drink a lot of beer at night” (B. G. Walls, personal communication, September 29, 2008). This money lending establishment charged the soldiers 20% interest on the money that they borrowed. This 20% interest applied to any loan from one day to one month. Dr. Walls reflected:

It sounds kind of bad in a way. It wasn’t illegal and it sounds sort of usurious, but they were doing it off post and I decided why should they bother getting in their vehicles or walking several blocks off post when they could get it right here from me. (B. G. Walls, personal communication, September 29, 2008)

He continued with the 20% fee and during time that he was engaged in this business, he never lost money. All of his customers repaid their loans with the interest charges. By the time that Dr. Walls left the U. S. Army, he had managed to save \$1200. This was quite a sum in 1958. He felt that he had saved enough money at that point that he could pursue his goal of graduate school.

In addition to the financial opportunities that came his way, Dr. Walls also enjoyed an opportunity to broaden his performance opportunities while he was stationed at Ft. Sam Houston. San Antonio, Texas is the home of the San Antonio Symphony Orchestra, a professional orchestra in which the musicians are hired on a full-time basis. The orchestra attracted musicians from all around the country and the three-members of trombone section were all outstanding players. They had heard about Dr. Walls and invited him to perform with them during their trombone quartet obligations, an offer that

he readily accepted. “They were really, really good players and I learned so much from playing with them” (B. G. Walls, personal communication, September 29, 2008). They rehearsed once a week and Dr. Walls was treated as an equal. This was a wonderful musical experience for the young man.

One of the things that made an impression on Dr. Walls during his time in the Army was the strict caste system that existed in the military at that time. Enlisted people were not allowed to fraternize or socialize in any way with officers. This separation was very evident when the band was asked to play at the officer’s club. There was a six foot high brick wall that separated the dance floor from the lawn. “We had to set up our stands and chairs, etc. outside the wall so that we wouldn’t come in contact with officers” (B. G. Walls, personal communication, September 29, 2008).

By the time Dr. Walls was to separate from the U. S. Army, he had narrowed his choices of graduated schools down to the Julliard School and the Manhattan School of Music, both in New York City. His final choice was the Manhattan School of Music. This decision was based on two criteria. The first consideration was that he knew the trombone instructor at the school. In addition, Dr. Walls based this decision on the fact that the school tailored its schedule around performing musicians, allowing a fuller musical experience for their students.

New York City and the Manhattan School of Music

Dr. Walls’ arrival in New York City to begin graduate school at the Manhattan School of Music was both hectic and discouraging. He had made arrangements with a fellow bandsman in the 4th Army Band to share living expenses in New York City. This colleague left Ft. Sam Houston three months before Dr. Walls and the plan was for him to

arrive in New York City early and establish an apartment. When Dr. Walls arrived in New York, he discovered that this person's plans had changed and he had not come to New York and he had not prepared for Dr. Walls' arrival. Dr. Walls found himself in Grand Central Station in the middle of New York City with no place to stay. He remembered:

There I was standing in Grand Central Station with no place to go. I had no earthly idea what I was going to do at that moment. It was the summer of 1958, I finally got my wits together. I remembered a couple of names. (B. G. Walls, personal communication, September 30, 2008)

The first name Dr. Walls remembered was one of the trombone players that he had played with in the quartet in San Antonio. He remembered that the man lived in New York City during the off-season with his wife and child. Luckily, Dr. Walls was able to locate his name in the city telephone directory and called him up to explain his situation. "He said, 'Why don't you come up here where we live and we'll talk about it.'" (B. G. Walls, personal communication, September 28, 2008).

This man and his family lived in upper Manhattan. Dr. Walls took public transportation to the northern region of Manhattan and found the small apartment. He was actually able to spend one night there, but he knew he had to find a more permanent solution to his dilemma. "It was so inconvenient because it was so small and he had a small child and a wife. I knew I didn't need to impose any longer than that. I started thinking of names" (B. G. Walls, personal communication, September 29, 2008).

This next name that Dr. Walls came up with was George Kramer. Kramer was a man that Dr. Walls had befriended during his tour of duty at the Naval School of Music.

Again, he was able to locate this name in the city telephone directory and was able to contact him. He was still single and lived with his parents in a brownstone located the Bronx section of New York City. It was a three story brownstone that was occupied by Kramer on the first floor, Kramer's sister and her family on the second floor, and Kramer's parents on the third floor.

On the second floor of this brownstone, which was located about 3 blocks from Yankee Stadium, there was a small room located at the top of the stairs. The room contained a bunk bed, a wall locker, and a furnace. Kramer offered Dr. Walls the opportunity to stay in the room a night or two, an offer that he accepted. "The bathroom was on, the one I would be using, was on the floor below. I stayed there and I was trying to decide what to do" (B. G. Walls, personal communication, September 29, 2008).

The decision of what to do next was an agonizing one for Dr. Walls. He only had a few days before he would need to present himself at the Manhattan School of Music and he still had no place to live. He was seriously considering returning to Naples, Texas and re-evaluating his course through life. "I was thinking and thinking. It was one of those life moments when, suddenly, you have a decision to make and one way could be disaster and so could the other. You really don't know" (B. G. Walls, personal communication, September 29, 2008).

During his stay at the brownstone, Dr. Walls met Kramer's family. Agnes, Kramer's sister, empathized with his plight and offered him the opportunity to continue to stay in the little room at the top of the stairs for \$7.00 a week, and she would include meals with the family on weekends. "There it was, that life moment, right there. All of

the sudden I said, 'It's a deal!'" (B. G. Walls, personal communication, September 29, 2008).

This arrangement with Agnes solved the problem of where to live, but another problem loomed near for Dr. Walls, getting accepted into the masters degree program at the Manhattan School of Music. He had applied for admission while still in the Army. He had received correspondence from the school stating that his acceptance would be contingent on the results of his entrance examinations and an audition. A schedule of the examinations was included in the correspondence.

When the day came, Dr. Walls reported for the battery of entrance tests and the audition that were required of him. "I did well on some and not so well on others. I had not had a sterling record from Baylor University" (B. G. Walls, personal communication, October 3, 2008). During the examination process, he was required to perform an entrance audition. "I went and played the audition and they were fairly impressed with what they heard" (B. G. Walls, personal communication, October 3, 2008).

At the end of the week came the final interview for admission. The interview consisted of an analysis of the results of the exams and the audition. The interview committee determined, as a result of the examinations, that Dr. Walls would need to take some proficiency courses in the aural part of music theory and a little more music history in order to make up some of the deficiencies apparent in his test results. However, his audition was outstanding, so much so that they offered him a half tuition scholarship and a probationary admission to the school. The scholarship required Dr. Walls to perform as a member of the school's orchestra and the probationary admission would end after one semester.

Dr. Walls began to attend classes during the fall semester. “I went down to the school every day. I just loved going to school there” (B. G. Walls, personal communications, October 3, 2008). He decided to declare his major in applied trombone and entered into the Master of Music Degree program. The school also offered a masters program in music education, but Walls felt that since he already had a music education degree and still had no desire to teach in the public schools, that the performance based program would better fit his career ambitions. Dr. Walls’ career plans at that time consisted of either becoming a professional trombone player, a college level trombone instructor, or a combination of the two.

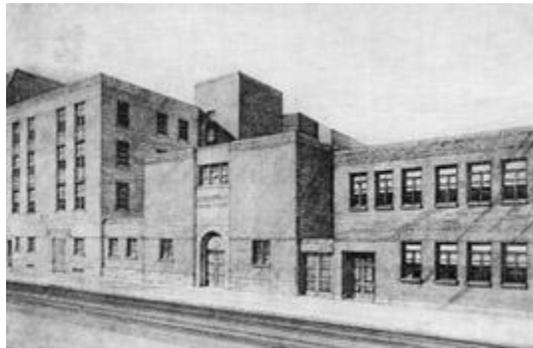


Figure 7. The Manhattan School of Music as it appeared in the 1950s.

Dr. Walls would often visit the school’s cafeteria which was located on the top floor of the school. His frequent visits to the cafeteria allowed him to develop a friendly relationship with the cafeteria’s manager, a Finnish woman named Mrs. Nitti. When he later discovered that there was a position open in the cafeteria, he applied and Mrs. Nitti hired him. His duties included opening up the cafeteria weekday mornings, making coffee, and some light cleaning.

There were benefits to working in the cafeteria beyond the obvious monetary benefits. Dr. Walls was allowed to have a complimentary breakfast. “She allowed me to

have a free cup of coffee and a free Danish every morning. That was my breakfast for two years and for five days a week” (B. G. Walls, personal communication, October 3, 2008). Another benefit was the contact with the faculty that he garnered as a result of his position in the cafeteria. He remembered:

Not only did I get a free breakfast every morning, but the faculty came up early every morning, before classes and one by one I got to know all those people and they me. That was a big plus as time went on. (B. G. Walls, personal communication, October 3, 2008)

Dr. Walls continued to work in the school cafeteria throughout his two years in the graduate program.

A typical day would begin with Dr. Walls leaving his small room in the Bronx brownstone and catching the subway near Yankee Stadium to carry him to the upper east side of Manhattan. After arriving at school, he would open up the cafeteria and then have his complimentary breakfast. At the end of the day he would again ride the subway, this time back towards the Bronx. Dinner would most often consist of a liverwurst sandwich and a beer at a neighborhood bar and grill before returning to his small room. “During my stay in New York I lost a lot of weight for obvious reasons” (B. G. Walls, personal communication, October 3, 2008).

On weekends, He took full advantage of his surroundings. He visited museums and other local places of interest, anywhere he could go without spending any money.

He recalled:

I took advantage of the fact that I was in one of the world's great cities and the largest city in the United States. I went to museums and any place I could go that was free, I went. I knew the subways so well... (B. G. Walls, personal communication, October 3, 2008)

By utilizing the subway he was able to visit places like Times Square, the Manhattan Battery, and the various boroughs of New York City.

Dr. Walls' primary professor at the Manhattan School of Music was his trombone instructor, John Clark. In addition to his duties as the trombone instructor at the school, Clark also served as the director of the small band program there. He was also the bass trombonist with the Metropolitan Opera Company in New York City. Clark and Walls developed a great relationship. "Mr. Clark and I just got along so well because he was basically a so called good old country boy who happened to be a great trombonist" (B. G. Walls, personal communication, October 3, 2008). Dr. Walls learned many things about the fundamentals of playing the trombone from Clark. Articulation, literature, and sound matching were areas of focus in their lessons.

Dr. Walls had his opportunities to play professionally while he was in New York during his first year of graduate school. A chance meeting at a local bar led to him substituting for the regular trombone player in the Broadway show *The Music Man*. He reflected:

It was a very, very good orchestra, even though I was doing this thing called sight-reading. For the most part I had heard all the songs, the songs from *The Music Man*. The music was not that difficult, anyway. (B. G. Walls, personal communication, October 3, 2008)

He also had the opportunity to serve as a substitute in the pit orchestra for the Leonard Bernstein musical *On the Town*. "...sight-reading with many meter changes and temp changes, that was much more difficult than playing at first sight *The Music Man* book" (B. G. Walls, personal communication, October 3, 2008). Various church music gigs and a recurring opportunity at Rutgers University filled out Dr. Walls' professional performance duties.

During the summer that followed his first year of graduate school, Dr. Walls auditioned for several performance opportunities. He was offered several positions and he chose to accept the opportunity to serve as Artist-in-Residence at the University of Saskatchewan, which is located in Saskatoon, Saskatchewan, Canada. After a brief trip back to Naples, Texas to visit his parents, he began the very long train ride from Texarkana, Texas to Saskatoon, Saskatchewan. Arrangements had been made for him to share a small house with another Artist-in-Residence, a percussion instructor from the University of Oklahoma, who was accompanied by his wife and infant child. "He had driven up from Norman, Oklahoma which was quite a trip itself. I lived with them and really enjoyed that we became good friends" (B. G. Walls, personal communication, October 3, 2008).

Dr. Walls enjoyed the opportunity to participate in high-caliber musical performance activities while at the University of Saskatchewan. "The University of Saskatchewan really played good music. I remember one of the first things we played was the Stravinsky octet for eight wind and percussion instruments *L'Histoire du Soldat*" (B. G. Walls, personal communication, October 3, 2008). In addition to performing the

trombone part, he was also responsible for sitting next to, and turning the pages of music for, the first violinist. Dr. Walls recalled:

It was one of those multi-metered things, went from $7/8$ to $3/4$ to $5/8$ and on and on. It was all I could do even though I had a lot of rests, which is the reason I was the page turner, it was quite a job to keep up with where I was and play at the correct time and turn pages for him. (B. G. Walls, personal communication, October 3, 2008)

Dr. Walls received a pleasant surprise upon arriving in Saskatoon. A local civic group was providing scholarships for local students who wanted take private lessons from the Artists-in-Residence. This would offer an additional income above and beyond the \$600 that he was being paid for the six week stay in Saskatoon. Another stroke of luck that provided Walls with additional money was that one week during that summer the University of Saskatchewan was doing an all Mozart performance. Dr. Walls and his trombone were not needed for that performance. As luck would have it, a circus came to town and he took the opportunity to perform with the circus during its 4 or 5 day stay in Saskatoon. Dr. Walls saved around \$1200 during his stay in Canada, a sum that went a long way towards paying for his second year at the Manhattan School of Music.

In the course of his stay in Saskatoon, Dr. Walls met the head of the music department at the University of Saskatchewan and the two men become fast friends. As the summer was drawing to a close, the department head posed the possibility that Walls return to Saskatoon when he completed his graduate studies and become the trombone instructor at the University of Saskatchewan. "Believe me, the summer there was like air conditioning outside all the time. Clean, clear, just wonderful weather. The girls were so

pretty and friendly” (B. G. Walls, personal communication, October 3, 2008). It was definitely an offer that Dr. Walls considered until he overheard someone talking about winter temperatures in excess of forty below zero. “That did it for me. It was hard enough for me being a Texan to suffer through New York winters, let alone 40 below zero in Saskatoon” (B. G. Walls, personal communication, October 3, 2008). After a brief stop in Naples, he returned to New York City in the fall of 1959 for the start of his second year of graduate studies.

The second year at the Manhattan School of Music went by much the same as the first year. More classes, more lessons, more orchestra, and more practicing filled a majority of his days. Dr. Walls still had his job in the cafeteria and his half scholarship turned into a full scholarship. In the spring of 1960, he was one of only two students to receive a grade of A+ on their proficiency exams. This fact gave Dr. Walls the option to forgo the graduate recital requirement, an option that he readily accepted due to the expense involved in hiring accompanist, an expense he could not afford. Dr. Walls received the Master of Music in Applied Trombone degree at the spring 1960 commencements. “I had diploma in hand and was looking out again and wondering where life was going to take me” (B. G. Walls, personal communications, October 5, 2008).

The Professional Performer Year

Dr. Walls spent the summer at a friend’s apartment in Garden City on Long Island, using it as a base from which he ventured out to auditions for various performance jobs. He was a member of the Local 802 of the American Federation of Musicians and spent a lot of time at their offices in midtown Manhattan making connections and waiting

for information about upcoming auditions. Through the grapevine of musicians that frequented the union's offices, he learned that the Royal Danish Ballet of Denmark was preparing an extensive tour of the United States and would be auditioning musicians for the pit orchestra. "I went and did the audition and got the second chair trombone for that tour, which started, I believe, in late August" (B. G. Walls, personal communication, October 5, 2008).

The first stage of the U.S. tour of the Royal Danish Ballet involved rehearsals in San Francisco, California. Dr. Walls and the other musicians that were hired as a result of the auditions in New York City were flown to San Francisco. "That was my first time on a jet aircraft" (B. G. Walls, personal communication, October 6, 2008). The rehearsals were held in the San Francisco Opera House and lasted for about a week. The first public performance on the tour was a two-week engagement in the San Francisco Opera House. The next stop on the tour was a two week stay in Los Angeles, California.

When the tour left Los Angeles, it did so by private train. The train was arranged by the King of Denmark who was financing the tour. Each member of the ensemble had a private sleeping compartment on the train. "I had done a lot of train travel, but I had never had my own room" (B. G. Walls, personal communication, October 5, 2008). One of the features that Dr. Walls enjoyed most about his room on the train was the picture window. Early in the tour, he prepared for sleep, raised the blinds on the window and watched the scenery go by until he fell asleep. "Next morning we were in some train station in some small town and I was lying in bed looking at people looking at me on the platform outside" (B. G. Walls, personal communication, October 6, 2008). The tour

continued and played in such cities as Dallas, St. Louis, Minneapolis/St. Paul, Detroit, Montreal, and Chicago.

The two week stay in Chicago was particularly enjoyable for Dr. Walls. The decision was made to increase the 40-piece pit orchestra to 65 by adding member of the Chicago Symphony Orchestra. “My goodness they were good players!” (B. G. Walls, personal communication, October 5, 2008). The group performed Prokofiev’s *Romeo and Juliet* during its stay in the Windy City. “I had never known that piece before. What a great way to learn a piece, sitting in the orchestra pit playing. It’s such a great, great piece of music” (B. G. Walls, personal communication, October 5, 2008).

The rate of payment for the tour was \$250 per week, with all expenses paid. This was the most money that Dr. Walls had earned in his life. He had managed to save \$1200 after struggling for a couple of years in the Army, and here he was making \$1000 a month. Walls continued to maintain a bank account in the small bank in Naples, Texas. He sent his checks to his mother who would in turn deposit them in the bank. This regular deposit made Dr. Walls somewhat of a celebrity in Naples, but not because of the amount of the checks. “Naples thought it was great fun to have a check deposited in their bank in Naples, Texas signed by the King of Denmark” (B. G. Walls, October 6, 2008).

The tour concluded with a stop in Montreal. Following the tour, Dr. Walls returned to New York where he had rented a room in an apartment on the upper east side of Manhattan. He immediately started searching for auditions. “What one has to do when you live that lifestyle is you can never enjoy the money you are making because you never know when the next job is going to come along” (B. G. Walls, personal communication, October 6, 2008).

Shortly after returning to New York City, Dr. Walls auditioned and was selected for a position with the touring production of the American Ballet Theater. It was a small pit group composed of around 20 musicians with Dr. Walls serving as the only trombone player. In contrast to the tour with the Royal Danish Ballet, this troupe traveled by bus and visited 40 plus cities in less than four months. “What was so great about it, it wasn’t really great, but what was so educational about it was you sat on a bus and you saw the country side go by and you experienced all those towns” (B. G. Walls, personal communications, October 6, 2008). This tour, in contrast to the tour of the Royal Danish Ballet, visited much smaller towns and cities and the length of stay in any one place was never more than two or three days.

When the American Ballet Theater tour wrapped up in the late spring of 1961, Dr. Walls began the process of looking for more auditions. He auditioned for two positions, one for the summer and one to begin in the early fall. The summer position was with a summer theater group on the upper peninsula of Michigan. His second audition was for a position in the pit group for the Broadway play *Camelot*. He was offered both positions. “It was the spring of 1961 by then and I was 27 years old. I thought I was sort of on my way to what I wanted to do” (B. G. Walls, personal communication, October 6, 2008).

The Road to Auburn University

Dr. Walls remembered:

In the late spring of 1961, just by chance, I decided to go over to the Manhattan School of Music, to the cafeteria where I had worked to have a cup of coffee and see if there were any old friends there to chat with and find out what was going on with them. (B. G. Walls, personal

communication, October 7, 2008)

The school had moved to the upper west side of Manhattan to occupy the buildings that were vacated when the Julliard School moved to the Lincoln Center. Dr. Walls met with some friends there in the cafeteria and visited with them for a while. There was a young man with the group whom he had never met. After he introduced himself to Dr. Walls, he stated that his father was the head of the music department at Auburn University. “I had always heard of Auburn. I always actually thought that was such a nice, a pretty name for a university. The truth of the matter was, I never really knew where it was” (B. G. Walls, personal communication, October 7, 2008).

Dr. Walls discovered through his conversation with this young man that the brass instructor at Auburn University was taking a year off to deal with a chronic medical condition. “They were looking for someone to hire for the coming year, temporarily for a year to be the brass instructor and in the conversation, in small letters, assistant band director” (B. G. Walls, personal communication, October 7, 2008). Dr. Walls got all the contact information including phone numbers and an address, but did not immediately contact the music department at Auburn University.

Dr. Walls’ thought process over the next few days involved the volatility and uncertainty of the life of a professional musician. “I was thinking about the past year and how things had gone well, but in that sort of situation you can’t depend on things going well all the time” (B. G. Walls, personal communication, October 7, 2008). Walls decided to contact the music department at Auburn University and get more information on the brass instructor position. He contacted the head of the department by phone and by letter. He was told that there was no real money in the budget to do any extensive

interviewing and was offered the one year position over the phone. Dr. Walls accepted the offer. After a short trip home to Naples, Texas and a stay with his parents, he received a letter informing him that the summer theater project in Michigan had been canceled. At the end of the summer of 1961, Dr. Walls made his way to Auburn, Alabama to begin a career at Auburn University that would span more than three decades.

Chapter 5: Dr. Billy G. Walls and Auburn University

This chapter provides an in-depth examination of seven themes that emerged through analysis of the collected data. These themes were: (a) Dr. Walls' role and position within the band program at Auburn, (b) historical events of the time period, (c) Dr. Walls' innovations within the band program, (d) Dr. Walls' relationships with students and with the athletic department and its personnel, (e) Dr. Walls' techniques of motivating students, (f) Dr. Walls' pedagogical approach to teaching band and various music courses, and (g) Dr. Walls' influence on students, both personal and professional.

Role and Position

During his tenure at Auburn University, Dr. Walls held three positions. From 1961 until 1969 he served as the Assistant Band Director, from 1969 to 1985 he served as the Band Director, and from 1985 until his retirement in 1991 he was Auburn University's first Director of Bands.

Each of the positions held By Dr. Walls provided unique challenges. Newman and Newman defined role as a "bridge between the individual and the society" (2009, p. 70). Assuming a role usually demands that the person modify his/her behavior in order to meet the expectations of the role (Newman & Newman, 2009). The expectations of Dr. Walls' role in each of the positions he held were to meet these challenges and to function within the demands of the position.

Assistant Band Director

In September of 1961, Dr. Walls made his way to Auburn, Alabama from Naples, Texas to begin his position as Assistant Band Director and Applied Brass Instructor. Initially, this role consisted of charting the drill for the marching band's half-time performances and participating in the rehearsals as assistant to band director Dr. Wilbur "Bodie" Hinton. Dr. Walls described his role during his first fall with the Auburn marching band that, "He (Hinton) did all of the rehearsing. I would go up and stand in high places and observe and make reports after the rehearsal and suggestions and so on" (B. G. Walls, personal communication, July 29, 2009).

Serving as the assistant to Dr. Hinton gave Dr. Walls the opportunity to grow as a teacher and a band director. Dr. Hinton served as Dr. Walls' mentor and role model as he set about the task of refining his skills as a teacher.

Cecil Wilder was a music education major at Auburn University and a trombone student of Dr. Walls from 1962 to 1966. He taught band in the Georgia public schools for thirty years and has been the Executive Director of the Georgia Music Educators Association for the last fourteen years. He is an avid jazz performer in and around Atlanta, Georgia. He also served as an adjunct faculty member at Auburn University and at what is now Columbus State University. He stated, "I don't think he had an approach yet. Bill was probably 32 when I met him. I think at that point he had not developed his teaching to that point" (C. C. Wilder, personal communication, July 2, 2009).

Band Director

In the fall of 1969, Dr. Walls succeeded Dr. Hinton as the Band Director at Auburn University. Dr. Hinton became the Music Department Chair at that time. These were not positions that either man actively sought. Dr. Walls remembered:

He didn't know for sure if he wanted to become department head. I wasn't real sure...if there was ever anybody who didn't seek a job, it was me. I was very uneasy about his retiring because I liked things exactly as they were. (B. G. Walls, personal communication, April 23, 2009)

Upon reflection, Dr. Walls stated that he accepted the position as band director for two reasons. "One reason I did it is because I enjoyed working with those students, I really liked those students" (B. G. Walls, personal communication, April 23, 2009). The make-up of the band program at that time was a mix of music majors and non-music majors. "In all the time I spent teaching in that department, which was about 30 years, I have to say that I enjoyed most everybody, but I really enjoyed the non-majors a lot" (B. G. Walls, personal communication, April 23, 2009). Dr. Walls went on to say that often the non-music majors were as competent performers as the music and music education majors.

At the time, Dr. Walls had a small family and that was also a factor in his decision making process. He stated:

There was another just basic reason that I needed to do that, because my nine month salary at that time was only \$8,000 a year and I was going to be changed to a twelve month position and it was going to be \$14,000 and that is quite a raise, percentage wise. (B. G. Walls, personal communication, April 23, 2009)

Dr. Walls' transition from the position of Assistant Band Director to that of Band Director was an easy change for him. "First of all you've got to understand; I had already been there for eight years" (B. G. Walls, personal communication, April 23, 2009).

Working those eight years closely with Hinton, Dr. Walls felt completely comfortable accepting the additional responsibilities that come with the promotion. Dr. Hinton practiced a hands-off approach, allowing Dr. Walls to have complete autonomy with the marching band. Jeffrey Rowser was a music education major at Auburn University from 1976 to 1980 and served as drum major from 1978 through 1980. Rowser returned to Auburn and completed a Masters Degree in Music Education in 1982. He recalled:

Bodie Hinton was department chair at that time. Of course, Bodie stayed out of the way. When he transitioned from band director to department chair, he stayed out of the way of the band program and Doc was able to establish his own legacy with the band. (J. Rowser, personal communication, July 9, 2009)

The one change that accompanied the new position that Dr. Walls found somewhat uncomfortable was the fact that for the first quarter in his new job, he had no assistant. Dr. Walls recalled his first full concert as Band Director:

We were responsible for giving a program, a band concert, which we eventually did. I think we played at the Auburn High School auditorium. I had to do the whole concert program myself, all eight of ten concert band pieces that I had picked to play. I had to wave my arms through all of that and I wasn't accustomed to that. (B. G. Walls, personal communication, April 23, 2009)

After the concert, Dr. Walls set about preparing for the next fall and football season, a task that he found much more comfortable. That fall, the Auburn Band added Dr. Johnnie Vinson as the Assistant Band Director.

Dr. Walls maintained strict control over all elements of the marching band. He delegated authority to those who filled certain positions sparingly. Students who were selected to serve as drum majors understood this. Kimberly Curley Walls was an Auburn music education major from 1979 through 1983, receiving both the Bachelors and Masters Degrees in Music Education. She served as drum major of the Auburn Band. Currently she is Professor of Music Education at Auburn University and is currently married to Dr. Bill Walls. She explained Dr. Walls' delegation of power:

No, he was always very careful not to let the drum majors have too much authority. We knew what we had to do to get ready for the show and we knew what to do at halftime. He was always the boss. He made sure he was always the boss and that was fine. (K. C. Walls, personal communication, June 17, 2009)

Director of Bands

By the fall of 1984, Dr. Walls had been involved with the marching band program at Auburn for 23 years. Dr. Walls explained:

That was a long time for a SEC band director to exist. I'm not sure who else has made it that long. I was really jaded. I had gotten to the point where I didn't care about Saturday afternoons. The excitement had worn off. (B. G. Walls, personal communication, July 29, 2009)

That fall, Dr. Walls had a clash with one of the university's new vice presidents. The new vice president was very critical of Dr. Walls and the Auburn band's

performance during a home football game against the University of Georgia. After a Monday morning meeting with the vice president and the university's new president, Dr. Walls felt the time had come for a change. He remembered:

He (the vice president) didn't like the way the band was doing things. He had been there for six months, maybe less. He ended the conversation by saying, "Your future here at Auburn after 25 years is in your own hands." That really hurt me badly, I had given my whole life to Auburn University. (B. G. Walls, personal communication, July 29, 2009)

Dr. Walls began a research project in which he systematically contacted all of his peers in the other SEC schools. He surveyed these people, finding out how many of them had assistants who were actually in complete charge of their respective school's marching band programs. Using the information that he collected, Dr. Walls made a formal, written request through the new music department chair and the Dean of Liberal Arts asking to be appointed as Auburn's first Director of Bands, thereby allowing someone else to be responsible for the day-to-day operations of the university's marching band program. After a few months of discussions and deliberations among the various administrations throughout the university, the request was granted. Dr. Walls was promoted to Director of Bands for the 1985-1986 school year. Dr. Johnnie Vinson became the Band Director and was given control of the marching band program.

As the first Director of Bands, many of the expectations of the role emerged over time. Dr. Walls adopted a hands-off approach when it came to the marching band. He stated:

I disliked these situations where the Director of Bands, as such, would go out to the rehearsal field and peer endlessly and make judgments about what was going on, when he had never done any of the work in the office or any of the preparations. I thought I would separate myself from that. (B. G. Walls, personal communication, July 29, 2009)

He felt, in terms of the marching band, his new role was primarily behind-the-scenes support for Vinson. Dr. Walls explained: “At Auburn University, when you’re Director of Bands, you’re sort of pushed into the background because it’s a football school. I knew that would happen...” (B. G. Walls, personal communication, July 29, 2009).

Dr. Vinson had been at Auburn as the assistant since 1969 and Dr. Walls felt he was capable of handling the job. He remembered:

I knew he was going to change some things. I just decided it was time to let go and let things take care of themselves. I chose not to have anything to do with it, except that I let Johnnie know that if he needed my assistance in anything at all. (B. G. Walls, personal communication, July 29, 2009)

Historical Issues

The social, political, and economic unrest that permeated the culture of the United States had an impact on Auburn University and the music and band programs. These issues served as catalysts for change not only at Auburn University, but indeed throughout the nation. The impact these issues had on the band and music programs specifically created a need for innovation and unique solutions. Dr. Walls’ perceptions of these issues and the decisions he made in response were a common thread among the participants of this study.

Social

The period of 1961-1991 was a time of great social unrest. Racial integration, women's rights, and other major events and issues caused great turmoil in society.

Auburn University was not completely immune to these issues. The effects that events and issues had on the students and the university in general varied from slight annoyances to major crisis. Integration and racism and how Dr. Walls handled these delicate issues emerged as themes from the data analysis.

Integration

The court-ordered racial integration of Auburn University in 1963 occurred amidst a social climate of turmoil and unrest in Alabama and throughout the southeast. When the U. S. District Court ordered Auburn University's graduate school to accept African American student Harold Franklin in November of 1963, then university president Ralph Draughn vowed to appeal this judgment. Franklin had first applied for admission in November of 1962 and was denied on the grounds that his undergraduate degree was from Alabama State University, which was, at that time, an unaccredited university ("District Court Orders," 1963). In a statement issued through the school newspaper, Draughn requested that faculty and students refrain from engaging in any activity that might have an adverse affect on the appeal process ("Auburn to Appeal," 1963).

As news of the forced integration of the university spread, the university's newspaper published an article by George McMillan, Jr. expressing the concerns of a small but vocal group of citizens of the community. The article stated, "It is not possible to absorb the Negro into white society in full and equal status without tearing that society

to pieces and completely, perhaps, conclusively change it” (1963). However, this counter-argument to integration did not become an issue in the integration process at Auburn University and the letter proved to be one of very few anti-integration letters published by the paper. Efforts by both students and university officials allowed the first African-American students to integrate effectively into the student body. An overwhelming majority of local newsprint was neutral or somewhat supportive of the process.

Auburn in the 1960s was a somewhat isolated area. There were no local television stations, the closest stations were in Montgomery, Alabama and Columbus, Georgia. The local newspaper covered some national and international news, but the focus of the reporting was on local news. The Auburn community was, in many ways, isolated from the unrest that had been accompanying the integration process throughout the rest of Alabama and the southeast. Dr. Walls observed, “The things that happened to the rest of the United States didn’t hit Alabama and Auburn until the 70s” (B. G. Walls, personal communication, April 23, 2009). Rusty Logan, who was a music education major and band student at Auburn from 1971 to 1975, and then returned as the first graduate assistant in the band program in 1977 observed: “I think Auburn had a little bit different outlook than a lot of other places about integration, being a state school, the agricultural school, the land-grant school, and all that” (R. Logan, personal communication, June 9, 2009).

In preparation for the impending racial integration, a group of Auburn University students traveled to Tuskegee Institute (now Tuskegee University) during the fall of 1963 to meet with groups of students from that school. The purpose of these meetings was to

discuss the issues surrounding integration, including the concerns for safety and the expectations of how the African-American students would like to be received and treated by the Auburn student body. The goal of this group effort was to develop a non-hostile environment for these new minority students (Boettcher, 1963).

Dr. Walls acknowledged some concern over the impending integration of Auburn University. He had spent the years prior to his arrival in Auburn trying to decide on a career and thinking about what he would need to do to accomplish his goals. His focus on this process isolated him from some of the strife surrounding the civil rights movement. He recalled when he became fully aware of the issue:

I got to Auburn and I discovered I was in the deep south, in Alabama, where...Auburn, at that time, was sort of insulated from the remainder of the state. We at Auburn sort of had our quasi-liberal mind-sets and we thought of things one way, but the minute you went outside the city limits, you were in a different world. People didn't live in ivory towers. People had their opinions. People had very strong opinions about the ways things should be. That concerned me a lot... (B. G. Walls, personal communications, August 2, 2010)

The events that were unfolding at the University of Mississippi, the University of Alabama, and in cities like Birmingham deeply concerned Dr. Walls, but he remained hopeful that those events would not occur at Auburn University. He stated, "I said that maybe all that won't happen at Auburn, maybe we could remain insulated from all that" (B. G. Walls, personal communication, August 2, 2010).

Dr. Walls attributed much of the lack of negative activities surrounding the racial integration process at Auburn to the leadership of the university's presidents. He

remembered, “Dr. Draughn was president until 1965 and then Dr. Philpott came for the next 15 years. He just knew how to avoid problems” (B. G. Walls, personal communication, August 2, 2010).

Cecil Wilder was present in January, 1964 when Harold Franklin enrolled and began classes. Wilder stated:

I remember going over and standing outside the library while the person registered for school and I was there and we were like, OK, that’s done and we went on our way. That part, I didn’t see as an issue. (C. C. Wilder, personal communication, July 2, 2009)

Alabama Governor George Wallace sent extra State Troopers to Auburn to secure the campus, which was closed to anyone except persons with proper identifications.

President Draughn, in an article featured in the January 8, 1964 campus newspaper, thanked the Auburn students for their calmness during Franklin’s first three days on campus (“Franklin Attends Classes,” 1964).

The remainder of Franklin’s first quarter as an Auburn University graduate student was uneventful. Rusty Logan, when asked if he witnessed any racial problems at the university, stated: “No, not at all. I lived with a black student for a couple of years and he never said anything to me about anything like that” (R. Logan, personal communication, June 9, 2009).

Racism

African -American student Jeffery Rowser observed that there were some racial issues that emerged primarily in the school’s fraternity system:

From a fraternal standpoint, there were some issues occasionally that...the frat guys. I'll never forget some of our fraternity gatherings in the inter-fraternity council, there were some ethnic challenges that would come up from time to time.

(J. Rowser, personal communication, July 9, 2009)

Rowser continued by saying there was often very aggressive play during intramural sporting events that, at times, went beyond typical sportsmanship. Rowser also stated whatever minor issues arose, both white and black students were probably responsible. "I would think that there were probably African-American students that had difficulties because they didn't know how to bridge their own little gaps" (J. Rowser, personal communication, July 9, 2009).

The students that were involved in the band and the music department's programs saw very little evidence of any racism or resistance to the integration process. One student suggested that if any racial issues existed, it in no way affected their professional performance: Jeffrey Rowser reflected:

There were some students in the band who, really, you could tell because of the nature of where they may have grown up, had very little contact with African-American people. You kind of had to break the ice a little bit. (J Rowser, personal communication, July 9, 2009)

Rowser followed up by stating, "As far as the hardship within the music department, I never felt it" (J. Rowser, personal communication, July 9, 2009).

Many former Auburn University Band members, primarily those from the 1970s, attribute the lack of racial tension within the band program to the band's leadership, principally Dr. Walls. "We knew, by the way, Doc (Dr. Walls) was not racist. We

accepted it” (K. C. Walls, personal communication, June 17, 2009). Another student went on to say that Dr. Walls in effect shielded them from the major issues surrounding integration and racism. “I think that Dr. Walls, I think that was his doing. He tried to keep us out of that side of it” (R. Logan, personal communication, June 9, 2009). Rusty Logan returned to Auburn a year after he graduated and served as a graduate assistant. “I don’t remember a single racial thing that came up the entire time I was in school, at least that the general band knew about” (R. Logan, personal communication, June 9, 2009). Jeffrey Rowser echoed this sentiment:

I never felt uncomfortable around Dr. Walls at any time during my tenure in the program there. My brother who was there before me, one of the first black students in the band, it was just always a comfort zone. It was never a problem. The relationship was always there, and he gave us a fair shake with things, which led me to even want to try out to become drum major. (J. Rowser, personal communication, July 9, 2009)

Rowser attributed the apparent lack of racial issues in the band and music programs to the leadership provided by Dr. Walls and his colleagues:

I think the leadership of the department had a whole lot to do with it. I don’t think they had to go and pronounce it, “let’s make sure we don’t have these issues.” They just treated us with so much respect. (J. Rowser, personal communication, July 9, 2009)

Rowser continued by stating that his relationship with Dr. Walls was completely open, and his race “was never a problem for him (Walls)” (personal communication, July 9,

2009). “Everybody got the same equitable treatment. I still appreciate that” (J. Rowser, personal communication, July 9, 2009).

Dr. Walls did recall one incident of racism that did not directly involve band students, but concerned a parent of a band student:

I had a very high state official back during one of George Wallace days who came to my office. He had a son in the band. He came to me behind closed doors and informed me, “You know, Bill, it would probably be best if we didn’t have any of them Negroes in the band.” I was cordial with him and I said, “Thank you for your visit. Your son is doing well in band. I enjoy having him in band. He’ll stay in the band. Come back and see us.” (B. G. Walls, personal communications, August 2, 2010)

Dr. Walls went on to say that there was no follow up to this meeting and no repercussions occurred.

Dr. Walls’ early childhood in Naples, Texas and the years he spent working in his father’s store gave him a true appreciation of the equality of races. He observed:

I treated them just like anybody else because they were like anybody else. The color of their skin had nothing to do with anything else as far as I was concerned. About the same thing happened around Auburn, nothing went on. Maybe in some living room somewhere, but overtly nothing really went on. (B. G. Walls, personal communication, April 23, 2009)

Jeffrey Rowser recalled a conversation he had with Dr. Walls concerning the low number of African-American students at Auburn University and the lack of real success in recruiting more minority students:

I guess the thing that stuck with me...I'll never forget this...we talked about how Auburn itself was not...was having it's difficulty attracting minority students to the campus. We finally realized that Tuskegee University is just right down the road and then you've got Alabama State University right there. With those historically black colleges being there, that attributed to it a little bit. (J. Rowser, personal communication, July 9, 2009)

Economic

The two principal economic issues that affected the Auburn University Band program between the years of 1961 and 1991 were recruiting and funding for scholarships. As Auburn University itself grew over this time period, it was necessary for the band program to grow as well. Recruiting became a very important element of this growth. Dr. Walls used several methods of recruiting to meet the needs of his program.

It became necessary for the Auburn band to provide scholarship money for promising music students to facilitate recruiting of top students, and to be competitive with other schools. Locating funding for these scholarships was an important task for Dr. Walls and others.

Recruiting

Recruiting is a major issue in music departments at colleges and universities around the country. Dr. Rick Good is the current Director of Bands at Auburn University. In regards to the importance of recruiting, Good stated:

I think the challenge there, sometimes we have to do...to make sure that we are in the business of recruiting. I think now it's even more important to do recruiting

because economics and things of that nature, that if you don't have students, we don't have a band. (R. D. Good, personal communication, July 29, 2009)

One of the methods that Dr. Walls used during the years between 1961 and 1991 for recruiting new students for the band program was to utilize school visits. He recalled:

The recruiting idea was during spring quarter, winter and spring quarters, I would make arrangements so that Johnnie (Dr. Vinson) did rehearsals and I would go to Huntsville and stay three or four days in Huntsville and did all the schools and drop in. I had nothing to offer a kid except a kind word and a smile and say we would like to have you if you're coming to Auburn, we'd like to talk to you about being in the band. (B. G. Walls, personal communication, July 29, 2009)

Dr. Walls would also schedule visits to other locations, including Birmingham, Mobile, and the Montgomery area. "Some of the band directors were receptive and some of them weren't. I had to expect that" (B. G. Walls, personal communication, July 29, 2009).

Rusty Logan recalled one such visit by Dr. Walls and Dr. Bodie Hinton to his high school band class during his junior or senior year. Logan was a student at Wetumpka High School in Wetumpka, Alabama at that time. "They would come by and say hi to us and stuff. That was about the time that I was beginning to think about going into the band world as a profession" (R. Logan, personal communication, June 9, 2009).

Another method for recruiting band and music students utilized by Dr. Walls involved pre-college counseling. Pre-college counseling was the time when prospective students and their parents would visit the Auburn campus. Dr. Walls explained:

I was there every afternoon waiting for them to come. I would meet their parents. I had this spiel that I always made to the parents. I sold the parents first. If you

can sell the parents, the parents will sell the child. (B. G. Walls, personal communications, July 29, 2009)

He explained to the parents the importance he placed on education, emphasizing the fact their child would be coming to Auburn for an education and not simply to play in the band. He described the band's modest weekday rehearsal schedule, the Thursday night pep rally, and Saturday's pre-game rehearsal. He reassured the parents that participation in band required no extra fees or expenses of any kind. During Dr. Walls' tenure at Auburn there was no extra fee to take the band credit. That is not true at Auburn today.

Another way the staff of the AU band sought to increase recruiting success was by adding Julian Stephens to the staff as clarinet instructor in 1963. Cecil Wilder recalled, "He came there from a career as a successful high school band director in Anniston" (C. C. Wilder, personal communication, July 2, 2009). Dr. Hinton and Dr. Walls felt that adding Stephens to the staff would be a very powerful political tool that could increase recruiting of students for the band program. "Julian had a very fine high school band. He was well thought of in Anniston and Gadsden (Alabama) area, you know" (W. F. Hinton, personal communication, September 25, 2009). "He (Dr. Hinton) wanted Julian to be associated with the Auburn University Band so other band directors in the state who respected Julian would want to send their students there" (B. G. Walls, personal communication, April 23, 2009). Dr. Walls explained, "He was very popular with the high school band directors in the state. Dr. Hinton thought that politically it would be a good thing for us recruiting wise..." (B. G. Walls, personal communications, April 23, 2009). Unfortunately, Stephens was denied tenure and left Auburn after only four years on the faculty.

The pressure that existed, and still exists today, at Auburn University to recruit was primarily an internal pressure felt by the band director and not an external pressure exerted by music department administration or any other upper level administrator. Dr. Walls recalled that he was never asked by his superiors to increase recruiting practices in order to increase band enrollment. “We never had problems with that. I was so lucky. For whatever reason, I don’t know what the reasons were, people just wanted to be in our band” (B. G. Walls, personal communication, July 29, 2009). Dr. Johnnie Vinson recalled that during his time at Auburn in his various capacities with the band program, that he never felt any external pressure to recruit, “...and that’s not necessarily a good thing. What happens is you wind up with studios here that are not that good” (J. B. Vinson, personal communication, July 6, 2009). Auburn’s current Director of Bands shared that sentiment, hoping the arrival of a new music department chair will, “...put pressure on the applied teachers to have better performers in their studios so that the bands will prosper” (R. D. Good, personal communication, July 29, 2009).

Dr. Walls did not share this pessimistic view of the various instrumental studios. In reference to any deficiencies in the applied music program, he stated, “No, I didn’t have that problem at all, fortunately. I attribute that to the music faculty, it was a good faculty” (B. G. Walls, personal communication, October 5, 2009).

Dr. Walls stated that recruiting and the need for it can be simplified into a single statement: “Your own program depends on your students each year being happy so that they go back home and tell their friends, younger friends, to come to Auburn because it’s a good place to be. It’s a domino effect” (B. G. Walls, personal communication, October 5, 2009).

Scholarships

Scholarships and financial support for band students have always been a topic of much concern for the directors and administration of the band program at Auburn University. The total financial contribution by the university to the music and band program in 1969 was \$30,000, and this amount did not change appreciably until the mid 1990s. “You can imagine how much that was worth then and how much it’s worth now” (J. Vinson, personal communication, July 6, 2009). Vinson went on to say that increasing scholarship money was one of the biggest challenges he faced when he took over as Director of Bands in 1991.

Innovations

The social and economic issues, as well as various political and academic pressures, served as catalysts for innovation at Auburn University. The leader and decision maker must be open and supportive to effectively meet these challenges (Lee, 1995), and also be a risk taker who is willing to exploring new directions (Alig, 1992). The decisions Dr. Walls made to address these issues created unique changes in the band and music programs at Auburn University.

The innovations to the Auburn band program created by Dr. Walls included: (a) The first percussion ensemble, (b) the first female drum major, (c) the first band graduate assistant, (d) the first African-American drum major, (e) the first wind ensemble, and (f) the first dedicated basketball pep band. Many of these new and innovative concepts are still practiced by the Auburn bands and music department today. They will be examined in chronological order.

First Percussion Ensemble

In the fall of 1969 Auburn University formed its first Percussion Ensemble. The decision to initiate this type of performance group was a joint decision between Dr. Walls, as the new Band Director, and Dr. Johnnie Vinson as the newly hired Assistant Band Director. Vinson had received advanced percussion instruction during his years as a graduate student, after having spent his undergraduate years at Auburn with trumpet as his principal instrument. It was decided that he would serve as the primary director of the group. “He (Vinson) had some drummers who wanted to branch out and get involved in that sort of thing. He also needed some things to do to strengthen his load” (B. G. Walls, personal communication, July 29, 2009). In the fall of 2009, the Auburn University Percussion Ensemble celebrated its 40th anniversary.

First Female Drum Major

Dr. Walls was a staunch supporter of women’s rights and the equality of the sexes. “He is very much a promoter of women...he thinks that anybody can achieve, it doesn’t matter if you are male or female...” (K. C. Walls, personal communication, June 17, 2009). In the fall of 1972 Dr. Walls selected Deborah Whatley as Auburn University’s first female drum major. Whatley was selected through the traditional audition process. Dr. Walls described the process:

I had in my mind I was going to pick a female. It was back in the days when the feminist movement was going on. I thought it would be a good political thing and a good morale thing for the girls in the band and for the fans, too, if they saw a woman in a position of leadership out there. (B. G. Walls, personal communication, July 29, 2009)

Assistant Band Director Dr. Johnnie Vinson observed that the marching band had grown to the point that a second drum major on the field would be advantageous. He stated:

We had tryouts and here comes Deborah and says, “Can I try out?” Sure.

Basically she beat out all the guys. We didn’t pick her just because she was a girl, we picked her because she was the best that tried out at the time. We just kind of liked the boy-girl thing and stayed with it for a long time. (J. B. Vinson, personal communication, July 6, 2009)

Reactions from band members were very positive and supportive. Rusty Logan remembered:

I can’t remember anybody saying anything other than it’s about time. Even at football games I can’t remember anyone saying anything negatively about Deborah. She handled it very, very well and kind of set the stage for all the girls that followed her. (R. Logan, personal communication, June 9, 2009)

Reactions from the general public were also minimal. Very little public attention was focused on Whatley. Dr. Walls remembered receiving no complaints or negative comments of any kind. “I never received any mail about her that I remember to speak of, either positively or negatively” (B. G. Walls, personal communication, April 23, 2009).

Whatley served as drum major for two years, from 1972 through the end of the 1974 season. Kimberly Curley Walls stated, “Although he never came out and said it, I learned later he (Dr. Walls) is very much a promoter of women” (K. C. Walls, personal communication, June 17, 2009).

Kimberly Curley Walls served as drum major of the Auburn University Marching Band from 1980 to 1983. She remembers the atmosphere surrounding being one of the

first female leaders, “Oh, I felt a lot of pressure about being a female drum major. There were hardly any other universities that had them. It was always an issue, dealing with young men’s egos” (K. C. Walls, personal communications, June 17, 2009).

First Band Graduate Assistant

In the summer of 1977, the decision was made by the administration of the music department and the band program to create the first band program graduate assistant position. Dr. Walls initiated the process of developing this position, “I just made a request through Dr. Hinton, if we could have a graduate assistant it would be a good thing, and it would help someone out” (B. G. Walls, personal communication, July 29, 2009).

The process of getting the position approved through the music department was a formal one, but the procedure used for filling that first position was not formal. Dr. Walls was given the responsibility to offer the position to whomever he chose. “I offered it to Rusty. He was somewhere in Georgia, I think, at the time” (B. G. Walls, personal communication, July 29, 2009). Dr. Walls offered the position to Rusty Logan, who had graduated from Auburn in 1975 with a Bachelors’ Degree in Music Education. “They called me and told me they wanted me to come back there and they wanted me to be a graduate assistant and I said, ‘What is that?’” (R. Logan, personal communication, June 9, 2009).

Logan’s initial responsibility as a graduate assistant was to work with the band program, as well as some other teaching responsibilities. “I taught like a brass methods class and, at that time, the trombone studio was very large and I did some overflow from

Dr. Walls and taught some private lessons there” (R. Logan, personal communication, June 9, 2009).

Logan’s role with the band was more in support of the marching band and to assist with rehearsals. He remembered:

I wasn’t given much instruction. You teach...we’ll go out to the rehearsal... fix that line. At that time we lined the baseball field, that’s where we practiced. We’d line the baseball field off with chalk so I was kind of in charge of getting all the section leaders and whoever out a couple of times a month and line off the baseball field. (R. Logan, personal communication, June 9, 2009)

In addition, Logan performed some general maintenance tasks. “I was basically the instrument repairman” (R. Logan, personal communication, June 9, 2009).

The experience Logan gained serving as the band’s graduate assistant was extremely valuable to his future as a band director. Being involved in the day-to-day logistics of running a large band program helped to prepare Logan in a way that simple classroom lectures could not. “It was one of those things where I learned more during that year than I had learned the year before, really teaching” (R. Logan, personal communication, June 9, 2009).

Kimberly Curley Walls served as a graduate assistant to the band program in 1983. Her responsibility that year was to serve as the first conductor of the new Basketball Pep Band. She was also responsible for some minor administrative tasks for the music education faculty. “So my job was the basketball band and I was still drum major, if we had a parade or something, I had to do that” (K. C. Walls, personal communications, June 17, 2009).

First African-American Drum Major

In the fall of 1978, Dr. Walls, through an audition process involving fourteen participants, selected Jeffrey Rowser, a music education major from the small town of Attalla, Alabama, as the first African-American drum major at Auburn University (“Drum Major Calls,” 1978). Rowser would also be the first African-American drum major at an SEC school. This was a landmark for not only the band program at Auburn University, but band programs throughout the south, Rowser was not selected simply because he was African-American. Dr. Johnnie Vinson, who was the Assistant Band Director and also involved in the selection process recalled, “He was by far the popular choice...He was popular with everybody. Everybody loved him” (J. B. Vinson, personal communication, July 6, 2009).

The procedure that Dr. Walls followed when he announced Rowser as the new drum major was a very public one and full of emotion for the young Rowser. He remembered the circumstances of the announcement:

I was in the one o’clock band which was mostly the music majors and the twelve o’clock was the non-music majors. Dr. Walls said, “Listen, I want you to come a little bit earlier to rehearsal.” I don’t think he had planned to announce it, but he asked me to come a little early to rehearsal, to the twelve o’clock band’s rehearsal. So at that time, he announced it and I was in shock. I was really overwhelmed by it and I loved it and I got this giant ovation from the band. (J. Rowser, personal communication, July 9, 2009)

Later, a similar introduction was made at the one o'clock band's rehearsal and Rowser received a similar ovation. He stated, "My life just changed from there" (J. Rowser, personal communication, July 9, 2009).

Rowser was well received by the Auburn Band community. His race did not play a role in his effectiveness as drum major. Jenny Dover, a music education major who participated in the Auburn Marching Band from 1978 through 1985 stated, when asked about the selection of Rowser as the first African-American in that position:

First of all, I think it is significant that I didn't realize that. He was just a good drum major is what he was. Maybe, if he had been a weak or mediocre drum major, people might have said things...he only got it because of his race. I don't remember it ever being an issue, I just remember him being a wonderful drum major and we all loved him. (J. A. Dover, personal communication, July 7, 2009)

Kimberly Curley Walls, who shared drum major duties with Rowser, stated she did not perceive that Rowser was treated in any negative way because of his race. "If anything, he was probably encouraged more" (K. C. Walls, personal communication, June 17, 2009).

Dr. Walls remembered that early in Rowser's tenure as drum major, he did receive a few cat calls from the fan sections in the football stadium. He remembered:

In the very beginning, with him being so prominent out there, he received a few cat calls from the stands. He was, and is, such a classy guy that he just shrugged it off. People who do that want you to react and when you react, that's what they

want. He didn't react and it all came to an end, nothing worth mentioning. We had no problem. (B. G. Walls, personal communication, April 23, 2009)

First Wind Ensemble

In the fall of 1978, Dr. Walls made the decision to form an Auburn University Wind Ensemble. The wind ensemble model that Dr Walls chose was based on one performer per part throughout the ensemble. "That was the fad back in those days, I guess based on the Eastman Wind Ensemble" (B. G. Walls, personal communication, July 29, 2009). Assistant Director Dr. Vinson also recalled the decision to form that initial group:

That was just the direction that college bands were going. You know, Frederick Fennell started the Eastman Wind Ensemble, I think it was 1958 at the Eastman School. Gradually, over time, that's kind of the way college bands went. We did, we started in 1978. (J. B. Vinson, personal communication, July 6, 2009)

In addition to the popularity of the wind ensemble concept among colleges and universities during those years, there were other underlying reasons that Dr. Walls felt that the time was right for such a move. The late 70s was a very successful period for the Auburn Music Department in regards to recruiting talented performers. The wind ensemble format can provide a medium to display these individual talents. Dr. Walls observed, "We had some good, good players. They deserved to play some music that was more than half notes and whole notes. Basically that's why I did it" (B. G. Walls, personal communication, July 29, 2009).

In addition to the rise in the number of very talented players, the music and band departments enjoyed record setting enrollment during the 70s. During Dr. Hinton's

tenure as band director he maintained a band program of 120 performers. His decision to keep the band at this size was based primarily on finances and the size of the existing rehearsal space at the old Hargis Hall band location. When Dr. Walls took over the band program, he explored the possibility of expanding the band's size. Dr. Walls recalled:

We were starting to play in stadiums that were getting larger and larger. Also, the university was growing, student wise. I thought it was only fair to give more students an opportunity to play in a college band if they wanted to, so I increased the size, just slowly increased the size of the marching band. (B. G. Walls, personal communication, July 29, 2009)

As the marching band membership increased, so did the number of students who elected to continue in band during the winter and spring concert seasons. The number of students participating in the program reached levels that were too many for a single concert band, "so I divided the band into two parts originally" (B. G. Walls, personal communication, July 29, 2009).

The growth in the marching and concert bands continued and in 1978 the need for a third concert band emerged. Vinson remembered, "One way to solve that was to take out the top 45 or so and have the wind ensemble and that brought the two concert bands back down to be more manageable" (J. B. Vinson, personal communication, July 6, 2009). This new group followed the Eastman Wind Ensemble's basic format and the conducting duties were shared by Dr. Walls and Dr. Vinson, "He (Walls) and Johnnie (Vinson) both tag-teamed that one" (J. Rowser, personal communication, July 9, 2009).

Upon Dr. Walls' retirement in 1991, Dr. Vinson changed the format of that group to a wind symphony, allowing for the doubling of some parts. He said, "I finally decided

that we basically didn't have enough good players to be doing that..., I decided I was going to raise the number in the top group from 45 or so to about 70" (J. B. Vinson, personal communication, July 6, 2009). In 2007, Dr. Rick Good returned to the wind ensemble format, stating "We do have some stronger studios and try to get more one on a part and have more accountability for the individual player" (R. D. Good, personal communication, July 29, 2009).

First Basketball Pep Band

The Auburn University Basketball Pep Band changed its existing format in the fall of 1983. Until that time the band had been a come-and-play band, that is, anyone who was in the band program was welcome to show up and play for the men's basketball games. In the fall of 1983, a dedicated group was selected and placed under the direction of then graduate assistant Kimberly Curley Walls. "My job was the basketball band and I was still the drum major" (K. C. Walls, personal communications, June 17, 2009).

The impetus behind the change in this group was primarily due to some changes in policies and perceptions that were being made in the athletic department. Some pressure was applied to Dr. Walls by the athletic program to do something different, something more in line with the other SEC schools. "The basketball people liked the artsy stuff and wanted us to come up with something like that" (B. G. Walls, personal communication, July 29, 2009). This new smaller group of approximately 25 players allowed the pep band to travel to more away games, such as tournaments. "They had been going from here to there and they had been seeing these little Dixieland bands play with funny hats on..." (B. G. Walls, personal communication, July 29, 2009).

Title IX of the Education Amendments of 1972 and the subsequent interpretation policies enacted under President Carter in 1979 changed the face of collegiate athletics. In an effort to provide equality among male and female athletics, the athletic department asked Dr. Walls to provide the pep band at all home basketball games, both male and female. “That’s when it started. To get kids to play for the women’s games, we knew, and the athletic people knew, you need to pay them” (J. B. Vinson, personal communication, July 6, 2009). Initially a single 25-piece group was selected through auditions, and later two groups of 25 members were formed. Dr. Walls judged those initial auditions personally and left the music selection and rehearsals up to the conductor. “He took care of selecting the players and then he just kind of let me do it” (K. C. Walls, personal communication, June 17, 2009).

Relationships

A quality instructor serves as a connection between the student and the knowledge or skills the student learns (Kinchin, Lygo-Baker & Hay, 2008). The way in which Dr. Walls developed and maintained his personal and professional relationships was another theme that emerged during the data analysis. His relationship with students was of primary focus.

The data analysis identified two sub-themes within Dr. Walls’ focus on relationships. The principal factor in this relationship was the level and quality of communications between Dr. Walls and his students. Communication is necessary for the transmission of information (Lovat & Clement, 2008). Colleagues, former students, and Dr. Walls himself also focused on the importance of his relationship with the athletic department and its personnel.

Relationships with Students

The relationships that developed between Dr. Walls and his students were a critical component to the successes of not only Dr. Walls, but those of his students as well. Dr. Walls cultivated these relationships by implementing an atmosphere of open communications. “He knew how to be friendly without crossing the line with his students” (K. C. Walls, personal communication, June 17, 2009).

Dr. Walls promoted a fair and consistent approach to his students. Kimberly Curley Walls explained:

Bill was very good about...he didn't have any favorites, although it might have appeared to some of those shy students. There were some students he knew better and he had a real good sense of how friendly he could be with certain students, let's put it that way. (K. C. Walls, personal communication, June 17, 2009).

Throughout his tenure at Auburn University, Dr. Walls maintained a very open policy regarding communications with his students. He wanted students to know he was always willing to listen to them and to assist them with any concerns or problems that may arise. Jeffrey Rowser remembered:

I think the coolest thing about Dr. Walls, I think anybody who was in the band with him, was the lounge area right outside there where the secretary was, his office and Johnnie's office. It was always an open door policy. If his office door was closed, he was probably teaching a lesson with a student or he was working on drill. Other than that, his door was open and it was not uncommon for you to...he just heard your voice and he would say hello to you from his office. (J. Rowser, personal communication, July 9, 2009)

Rowser continued by describing the Dr. Walls' openness to discuss any topics of concern to his students:

The relationship, we just always talked candidly about anything. There was never a conversation in my relationship with Dr. Walls that he shied away from having a conversation with me, whether it would be with other people around or in his office and chat a little bit. (J. Rowser, personal communication, July 9, 2009)

Relating to his students on a personal level was always something that was fundamental to Dr. Walls' approach to developing two-way communication. He did not want his students to think he was unapproachable or unsympathetic. Rusty Logan recalled:

We would go out before, when I was an undergrad and we were up at the old music building and we would go out into Sanford Park out there before band classes and he would play Frisbee with us. You know just the friendliest guy there could be, would help you in any way he could. If you got into trouble he would be there for you. (R. Logan, personal communication, June 9, 2009)

Dr. Walls placed a great deal of importance on learning the names of all the students who participated in band. He would spend endless hours memorizing their names and other information about them, such as their hometown. Jeffrey Rowser observed, "How he learned all the names, I'm still baffled by that" (personal communication, July 9, 2009).

Graduate Assistant Rusty Logan also remembers being impressed by Dr. Walls' knowledge of his students' names from the very first rehearsal. Logan explained:

The thing that most people were impressed with Dr. Walls when they first came to Auburn, and you've probably heard this from other people, is from the day you walked on to that campus, he knew who you were. I mean, he could call you at the very first band rehearsal, he could call you by name. I think that impressed or influenced more people than anything, that he would take the time to know who you were when you first came on. (R. Logan, personal communication, June 9, 2009)

This process of learning names and other information had a great and lasting effect on Dr. Walls' students. "Because Doc valued you as a person, he went out of his way to know something about you. You got the impression that you were more than just a horn holder" (K. C. Walls, personal communications, June 17, 2009).

Later in his time as director of the marching band, Dr. Walls developed a low tolerance for some of the activities that fraternity members and other students engaged in while attending football games on Saturday. This fact was observed by several band students who were present at those games. Drum Major Jeffrey Rowser recalled a conversation with Dr. Walls in 1979 in which he described his growing frustration with these activities:

He began to talk about the things he didn't like about the college theme environment. He loved the rehearsals, he loved the band performing, but dealing with the drunk kids at ballgames, having to go down by the fraternities to get to the field, he went through this transition where he moved the band around a few years to try to find a way to get in and out of the stadium without dealing with that. (J. Rowser, personal communication, July 9, 2009)

Relationship with the Athletic Department

One of the principal responsibilities of the Marching Band Director at Auburn University is in developing a working relationship with the Athletic Department. Dr. Bodie Hinton placed the marching band as a component of the football program. “I think, really, that as far as Auburn was concerned, the band was part of the football program, and that’s how it would fit in there” (W. Hinton, personal communication, September 25, 2009). This sentiment was echoed by Dr. Walls. When he was asked if he felt that the marching band’s sole purpose was in support of the athletic department, his response, “Sure” (B. G. Walls, personal communication, October 5, 2009).

During the period from 1961 to 1969, when Dr. Walls was serving as Assistant Band Director, the primary communications with the Athletic Department were handled by Dr. Hinton. “I had no relationship with them because Dr. Hinton kind of took care of those things” (B. G. Walls, personal communication, April 23, 2009). Dr. Hinton’s relationship with the athletic department was excellent, “I always got along real fine with Mr. Beard (Athletic Director) and there were no problems there” (W. Hinton, personal communication, September 25, 2009). Dr. Walls reflected:

He (Hinton) had a personal relationship with those people and those people just thought he was wonderful. They got along with him just fine. They did not think of him as an artsy-fartsy music faculty member. They thought of him as one of them. So when I started my relationship over there, I was hoping that I would have the same sort of relationship. (B. G. Walls, personal communication, April 23, 2009)

A similar relationship with the Athletic Department that his mentor, Dr. Hinton, had possessed was something that Dr. Walls worked very hard to establish. Dr. Walls explained:

I worked on my personae. I did not want them to think that I was one of those music department prima donnas and I worked on that image. Finally, everything turned out to be just fine. I had some good friends over there. (B. G. Walls, personal communication, April 23, 2009)

The major component of the relationship between the band program and the Athletic Department was the financial support that the Athletic Department provided to the band. Dr. Walls stated:

The procedure was...you would have to submit a request for the budget in the spring saying that you would like to attend these out of town games and an estimate of how much it was going to cost and what you needed and so on. (B. G. Walls, personal communication, April 23, 2009)

Dr. Walls' congenial working relationship with the Athletic Director and his staff made the process of getting the budget approved a much simpler and less time consuming experience. He remembered:

Back in those days things were so nice, you would go over before an out of town game and say, "This is the amount of money I need based on the requested budget from the spring." The Athletic Director would get his secretary to write out a check and he'd sign it. (B. G. Walls, personal communications, April 23, 2009)

Dr. Walls took check that he received from the Athletic Department and cashed it at a local bank. This money was distributed to the students who signed for it upon receipt.

Dr. Walls returned any unused money to the Athletic Department.

One of the goals Dr. Walls had in his dealings with the Athletic Department was to save as much money as possible. “We would do things as frugally as we possibly could. On trips we would do whatever we could to save money and sacrifice a little bit just so they wouldn’t cut the trips” (B. G. Walls, personal communication, July 29, 2009). “I never asked for instrument money, I never asked for uniform money. That came from other sources” (B. G. Walls, personal communication, October 5, 2009).

Dr. Walls placed a lot of importance in the value of taking band trips, especially as far as his students were concerned. “It was a social thing for them. To some extent, a prestige thing for them and they also liked to see other campuses. I did whatever I could to save money so that we could take those trips” (B. G. Walls, personal communication, July 29, 2009).

An incident occurred where Dr. Walls was asked to do a favor for the Athletic Director and the athletic department. He remembered:

One spring I got a call from the Athletic Department. They had never inferred in anything, but I got a call from the athletic director and he said, “We have this girl we want you to look at. We want her to become involved in your organization over there.” I said, “Well, sure.” (B. G. Walls, personal communication, April 23, 2009)

The reasons the Athletic Department gave Dr. Walls for asking this favor was that they were actively trying to recruit a young football player, a quarterback, and they thought it

might be easier to convince him to attend Auburn University if his girlfriend was also involved in some university organization. The Athletic Department officials never tried to exert any pressure on Dr. Walls to include this young lady in the band program, they just asked that he give her an opportunity. She was a featured twirler in her high school program. “The truth was, when I finally saw her, they didn’t have to put any pressure on me at all because she was just the perfect person” (B. G. Walls, personal communication, April 23, 2009).

Motivation

Motivation is used by teachers to aid students in learning (Bohlin, Durwin, & Reese-Weber, 2009). Motivation can be external to the behavior, or extrinsic. Motivation can also be a part of the activity itself, or intrinsic (Bohlin, Durwin, & Reese-Weber, 2009). Dr. Walls applied many methods of motivation, both extrinsic and intrinsic, to push his students to achieve to their individual potentials.

The methods he used varied from student to student, however former students identified his insistence on accountability as a major factor in his motivation methodology. Motivation became an important theme in Dr. Walls’ tenure at Auburn.

Methods

The motivational tools that Dr. Walls used with his applied students included recommending them for professional performance opportunities that would occasionally become available. Rusty Logan remembered:

Once I was at Auburn for two or three years he would start recommending me for things. Of, course he was not going to recommend me for something if he didn’t think I was capable...But he would take me or recommend me or we would play

things together. (R. Logan, June 9, 2009)

Kimberly Curley Walls recalled another particular motivational tool Dr. Walls used:

Sometime when I was a student, yeah, I think I was still an undergrad, he did do some things. For example, he was conductor of the Walker College Honor Band and I was from that neck of the woods so I met him there and helped him set up chairs and pass out music. That was a good experience. (K. C. Walls, personal communication, June 17, 2009)

She also recalled other ways in which Dr. Walls kept her motivated to push and strive to succeed:

So motivation wise, I think that just the fact that he gave me the opportunity to be first horn and things like that. Just knowing that I had the responsibility, just the responsibility he let me carry said a lot. (K. C. Walls, personal communication, June 17, 2009)

When asked to sum up Dr. Walls' motivational technique, Kimberly Curley Walls stated, "Well, he's an encourager. He's very demanding. I do remember he used to appear to be angry with people sometimes, but usually it was an act" (K. C. Walls, personal communication, June 17, 2009).

Rusty Logan remembered that spending time with Dr. Walls was a motivating experience in itself. "You know, it was just a sense of humor that was something that would motivate you, too. He was fun to be around" (R. Logan, personal communication, June 9, 2009).

Kimberly Curley Walls summed it up by saying, “He was the leader, our leader. We wanted to please him. We wanted to be a part of something that we thought was quality. We knew that he had built it and we wanted to be a part of it” (K. C. Walls, personal communication, June 17, 2009). Cecil Wilder echoed this sentiment, “We weren’t loyal necessarily to the band at all, we were loyal to Bill” (personal communication, July 2, 2009).

Accountability

One of the cornerstones of Dr. Walls’ philosophy of motivation is the concept of accountability. He constantly worked at instilling this belief of being responsible in his students, whether it be in their musical performance, promptness, or simply following through on commitments.

Spot checking of parts during rehearsals was a favorite practice of Dr. Walls. He used this to reinforce the responsibility he wanted his band students to feel towards the band program. Jeffrey Rowser recalled:

He wanted the musicians in the band to be accountable for the parts you were assigned to learn to play. He was one of those people...he would call on you to play your part. I just remember being scared out of my seat every time that would happen. Occasionally, he did call on me to play and I was able to step up to the task. (J. Rowser, personal communication, July 9, 2009)

Jenny Dover remembered a similar experience on her very first day of band practice during her freshman year:

Doc looked around and said, “I would like Jenny Dover to play *War Eagle* for me.” I was going, “there is another Jenny Dover in the band.” That’s how naïve I

was. I sat there waiting and he looked at me and said, “Are you?” I said, “No.” I was terrified. I didn’t want to play in front of all those people who were older and better than me. He talked me into it. I played it. The band clapped to the music and everything. After that I made sure I knew all the music. (J Dover, personal communication, July 7, 2009)

Being on time for rehearsals and performances was another way in which Dr. Walls stressed to his students the importance of being accountable and responsible. Drum Major Jeffrey Rowser remembered:

He was always good at being on time with our departure time and our check-in time, being where you are supposed to be and that kind of stuff. That was a big deal. I remember him getting on to people for being late for rehearsals. (J. Rowser, personal communication, July 9, 2009)

Pedagogy

During his thirty year tenure at Auburn University Dr. Walls taught a variety of courses within the music department. In addition to his initial duties as the Assistant Band Director, Dr. Walls taught all of the brass applied students. As the department grew in size, his applied teaching duties became focused on trombone. Other courses that Dr. Walls taught within the music department included: Marching Band Techniques, Conducting, and Brass Methods. The schedule of courses he taught changed over the years as his position and the number of applied students varied. Currently, Dr. Walls serves as an adjunct instructor in the music education program at Auburn University where he teaches the Music and Related Arts class each semester.

Musical Concepts

The way in which Dr. Walls defined musical terminology and concepts informed his instructional style. Some of the primary concepts that most impacted his pedagogy included intonation, balance, articulation, and musicality.

Intonation

Dr. Walls has used many techniques to improve intonation in the ensembles he has conducted over the years. While he stated that perfect intonation is very difficult, if not impossible, to attain, he offered advice on methods for improving intonation in school bands:

Re-evaluate your setup, where people are sitting. I've gone into a lot of young, people who are young, band directors and looked at their set-up and we all know in band music, much of the time a tenor sax is going to be playing the same thing as the baritone, alto sax may be playing the same thing as a horn. Then you go into a band and there are the horns on this side and the alto saxes over here and all sorts of stuff like that. (B. G. Walls, personal communication, October 5, 2009)

Once all the like parts are seated in closer proximity to each other, then the students are asked to "try and imitate each other as best as you can" (B. G. Walls, personal communication, October 5, 2009).

Dr. Walls was also an advocate of long-tone, unison intonation practice, using such things as the pedagogical pieces written by Bela Bartok, "They are just wonderful long-noted things" (B. G. Walls, personal communication, October 5, 2009). Using this type of exercise allows students the opportunity to "get the feeling down of imitating each other" (B. G. Walls, personal communication, October 5, 2009).

Another aspect of intonation Dr. Walls worked to instill in his students included the various pitch tendencies of wind instruments. He would often incorporate instruction on characteristic tone and pitch in his rehearsals. Rusty Logan, an Auburn band student from 1971 to 1975 recalled, “Just watching him rehearse the band programs, watching him rehearse the clarinets. What a clarinet sound should sound like, what the pitch tendencies were of all the different instruments” (R. Logan, personal communication, June 9, 2009).

Balance

Dr. Walls practiced some very specific ideas about balance concerns within bands during his time at Auburn. He stated, “Balance is one of my favorite topics. I have a theory about balance” (B. G. Walls, personal communication, October 5, 2009). Dr. Walls’ concepts and practices of balance within the ensembles he conducts are based primarily on the harmonic structure of the music being performed and how that structure is realized by the various instruments of the ensemble. He explained his concept and practice:

It takes a lot of patience on the conductor and much more patience on the players. You have to make a decision about the harmonic structure of the piece. You have to find out where the chords are. You have to find out who is playing which note in the chord, as in the 1st, 3rd, 5th, 7th, and so on. Then you go by the old rule...those people who are playing the 3rd of the chord must play softer. Those who are playing the root of the chord should play normally, and those who are playing the 5th of the chord must play loudly. (B. G. Walls, personal communication, October 5, 2009)

Dr. Walls also pointed out that another concern for balance is the number of players playing each part, “Now louder does not necessarily mean an instrument playing louder, but how many people are playing it at one time” (B. G. Walls, personal communication, October 5, 2009). He also recommends that the fifth of the chord should always be predominate over the third and it is the conductors’ responsibility to train the players so this proper balance can be achieved by the ensemble.

Dr. Walls stated that he never used the more traditional balance pyramid system, “I guess it’s effective, but I’ve never done it” (personal communication, October 5, 2009). Dr. Walls described a couple of examples of what he called, “interesting sounds” he had come in contact with over the years.

One time I heard a band play, it was Joe Barry Mullins’ band at the University of Southern Mississippi. He had this thing, and it really was an interesting sound, he would have the clarinets in his band play loud all the time. He would shush the brass players all the time. It made for an interesting sound. (B. G. Walls, personal communication, October 5, 2009)

Another example occurred during Dr. Walls’ post-retirement period when he briefly lived in the San Antonio, Texas area. He recalled:

Kim (Walls) and I played in the municipal band in San Antonio when we were there and it was a really good band. In the town of San Antonio there are about 45 high schools, if you can believe it. Most of the directors played in the municipal band. It was a good band. We had those extroverted brass players who wanted to play loud all the time. We had a conductor in there at one point who had been a sort of big deal conductor at one point when he retired down there

because his son played in the symphony. He came in and rehearsed the band a few times and he shushed those trumpet players until they were playing almost devoce. Trombones, too, all the time. He exalted the woodwind players for balance purposes and that got a really unique sound. (B. G. Walls, personal communication, October 5, 2009).

These experiences influenced Dr. Walls' definition and concept of application of balance within an ensemble.

Articulation

Articulation is defined as the way in which musical notes are attacked and the methods used to produce those attacks (Randel, 1986). Dr. Walls takes a very pragmatic and minimalist approach to articulation styles. He explained:

I think articulation should be...if you are playing a song that has words, you should imitate the word articulation. Past that, it's mostly tah and dah. You see a slur and it's dah, you see a non-slur, it's a tah. It's as simple as that. Of course, different instruments slur in different ways. (B. G. Walls, personal communication, October 5, 2009)

Musicality

Geza Revesz defines musicality as "the need and the capacity to understand and to experience the autonomous effects of music and to appraise musical utterances on the score of their objective quality" (2001, p. 132). Understanding and experiencing music at this level implies an understanding of the concepts and definitions of music. Dr. Walls explained his own special perception of musicality:

I hear it in music when I hear music. In the course of these interviews, I may have said this before. I have lived in various places and I've been in Carnegie Hall and in my opinion... I spent two hours in Carnegie Hall, and in my opinion, I didn't hear any music. Yet in the little town where my wife and I live now, on the lake, I've walked down a Piggly Wiggly aisle and all of the sudden I'd say, "Ah, I heard some music." I didn't know why everyone else in the store didn't stop and say, "Ah, I heard some music." Music is where you hear it. Music speaks to you. Music is non-verbal, so how... I don't understand how you can put into words a non-verbal activity. (B. G. Walls, personal communication, October 5, 2009)

Dr. Walls has stated that it is important for his students to know when he hears music. He regularly asks questions of his students to help them in defining their own sense of musicality. These questions range from queries about chords or progression to those concerning melodic lines in various instrumental voices.

Musicality and the definitions of music continue to be intriguing topics for Dr. Walls. He reflected:

One of the hardest things that I do is talk about music. In the class that I teach to these elementary teachers to be, I feel most uncomfortable talking about music. I can talk about theory all day. I can talk about time all day, 4/4, 3/4, meter, use all the right words. I can tell you all about harmonies, about progressions, where it comes from. Just talking about music, I don't do a good job. I'm not sure that most anybody does. (B. G. Walls, personal communication, October 5, 2009)

Dr. Walls defines music as something that speaks to you aesthetically.

Making a performance more musical and incorporating aspects of musicality into one's performances were an important part of all of Dr. Walls' classes. Kimberly Curley Walls remembered lessons in music and musicality:

They were very useful; they helped me develop as a teacher and also as a band director and future leader. I never actually had a band director before who would chant or sing the way the music went and I began to make connections on how to make music more musical. (K. C. Walls, personal communication, June 17, 2009)

Musicality in band performances is something Dr. Walls feels is not stressed in public school bands today. Band contests and festivals often overlook the musical aspects of a bands performance and focus on the more mechanical and technical component

Courses

During Dr. Walls' thirty-year career at Auburn University, he taught a variety of courses and classes within the music department. In addition to conducting marching and concert bands, Dr. Walls also taught courses in applied brass, marching band Techniques, and conducting.

Table 1

Pedagogical Practices of Dr. Billy G. Walls

| Course Taught | Topics of focus | Supporting materials |
|--------------------------|------------------------------|---------------------------|
| Band | Utilize time effectively | Orchestral transcriptions |
| | Keep rehearsals upbeat | |
| | Use Humor | |
| Applied brass | Stressed being a good player | Etude books |
| | Promote existing abilities | |
| | Address weaknesses | |
| | Lip slurs/long tones | |
| | Transpositions | |
| Marching band techniques | Band organization | Graph paper |
| | Drill design | |
| Conducting | Basic conducting patterns | Live group* |
| | Band literature | Graded band literature |
| | Cueing | |

Note. * Dr. Walls always used a live group in his conducting class. No pre-recorded music was used.

Directing Bands

During the entire thirty-year period Dr. Walls served on the music faculty of Auburn University, he served as a director and conductor of various instrumental ensembles including marching band, concert band, symphonic band, wind ensemble, and various smaller instrumental groups. In the early part of his career, Dr. Walls seemed to “relate a little better to kids individually and in small groups than he did the...concert band” (C. C. Wilder, personal communication, July 2, 2009). Over a period of a thirty-year career, Dr. Walls matured and became a much more confident director. “We’re still good personal friends and we eat meals together and keep in touch. I saw Bill change just like I changed. He turned into something much more mature than when I was there” (C. C. Wilder, personal communication, July 2, 2009).

Jenny Dover, who was a band student for seven years, recalled that rehearsals that were directed by Dr. Walls were always very efficient and effective. Every moment of the rehearsals appeared to be well planned and organized. “He was a good utilizer of time” (J. Dover, personal communication, July 7, 2009).

Dr. Walls strived to have his rehearsals be an upbeat and lively experience for the band members. Jeffrey Rowser reflected:

Another thing that I liked about Doc was he always had a humorous side to the rehearsal. I never felt that at any rehearsal that ended with him, ended without joy or laughter as it closed down. He closed rehearsals really, really well. (J. Rowser, personal communication, July 9, 2009)

The things he felt were valued by his students in band, marching band in particular, were that students had “a nice social life, meet some girls, meet some boys.” (B. G. Walls, personal communication, October 5, 2009). This was a fact Dr. Walls did not discourage.

The selection of repertoire for the Auburn bands to perform was always a struggle for Dr. Walls. His mentor, Dr. Bodie Hinton, was a traditionalist when it came to the Auburn University band program and music selection. “His real opinion of bands is that they should stick to playing half-time at football games and play orchestral transcriptions,” Dr. Walls recalled (personal communication, October 5, 2009). During Dr. Walls’ time as Assistant Band Director to Hinton, most of the repertoire selection was done by Hinton, with Dr. Walls contributing input to the process. One student observed, “He (Walls) would do band works, he would do show tunes, he would generally do those. Bodie (Hinton) did the marches, Bodie did the transcriptions” (C. C. Wilder, personal communication, July 2, 2009).

Dr. Hinton’s influence served to instill in Dr. Walls a love of orchestral transcriptions for band. Dr. Walls reflected:

In orchestral literature, I always loved the Romantic Period, the late Romantic Period, and the early 20th Century. Those transcriptions, Gustav Holst and like composers, I always liked to play those because I think maybe I was a thwarted orchestra conductor. The band business was fine. It was, as I guess people say, very good to me. I always wanted to be in front of a good orchestra. In my opinion, there is no doubt that a good orchestra can make more music than a band. (B. G. Walls, personal communication, October 5, 2009)

Dr. Walls went on to say that another impetus for creating Auburn's first wind ensemble was coaxing more music out of those orchestral transcriptions, "With a wind ensemble I could play those things" (B. G. Walls, personal communication, October 5, 2009).

Dr. Walls' love of orchestral transcriptions did not completely control his selection of repertoire. There are a handful of band composers who were a staple of Dr. Walls' repertoire selection. "Claude T. Smith, I loved", Dr. Walls stated (personal communication, October 5, 2009). Other pieces that Dr. Walls selected for his groups over years included selections by Vittorio Giannini, Cesar Giovannini, and Ralph Vaughn-Williams. "The philosophy of the concerts was that the concert should have something for everyone in the audience. It should not be too esoteric, it would not be the kind of thing that everybody could not come and listen to" (C. C. Wilder personal communication, July 2, 2009).

During Dr. Walls' tenure as Director of Bands, he had final approval over the selection of pieces for performance by the other two conductors involved in the Auburn band program, however he rarely exercised his veto power. He remembered:

Program wise, we...unless they picked something that was really far afield, I didn't have anything to do with it. We sort of got together and agreed upon what we were going to do and made suggestions. They made suggestions and I said fine. (B. G. Walls, personal communication, October 5, 2009)

Applied Brass Instruction

Dr. Walls served as an applied brass instructor, primarily trombone, during his entire thirty-year tenure at Auburn. His overall guiding principal was simple:

I wanted then to become good players, because I think the better player you are...it sort of bleeds over into your overall musicianship, and whatever you communicate with your band. I know there have been a lot of less than good players who have become successful band directors. I think the chances of your being good are much better if you are a good player. (B. G. Walls, personal communication, March 8, 2010)

His approach to teaching applied music was to promote his students' existing abilities while systematically addressing their weaknesses. The lessons consisted of primarily the fundamentals of music and musical performance. Cecil Wilder remembered:

The way Bill approached lessons with me was to assign me something out of Rochut and Arbans. I always knew that they would be checked at the beginning of the lesson. I knew he was going to check to see if I had done it, if I had worked it up. A few minutes later, he would pull out the clarinet duet books and it was all about reading. It was about reading and transposition. That was huge for me when I got out to teach because when you read clarinet and alto sax duets for four years, reading a score is nothing. (C. C. Wilder, personal communication, July 2, 2009)

One goal Dr. Walls had for his applied trombone students was to expose them to as much music as possible. He regularly used such things as clef studies, etudes, rhythmic exercises, and large scale pieces to achieve this goal. By reaching this goal with his students, Dr. Walls hoped to eliminate the need for any sight-reading by his students. He explained:

I always say that there is no such thing as sight reading. It's sort of like, you pick up a newspaper in the morning, you're sight reading, but you've seen all those words before. You pick up a piece of music and you see Bb's and C's and you've seen those notes before. You've seen Bb's as quarter notes and Bb's as half notes and as eighth notes, etc. (B. G. Walls, personal communication, March 8, 2010)

Rusty Logan, who was a music education major and trombone student at Auburn in the early 1970s remembered his private trombone lessons with Dr. Walls:

From a private lessons standpoint, he would try to do things that would help us not just become better technicians on the instrument, but better people, health wise better. I guess the last couple of years I was there he got into the physical health side of the music and just in general. (R. Logan, personal communication, June 9, 2009)

Dr. Walls stressed the importance of physical fitness as a tool to becoming the best performer possible. "Before you started your lesson every day, you had to do some little exercises that he came up with..."(R. Logan, personal communication, June 9, 2009).

Marching Band Techniques

During most of his tenure at Auburn, Dr. Walls taught a course that was designed to prepare music education majors to handle the tasks of preparing and implementing a marching band in the public schools. "It was preparation for how to put on a marching band show. All that was wonderful. Organizing your band program, that was all very useful" (K. C. Walls, personal communication, June 17, 2009).

Dr. Walls felt that it was necessary to cover a much broader spectrum of subjects than just those related strictly to marching band. He saw some deficiencies in the standard curriculum that, in his opinion, left some graduates ill prepared for the day-to-day logistics of being a school band director. He remarked:

I actually started the class from being in the Coliseum with the people with a diploma and a teacher's certificate in hand, started with how to apply for a job, what to do at the interview, what to say. Then after you are at your first job, what to do when you first get there. (B. G. Walls, personal communication, March 8, 2010)

Dr. Walls' advice to his students as to what they should do first included finding the keys to the band room and who to befriend initially among their new colleagues. "You had better make friends with the janitor and the secretaries, because they are the ones who are really going to get it done for you" (B. G. Walls, personal communication, March 8, 2010).

As the name Marching Band Techniques implies, a good portion of the course included aspects of producing a marching band program, both administratively and "how to place people on a piece of real estate and have them move around and do whatever you want to do out there" (B. G. Walls, personal communication, March 8, 2010). Students created football field plots on graph paper and practiced elements of artistic design and functionality.

Conducting

Through much of his tenure at Auburn University, Dr. Walls taught undergraduate conducting. This was a three-quarter sequence that generally occurred in

fall, winter and spring quarters. It consisted of basic instructions in conducting techniques and associated materials. Dr. Walls recalled:

One of the objectives was to just make sure they knew the basic rhythmic patterns. Past that, it turned into a literature class in that I had people...they took it for three quarters, fall, winter, and spring...I would ask them to go to the Alabama list and choose a piece from the list for maybe levels one and two, and the next quarter from three and four, and finally the last quarter from five and six, and conduct the class. (B. G. Walls, personal communication, March 8, 2010)

Basic conducting cues, along with basic rehearsal techniques were also part of the curriculum. "We got into the basics of what you do to make them play louder and play smoothly and so on"(B. G. Walls, personal communication, March 8, 2009).

Dr. Walls always used a live instrumental group instead of pre-recorded music in his conducting classes. "He always recruited a lab band for conducting. We probably had 15 or 20 people in that group" (K. C. Walls, personal communication, June 17, 2009). This allowed a more realistic experience to better prepare those who were to become public school band directors. "We formed a little band group out of whatever instrumentation we had. They got the music from the band library and we all played and I commented upon the music" (B. G. Walls, personal communication, March 8, 2010).

Dr. Walls' used his own personal philosophy of what it means to be a competent conductor in the design of his course. He felt that conducting was more an intellectual process than physical. "You have to have some sense of rhythm and some sense of musicality and some knowledge of what you think the piece of music should sound like" (B. G. Walls, personal communication, March 8, 2010).

Influence and Impact

The influence Dr. Walls had on his students, both personal and professional, was described by all of his former students who participated in this study. This influence and, through these former students, the subsequent impact on band classrooms throughout the southeast became an important theme in the description of Dr. Walls and his career at Auburn University.

Research literature has indicated that college band directors influence their students in three general areas: (a) influence through effective teacher-to student communications (Allen, Long, O'Mara & Judd, 2008; Kinchin, Lygo-Baker & Hay, 2008; Lovat & Clement, 2008; Remedios & Lieberman, 2008; Schrodt, Witt, Myers, Turman, Barton & Jernberg, 2008), (b) general pedagogical approach and classroom management (Haugland, 2007; Postareff, Katajavuori, Lindblom-Ylänne & Trigwell, 2008; Shim, 2008; Walker, 2008), and (c) general personality, appearance and professionalism (Singh & Stoloff, 2007; Carr, 2007; Frymier, Wanzer & Wojtaszczyk, 2008; Felton, Koper, Mitchell & Stinson, 2008). The themes of communications and pedagogy emerged during the data analysis process. Personality and professionalism are recurring factors in Dr. Walls' personal influence and professional impact.

Personal Influence

Cecil Wilder acknowledged Dr. Walls' personal impact on his personal growth. "Bill and the band program turned my life in an entirely different direction than where it would have been; in a positive direction" (C. C. Wilder, personal communication, July 2, 2009). He reflected:

You understood from Bill, maybe even more so than from Bodie, that it was important to do what you said you were gonna do. It was important to meet your responsibilities. You knew that you were expected to do that, not just with him, but in general. What you got musically you could probably pick up somewhere else, but there were some things that I got there that I probably couldn't have picked up anyplace else. That's not just words to me, I got where I was for a reason. (C. C. Wilder, personal communication, July 2, 2009)

Wilder went on to say, "Obviously, you can tell I have a great deal of respect for him and I owe him a lot" (personal communication, July 2, 2009).

Rusty Logan recalled a conversation he had with Dr. Walls in which he received some valuable advice about his future career plans and the consequences of the decisions he was making at the time.

I started saying that I kind of wanted to start doing this, I want to go to New York and play musicals. That lasted for about six months, probably, and I think we actually sat down and talked about it one day. He basically said, "Do you want to eat or do you want to play?" Just human type things like that, of guiding you to what you need to do. (R. Logan, personal communication, June 9, 2009)

Logan also identified Dr. Walls' emotional composure as a major influence on his personal growth. "I've seen him in all different levels of emotion and that he's handled every bit of it the way that I would hope that I would handle anything that would come up in my life" (R. Logan, personal communication, June 9, 2009).

Jenny Dover recalled an incident when Dr. Walls influence reached beyond the classroom or practice field:

...the story he told about two of his students that had decided to elope. Believe it or not, when they decided to elope they didn't go to their preacher or anybody else. They went to Doc in the middle of the night. They said they were about to run off and get married and do you have anything to say? He talked them out of it. He talked them into waiting and told them that the marriage was for you but that wedding is for your mom and dad and everybody else. You owe it to them to be patient and give them that ceremony. (J. A. Dover, personal communication, July 7, 2009)

Dover felt that she was profoundly influenced personally by her association with Dr. Walls. She placed value on the academic and musical knowledge that she gained from Dr. Walls' various classes, but it was through his personal connections that she felt the most influence. She stated:

I remember the content of his classes was good and it was applicable, it was current and I used it, but the main impact that he had on me was personally, in his outlook on life and his self-discipline and the fact that he put head over heart even though his heart wanted to be in charge. (J. A. Dover, personal communication, July 7, 2009)

Kimberly Curley Walls attributed much of who she is today to the influence Dr. Walls had on her. She stated, "What was his influence on me personally? I would have to say everything" (personal communication, June 17, 2009).

Professional Impact

Rusty Logan recalled his initial contact with Dr. Walls:

When I got to Auburn, from day one, I was involved with him. From all the bands that I was in to just sitting in his office, to taking lessons from him from a trombone point of view which helped me later in life in the band world. (R. Logan, personal communication, June 9, 2009)

Logan, who recently completed his thirtieth year as a band director in Alabama and Georgia public schools, remembers several conversations he had with Dr. Walls that helped to shape his education and motivate him to excel as a music educator. He recalled:

He helped me to understand what a characteristic sound was supposed to be, not just on trombone, but throughout the band. Just watching him rehearse the band programs, watching him rehearse the clarinets, what a clarinet sound should sound like, what the pitch tendencies were of all the different instruments. I think just sitting in his rehearsals helped me develop a sense of what being a band director was like. (R. Logan, personal communication, June 9, 2009)

The enjoyment Dr. Walls' students experienced sitting in the classes he taught left an enduring impression. Rusty Logan reflected:

I've brought that into my teaching. I think my students like being around me and to me they get more out of what you're trying to teach them if they like to be there. I know we did with Dr. Walls. In his classes we knew we were going to be taught but we knew we were going to enjoy it, too. It wasn't going to be drudgery sitting through his classes. (R. Logan, personal communication, June 9, 2009)

Logan attributed much of his success over his last 30 years of teaching in public schools to his association with Dr. Walls, "I think I've been relatively successful and a lot

of it goes back to just watching him teach and being exposed to the literature he exposed us to” (R. Logan, personal communication, June 9, 2009). Logan went on to identify what he felt was the single most important influence Dr. Walls had on him. “I think that, if nothing else, is the most influential thing that he’s done for me. He taught me how important that it is to a student, that (I) know who (he) is” (R. Logan, personal communication, June 9, 2009).

Cecil Wilder was a trombone student of Dr. Walls from 1962 to 1966. He listed Dr. Walls as one of the major role models for a successful career in music education. He explained:

What I did get from Bill was the pedagogical part of it; how to get wind instrument players to do what you needed them to do. That’s what I got from, both as a teacher and as a band director. (C. C. Wilder, personal communication, July 2, 2009)

Wilder also attributes much of his success as a private trombone teacher and practicing jazz trombonist to Dr. Walls:

His strength, I thought when I was there, was as not just a brass teacher, but in wind instrument pedagogy, very good at that. Good at getting those points across to you. I got more that helped me as a band director out of my lessons with Bill. I got a huge amount out of my lessons with Bill. He had an approach to teaching lessons that worked very well for me. I think that Bill had a way at that point of seeing what a student’s strengths and weaknesses were and working on their weaknesses while encouraging their strengths. (C. C. Wilder, personal communication, July 2, 2009)

Dr. Walls served as a role model and guide for many of those students who were preparing for careers as music educators. Former students often found themselves guilty of trying to copy Dr. Walls and his teaching personae. “Well, he was my role model, of course. As a young teacher I took that too far. I could not be him, but he was my role model in many ways” (K. C. Walls, personal communication, June 17, 2009).

Summary

This examination of the tenure of Dr. Billy G. Walls at Auburn University identified seven emerging themes: (a) role and position, (b) historical issues, (c) innovations, (d) relationships, (e) motivation, (f) pedagogy, and (g) influence and impact. These themes combine to describe the career of an effective music educator who had a positive influence on his students, an impact, as a result of this influence, on music education throughout the southeast, and who left a legacy of innovation in the Auburn University band program.



Figure 8: Dr. Billy G. Walls, circa 2010.

Chapter 6: Discussion

Introduction

Dr. Billy G. Walls served on the faculty of Auburn University's Music Department from the fall of 1961 to the spring of 1991. During that time, he had a progressive impact on the band program and served as a mentor and positive role model for many of his students. The decisions he made addressing the social, economic and academic issues of the time pushed the Auburn band program in new directions. He never shied away from innovative solutions to problems. According to many of his students and colleagues, Dr. Walls faced the challenges of the time with poise and tenacity.

The present study used a naturalistic methodology relying on the case study approach. The primary sources of data were personal interviews with Dr. Walls, his colleagues and former students. In addition, archival data in the form of newspaper articles were collected. The collected data were presented in a narrative form.

Findings

Role theory is an extremely complex and expansive concept (Flynn & Lemay, 1999). Recent research into role theory has focused on four aspects of the development and perceptions of role. These include consensus, conformity, role conflict, and role taking (Biddle, 1986). The data collected in this study provided evidence that the roles

that Dr. Walls filled during his tenure at Auburn University aligned with this current research.

Consensus of appropriate behaviors for a specific role can be either stated or implied (Biddle, 1986). Between 1969 and 1985, Dr. Walls served as band director at Auburn University. This position was not one that he sought, but Dr. Walls strove to fill the position and execute the expectations of the role. An expectation that many of the students in the band had of the role of band director was that of total control. The band director should be in autonomous control of the day-to day operations of the band program. Dr. Walls lived up to this expectation. Kimberly Curley Walls remembered, “He always made sure he was the boss” (K. C. Walls, personal communication, June 17, 2009). Dr. Walls’ colleague and assistant band director Dr. Johnnie Vinson stated, “As long as Bill was in charge, he was in charge” (J. B. Vinson, personal communication, July 6, 2009). Dr. Walls summed up his perception of this expectation by referring to it as being a “benevolent dictator” (B. G. Walls, personal communication, July 29, 2009).

Social norms can also be used to conform behaviors within a certain role (Smith, 2007). Dr. Walls felt his role as band director was first and foremost as a music educator. However, the social norms of the community, both within and outside the university, put much more focus on marching band as a support organization for athletics. Dr. Walls remembered an example of the community perception of the band program. He was asked by his barber at the end of football season, “What do you do the rest of the year?” (B. G. Walls, personal communications, July 29, 2009). Dr. Walls made adjustments to his role to attempt to continue supporting the conception of the marching band’s place in the university, while at the same time “try to balance to make a good situation for the

music majors, a worthy ensemble for them to participate in and learn some band literature” (B. G. Walls, personal communications, July 29, 2009). His successes in achieving this balance included two concert bands, a wind ensemble, and other smaller ensembles, and also maintaining consistent growth in the marching band program.

External and internal conflicts can also be catalysts for change of role (Mead, 1934). The social, political, and economic issues that occurred during the Dr. Walls’ tenure provided external conflicts that affected his various roles. The Civil Rights Movement and the racial integration of Auburn University were of great concern to Dr. Walls. “That worried me a lot,” he recalled (B. G. Walls, personal communication, August 2, 2010). Dr. Walls moved through the racial integration process with caution, but with a commitment to the process. It was seven years after Harold Franklin became the first African-American student at Auburn that the first African-American student auditioned to join the band program. The racial integration of the band added expectations to the role of band director. These new expectations included aspects of public relations as Dr. Walls dealt with those who did not support this integration. An incident with the band student’s father who was a state official was just one such example of this new aspect to his role. The state official was not supportive of integrating the band and made his position known to Dr. Walls. Dr. Walls was cordial and diplomatic in his dealings with this man, but none-the-less continued to integrate the band by adding African-American students as they applied.

In addition to the social issues, economic concerns promoted some adaptations to the existing role of band director. Dr. Walls put emphases on recruiting so that the band problem could grow in the light of the expansion of post-secondary education in the state.

The focus on this element of role continued and its importance was echoed by subsequent band directors Dr. Johnnie Vinson and Dr. Rick Good. Dr. Vinson felt that recruiting was one of the biggest parts of his role as band director. Dr. Good echoed this by saying, “The big thing to me is recruiting” (R. Good, personal communication, July 29, 2009).

Roles can be altered through the cognitive activities of the person in the role (Mead, 1934). In 1985, Dr. Walls became the first Director of Bands in Auburn University history. This was a role that had no pre-existing expectations or set behaviors. Dr. Walls used his own background, training, and experiences to create role, developing the position as an integral part of the music program. He practiced a hands-off approach with the marching band program. Dr. Walls stated, “I thought I would separate myself from that” (B. G. Walls, personal communications, July 29, 2009). This was a similar relationship that Dr. Walls had with Dr. Hinton in 1969 when Hinton became department chair and Dr. Walls became marching band director. Jeffrey Rowser remembered, “Bodie (Hinton) stayed out of the way” (J. Rowser, personal communication, July 9, 2009). Dr. Walls focused on providing behind-the-scenes support to Dr. Vinson and the other staff in the form of logistic advice and recruiting.

Many of Dr. Walls’ adjustments and enhancements to his roles and the consequent decisions as part of these changes led to innovations within the band program at Auburn. An innovative leader must have a vision for change (Sloane, 2007). Dr. Walls approached these innovative decisions boldly, relying on his life experiences to inform his judgment.

The steps an effective leader uses to create innovation include problem analysis, idea generation, and implementing the innovation (Sloane, 2007). Dr. Walls used these

steps in various degrees during his tenure. When faced with the problems of growth in the number of percussion majors and a need to add courses for Dr. Vinson to teach, Dr. Walls determined that a percussion ensemble class would solve both problems. Dr. Walls created the first percussion ensemble in the fall of 1969. The Auburn University Percussion Ensemble recently celebrated its 40th anniversary.

Dr. Walls also utilized the steps of effective leadership when he selected the first female drum major in 1974, the first graduate assistant in 1977, and the first African-American drum major in 1978. Dr. Walls implemented the first wind ensemble to address issues including the growth in participation in band classes and the trends in band programs throughout the country. The first dedicated basketball pep band was established by Dr. Walls to address concerns expressed by the athletic department and changes in law.

A review of the research literature has indicated that college band directors influence their students in three general areas. The first area of influence is through communications with students (Allen, Long, O'Mara & Judd, 2008; Kinchin, Lygo-Baker & Hay, 2008; Lovat & Clement, 2008; Remedios & Lieberman, 2008; Schrodt, Witt, Myers, Turman, Barton & Jernberg, 2008). This was an area of Dr. Walls' relationship with his students on which he put a great deal of emphasis. His open-door policy and willingness to discuss any topic broached by his students are indicative of his focus on communication. He always felt that it was important to relate to his students on a personal level. This high level of communication led to an effective exchange of information (Lovat & Clement, 2008). He explained, "You should be their friend, but not their buddy" (B. G. Walls, personal communication, August 2, 2010). Dr. Walls

maintained open lines of communications as a means to address many social concerns that arose during his tenure at Auburn.

Students often perceive free and open communication as indicative of a quality instructor (Schrodt, Witt, Myers, Turman, Barton & Jernberg, 2008). This perception was shared by Dr. Walls' former students. Kimberly Curley Walls remarked, "Doc valued you as a person. He went out of his way to know something about you" (K. C. Walls, personal communication, Jun 17, 2009). Rusty Logan has tried to emulate this relationship based on communications in his own classroom, "I hope my students feel the same way about me" (R. Logan, personal communication, June 9, 2009).

A second way in which college band directors can have influence on their students is through general pedagogical approach and classroom management (Haugland, 2007; Postareff, Katajavuori, Lindblom-Ylanne & Trigwell, 2008; Shim, 2008; Walker, 2008). Dr. Walls employed a pragmatic approach to teaching. In addition to conducting the university bands, he taught marching band techniques, conducting, and brass methods. His courses were informed by the way in which he defined various musical concepts including intonation, balance, articulation, and musicality.

Classrooms that achieve a balance between learning-centered and content-centered instruction are generally the most effective (Postareff, Katajavuori, Lindblom-Ylanne & Trigwell, 2008). Dr. Walls' student-first philosophy stressed the importance of the learner in the classroom. Kimberly Curley Walls remarked, "His number one concern is for the individual" (K. C. Walls, personal communication, June 17, 2009). In addition, Dr. Walls focused on delivering a content that was appropriate for the course and the requirements of the students. Jenny Dover remembered, "I remember the content

of his classes was good and it was applicable. It was current and I used it” (J. Dover, personal communication, July 7, 2009).

The most effective teachers are those that provide structure and organization to their classes (Haugland, 2007). Dr. Walls was organized and prepared for the classes that he taught. Jenny Dover stated, “He was a good utilizer of time” (J. Dover, personal communications, July 7, 2009). Jeffrey Rowser also commented on how Dr. Walls organized his classes and rehearsals, “He closed rehearsals really, really well. He started rehearsal really well” (J. Rowser, personal communication, July 9, 2009).

A third area in which college band directors may influence their students is through general personality (Carr, 2007; Frymier, Wanzer & Wojtaszczyk, 2008; Singh & Stoloff, 2007). A recurring theme throughout the interviews that were conducted during this study was the personal influence that Dr. Walls had on his students. In some cases, the former students valued Dr. Walls’ influence on them personally above any professional influence he may have had on them.

Students can be motivated to achievement directed behaviors by the use of challenging work, recognition, and responsibility (Herzberg, Mausner, & Snyderman, 1959). Dr. Walls’ insistence on accountability within the ensembles he directed was another practice that was adopted by many of his former students. Former students stated this emphasis on accountability and the recognition of their peers were valuable motivation tools.

Auburn University band students felt a certain loyalty and sense of responsibility not only to the band, but to Dr. Walls as well. Cecil Wilder stated, “We weren’t loyal necessarily to the band at all, we were loyal to Bill” (C. C. Wilder, personal

communication, July 2, 2009). Kimberly Curley Walls stated the band was something that “he had built it and we wanted to be a part of it” (K. C. Walls, personal communications, June 17, 2009).

Band directors can have impact on band programs in the areas of creation, promotion, instrumentation, and administration (Frizane, 1985; Johnson, 2004; Jolly, 1971; Polce, 1991). Dr. Walls’ impact on the band program at Auburn, especially in the areas of creation, promotion, and administration was extensive. During his tenure at Auburn University, Dr. Walls created several new programs, many of which are still in place today. These programs included the first percussion ensemble, the first wind ensemble, multiple concert bands, the first dedicated basketball pep band, and the first graduate assistants for the band program. In addition, his focus on promotion and recruiting increased the marching band enrollment from 120 in 1969 to almost 300 in 1985.

Dr. Billy G. Walls left a legacy at Auburn University and beyond. Many of the innovations that he put into place are still practiced today. The influences that he had on his students have affected their lives in many positive ways. This influence had an impact the professional activities of his former students, thereby having an effect on the music education of many public school music students throughout the southeast.

Recommendations

Role theory is an extremely complex concept. This theory is an important tool in identifying, explaining and adapting behaviors that are particular to a specific role or position. Various elements inform the development of role including consensus, conformity, role conflict and role taking. Band directors should inform themselves of the

elements that affect role and utilize those elements to focus and enhance their roles as teachers and administrators.

Innovation within programs can be achieved by educators using a systematic approach. Social, economic, and political issues can serve as catalysts for change in post-secondary music programs. They can serve as fuel for innovation and growth. Effective innovation requires effective leadership. Innovation that is properly planned and implemented can be an effective means of dealing with both external and internal issues. Music educators should analyze the need, prepare a response to the need, and engage in the implementation of the response.

College band directors can have an impact on college band and music programs, but they can also have influence on their students. Impact and influence should be considered a focus of the role of college band director. Simply possessing adequate music skills and basic teaching methodologies alone is not enough to become a truly effective college band director and teacher. Other factors that affect the influence band directors and other educators have on their students includes effective levels of communication, pedagogical approach, classroom management, classroom structure, and organization. Band directors can enhance their effectiveness by relating personally to their students through open communications. In addition, influence on students and their achievement can be enhanced through the adequate use of structure and organization in the classroom.

Motivation is a powerful tool for the educator. It can be used as an aid in student achievement. Educators should challenge their students, they should recognize their students' successes, and they should endeavor to instill a level of responsibility in their

students. In addition, the educator can use accountability as an effective motivational tool.

Implications for Future Research

There is an abundance of research that deals with the influence high school band directors, and high school teachers in general, have on their students, but the number of research studies dealing with college professors and their influence is limited. Moreover, the amount of studies focusing on social, political and economic issues and how these are addressed by college band directors is miniscule. The study of these individuals in the context of the issues would bring more authenticity to the meaning of the data collected. Thus, qualitative research methods could provide detailed, in-depth information. Detailed case studies of college band directors can serve to inform current and future band directors and possibly add dimension to the perceptions and practices of their positions.

In addition, little research exists that examines the affects of social, economic and political issues on post-secondary students and college programs. Research into these areas could inform program design for music education methods courses and for college instrumental programs.

Furthermore, research should be undertaken to determine which aspects of the relationships between college teachers and their students have the most influence on the students. Determining what factors have the largest influence on students can serve to further the understanding of the teacher-student relationship. This information could also be utilized in the preparation of college teachers and contribute to training more effective instructors.

Another area of possible future research is in university music department relationships with athletic departments. What factors influence these relationships? Do factors such as relative sizes of the departments, national prominence, or tradition affect these relationships?

The performance literature that is available for wind bands has changed gradually over the last century. A more extensive and varied repertoire has become accessible to post-secondary wind band directors. Research should be done into how directors' attitudes concerning repertoire has changed over the years, particularly in the area of transcriptions versus original band works.

The limitations of this study can be addressed in future studies by utilizing different sampling methods. The present study used non-probability purposive sampling that limits the transferability and generalizability of the results. Using a broader sampling technique could reduce these limitations.

The study of Dr. Billy G. Walls and his tenure with the Auburn University Bands can offer guidance and insight to the practicing post-secondary music educator as well as educators in general. The recommendations of this study can be used to inform educators in the areas of role development, teacher influence and motivation, and program innovations. The study can also serve as a supplement to the history of the Auburn University Bands during a time of great social, political and economic turmoil.

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Appendix A: Interview Protocols

Prior to Interview

Identify interviewees.

Design a set of interview questions tailored to the interviewee.

Arrange date and time of interview and explain aims of project.

Obtain signature on informed consent.

Request permission for audio taping interview.

Inform interviewee that a transcript will be provided for clarification and amendment.

Check tape recorder, spare batteries and tapes.

During Interview

At interview, provide background information about the study.

Re-confirm permission to record, confidentiality and transcript to be provided.

Check audio recorder and conduct voice level tests.

Take notes throughout the interview.

Request permission to follow up issues by telephone, face to face, or e-mail.

After Interview

Write up contextual interview notes.

Write up complete transcript of interview.

Identify action points.

Write letter of thanks to interviewee and ask for confirmation of promised materials

any extra information needed.

Check and edit transcripts.

Send transcript to interviewee and ask to confirm/amend accordingly. Request any additional information at this point.

Arrange to follow up with telephone or face to face meetings where necessary.

Enter data from interview into database.

Save transcript and notes electronically in one WORD file ready to enter into Atlas-ti (Hamilton, Hillier, & Parsons, 2007).

The interviews with Dr. Walls will be semi-structured and open-ended. The following are the guiding questions that will be used:

1. Describe your early memories of childhood including the location of your birth and your elementary and secondary education.
2. What was your earliest experience with music? When did your formal training in music begin?
3. At what point did you make the decision to pursue music as a career? What was the reaction of your family and friends to this decision?
4. What colleges or universities did you attend? What factors played a role in deciding on these schools, and what factors contributed to your decision to attend graduate school?

5. What was your first music-related job after you graduated from college? At what point did you decide to become a teacher, and what factors informed this decision?
6. How did you end up at Auburn University? What were the music department, and more specifically, the band program like when you arrived in 1961
7. What positions did you hold during your tenure at Auburn? What courses did you teach?
8. In what year was Auburn University racially integrated? In what year was the band program integrated? What problems, if any, had to be addressed? What strategies did you use in addressing these problems? Did you experience any negative issues when you selected the first African-American drum major in 1977?
9. Did the opening of AUM in 1967 make an impact on the band program? What was the effect, and how did you deal with it?
10. Did the energy crisis of 1973 have an effect on the band program? How did you adapt to these effects?
11. What effect if any did moving into the new music department in Goodwin Hall in 1973 have on the band program? What about the opening of the Hinton Field practice complex in 1985?
12. What is your current philosophy of music education? How has it changed since you began teaching in 1961? What are the primary events and experiences in your life that helped to form this philosophy?

13. What is your perception of the impact you have had on the Auburn University Bands, the Auburn University Music Department, and your former students?
What would you like for your legacy to be at Auburn University and with your former students?

The guiding questions that were asked of these colleagues of Dr. Walls during these semi-structured, open-ended interviews are:

1. Briefly describe your background, education and experience?
2. What post-secondary teaching and administrative positions have you held? In what years did you hold these positions?
3. What would you describe as your “role” in fulfilling these positions? Do you feel that you were successful in filling these roles?
4. What were some of the major social, political, and economic issues of the time you were in these positions that had a direct impact on your music program? How did you deal with these issues?
5. In hindsight, what decisions that you made in your career would you like to revisit, and why?
6. Briefly describe your philosophy of music education. How has your philosophy changed over the years?
7. What would you like your legacy to be in regards to the institutions in which you worked and the students that you have taught?

The guiding questions that were asked of these former students of Dr. Walls during the course of the semi-structured, open-ended interviews are:

1. What years were you a student at Auburn University? What was your major and what degree(s) did you earn?
2. What music ensembles did you participate in? What was your major instrument?
3. What courses and/or classes did you participate in that were taught by Dr. Walls? What is your general opinion of those classes?
4. How many years experience do you have as a music educator? What grade levels have you taught?
5. In a general way, describe Dr. Walls influence on you personally and any impact he has had on your teaching.
6. Are there any specific instructional methodology or techniques that you use in your classroom that you can attribute directly to Dr. Walls? What are they and how do you use them in your classroom?
7. Are there any specific stories, jokes, mannerisms, gestures, or “catch-phrases” that you may use in your own classroom that you can attribute directly to Dr. Walls?
8. If you could send Dr. Walls a message today, what would it be?

Appendix B: Code Book

The codes listed and defined in this document were used in completing the dissertation entitled: DR. BILLY G. WALLS AND THE AUBURN UNIVERSITY BANDS, 1961-1991: A STORY OF IMPACT, INFLUENCE AND INNOVATION

1. Issues and Decisions

Issues and decision codes apply to statements made during interviews that deal with social, political and economic issues and the decisions that were made by and with Dr. Walls addressing these issues.

1.1 Social

1.1.1 Integration

These codes deal with the racial integration process at Auburn University and within the Auburn University Band.

I remember going over and standing outside the library while the person registered for school and I was there and we were like, OK, that's done and we went on our way. That part, I didn't see as an issue. (C. C. Wilder, personal communication, July 2, 2009)

1.1.1.1 Jeffrey Rowser

Statements addressing Auburn University Band's first African-American drum major.

First of all, I think it is significant that I didn't realize that. He

was just a good drum major is what he was. Maybe, if he had been a weak or mediocre drum major, people might have said things...he only got it because of his race. I don't remember it ever being an issue, I just remember him being a wonderful drum major and we all loved him. (J. A. Dover, personal communication, July 7, 2009)

1.1.2 Racism

These codes are statements related to issues of racism targeting the African-American students at Auburn University and in the Auburn University Band

There were some students in the band who, really, you could tell because of the nature of where they may have grown up, had very little contact with African-American people. You kind of had to break the ice a little bit. (J Rowser, personal communication, July 9, 2009)

1.1.3 Sexism

Statements addressing sexism within the Auburn University Band and the Auburn University Music Program

I can't remember anybody saying anything other than it's about time. Even at football games I can't remember anyone saying anything negatively about Deborah. She handled it very, very well and kind of set the stage for all the girls that followed her. (R. Logan, personal communication, June 9, 2009)

1.2 Political

1.2.1 Administrative Pressures

1.2.1.1 Music Department

Pressures applied to the band director from the Music Department head.

...put pressure on the applied teachers to have better performers in their studios so that the bands will prosper (R. D. Good, personal communication, July 29, 2009).

1.2.1.2 University Wide

Pressure applied to the band director from upper level administrators or other departments within the university.

The athletic director had finally decided that the thing should go ahead as planned. I was against it” (B. G. Walls, personal communication, April 23, 2009).

1.3 Economic

1.3.1 Recruiting

1.3.1.1 Staffing Decisions

Changes and additions in the staffing of the music department and band staff to facilitate recruiting.

He (Dr. Hinton) wanted Julian to be associated with the Auburn University Band so other band directors in the state who respected Julian would want to sent their students there” (B. G. Walls, personal communication, April 23, 2009).

1.3.1.2 Outreach

Reaching out to the community in an effort to increase recruiting of band students from state high schools.

The recruiting idea was during spring quarter, winter and spring quarters, I would make arrangements so that Johnnie (Dr. Vinson) did rehearsals and I would go to Huntsville and stay three or four days in Huntsville and did all the schools and drop in. I had nothing to offer a kid except a kind word and a smile and say we would like to have you if you're coming to Auburn, we'd like to talk to you about being in the band. (B. G. Walls, personal communication, July 29, 2009)

1.3.2 Scholarship

1.3.2.1 Graduate Assistants

Graduate assistants assigned to the marching and/or concert bands.

I just made a request through Dr. Hinton, if we could have a graduate assistant it would be a good thing, and it would help someone out" (B. G. Walls, personal communication, July 29, 2009).

1.3.2.2 Basketball Band

The dedicated basketball pep band.

The basketball people liked the artsy stuff and wanted us to come up with something like that" (B. G. Walls, personal communication, July 29, 2009)

1.3.2.3 Wind Ensemble

The creation and implementation of the first wind ensemble

That was just the direction that college bands were going.

You know, Frederick Fennell started the Eastman Wind

Ensemble, I think it was 1958 at the Eastman School.

Gradually, over time, that's kind of the way college bands

went. We did, we started in 1978. (J. B. Vinson, personal

communication, July 6, 2009)

1.3.2.4 Percussion Ensemble

The creation and implementation of the first percussion ensemble.

He (Vinson) had some drummers who wanted to branch out and get

involved in that sort of thing. He also needed some things to do to

strengthen his load (B. G. Walls, personal communication, July 29, 2009).

2. Role and Position

These codes are applied to comments that address Dr. Walls' roles at Auburn University and how he used his roles to interact with students, colleagues, and other departments throughout the university.

2.1 Ethics

2.1.1 Role Model

2.1.1.1 In Charge

Comments addressing Dr. Walls' absolute control of the band program.

He was always the boss. He made sure he was always the boss and that was fine. (K. C. Walls, personal communication, June 17, 2009)

2.1.1.2 Consistency

Comments addressing Dr. Walls' consistency in dealing with all students.

Bill was very good about...he didn't have any favorites, although it might have appeared to some of those shy students...(K. C. Walls, personal communication, June 17, 2009).

2.1.2 Caring

2.1.2.1 Advising

Dr. Walls' advice for students in regards to school and professional matters.

I think that, if nothing else, is the most influential thing that he's done for me. He taught me how important that it is to a student, that (I) know who (he) is. (R. Logan, personal communication, June 9, 2009)

2.1.2.2 Counseling

Dr. Walls' advice to students in regards to personal matters.

...the story he told about two of his students that had decided to elope. Believe it or not, when they decided to elope they didn't go to their preacher or anybody else. They went to Doc in the middle of the night. They said they were about to run off and get married and do you have anything to say? He talked them out of it. He talked them into waiting and told them that the marriage was for you but that wedding is for your

mom and dad and everybody else. You owe it to them to be patient and give them that ceremony. (J. A. Dover, personal communication, July 7, 2009)

2.2 Relationships

This group of codes deals with the nature of Dr. Walls relationships with students, colleagues and the athletic department.

2.2.1 Students

2.2.1.1 Names

Dr. Walls' theory on the importance of learning the names of all his students before their first meeting.

The thing that most people were impressed with Dr. Walls when they first came to Auburn, and you've probably heard this from other people, is from the day you walked on to that campus, he knew who you were. I mean, he could call you at the very first band rehearsal, he could call you by name. I think that impressed or influenced more people than anything, that he would take the time to know who you were when you first came on. (R. Logan, personal communication, June 9, 2009)

2.2.1.2 Communications

The way in which Dr. Walls implemented paths of communications with his students.

The relationship, we just always talked candidly about anything. There was never a conversation in my relationship with Dr. Walls that he shyed away from having a conversation with me, whether it would be with other

people around or in his office and chat a little bit. (J. Rowser, personal communication, July 9, 2009)

2.2.2 Faculty

2.2.2.1 Conflicts

Comments addressing any perceived conflicts between faculty members in the band program and between the band faculty and music department faculty.

The only thing I ever remember picking up on was occasionally students liked to hang around the band office and the director's doors were on each side of the band office. Occasionally, Johnnie (Dr. Vinson) would come up and close his door very loudly and Bill (Dr. Walls) would kind of smile and roll his eyes, that was the only thing that ever happened. (K. C. Walls, personal communication, June 17, 2009)

2.2.2.2 Respect

The mutual level of respect between faculty members.

Still today, I see retired music department faculty members and they go, "Wow, Bill was such a great musician." (K. C. Walls, personal communications, June 17, 2009)

2.2.3 Athletic

2.2.3.1 Perceptions

Dr. Walls' perception of his relationship with the athletic department

“I think, really, that as far as Auburn was concerned, the band was part of the football program, and that’s how it would fit in there” (W. Hinton, personal communication, September 25, 2009)

2.2.3.1.1 Athletic Director/Coach

The actual relationship between Dr. Walls as band director and the athletic department personnel

I worked on my personae. I did not want them to think that I was one of those music department prima donnas and I worked on that image.

Finally, everything turned out to be just fine. I had some good friends over there. (B. G. Walls, personal communication, April 23, 2009)

2.2.3.2 Budgeting

Budgeting concerns with the band program

The procedure was...you would have to submit a request for the budget in the spring saying that you would like to attend these out of town games and an estimate of how much it was going to cost and what you needed and so on. (B. G. Walls, personal communication, April 23, 2009)

3. Teaching Style and Pedagogy

3.1 Courses Taught

Course taught by Dr. Walls during his tenure at Auburn University

Marching band drill was one of them. Johnnie did arranging, Doc probably taught summer band. Pedagogy classes or brass. He also taught conducting. (J. Dover, personal communication, July 7, 2009)

3.2 Conducting

3.2.1 Style

Comments addressing Dr. Walls conducting style and techniques.

“He was a good utilizer of time” (J. Dover, personal communication, July 7, 2009).

3.2.2 Instruction Methodology

The methodology that Dr. Walls implemented in his instruction of the conducting class.

The music is actually secondary. Teaching character through music. (J. Dover, personal communication, July 9, 2009)

3.3 Bands

3.3.1 Marching Band

Matching band rehearsal techniques and drill design.

Another thing that I liked about Doc was he always had a humorous side to the rehearsal. I never felt that at any rehearsal that ended with him, ended without joy or laughter as it closed down. He closed rehearsals really, really well. (J. Rowser, personal communication, July 9, 2009)

3.3.2 Concert Bands

3.3.2.1 Organization/Scheduling

Criteria for creating and scheduling the various concert bands.

“The philosophy of the concerts was that the concert should have something for everyone in the audience. It should not be too esoteric, it would not be the kind of thing that everybody could not come and listen to” (C. C. Wilder personal communication, July 2, 2009).

3.3.2.2 Instrumentation

Selection of instrumentation and chair assignments for concert band

In a concert band situation in which you are going to be the conductor day in and day out, you need the leadership of the good players who can play the parts the best it can be played so that the others can follow. (B. G. Walls, personal communication, July 29, 2009)

3.4 Performance Concepts

3.4.1 Balance

Dr. Walls’ philosophy of balance.

“Balance is one of my favorite topics. I have a theory about balance” (B. G. Walls, personal communication, October 5, 2009).

3.4.2 Intonation

Dr. Walls’ philosophy of intonation

“Try and imitate each other as best as you can” (B. G. Walls, personal communication, October 5, 2009).

3.4.3 Style

Dr. Walls’ philosophy of style and musicality

One of the hardest things that I do is talk about music. In the class

that I teach to these elementary teachers to be, I feel most uncomfortable talking about music. I can talk about theory all day. I can talk about time all day, 4/4, 3/4, meter, use all the right words. I can tell you all about harmonies, about progressions, where it comes from. Just talking about music, I don't do a good job. I'm not sure that most anybody does. (B. G. Walls, personal communication, October 5, 2009)

3.4.4 Repertoire Selection

Dr. Walls' thoughts on repertoire selection for concert bands. *Program wise, we...unless they picked something that was really far afield, I didn't have anything to do with it. We sort of got together and agreed upon what we were going to do and made suggestions. They made suggestions and I said fine. (B. G. Walls, personal communication, October 5, 2009)*

4. Influence and Impact

This set of codes addresses catch phrases and anecdotes that Dr. Walls used in his teaching, the influences that he had both personally and professionally on his students.

4.1 On Students

4.1.2 Doc-isms

One-liners and short anecdotes that Dr. Walls used on a regular basis to get his point across to his students.

"The thing I still use is five minutes early is five minutes late" (K. C. Walls, personal communication, June 17, 2009).

4.1.3 Personal

4.1.3.1 Influence

Codes dealing with Dr. Walls' influence on his students and his position as a role model.

I remember the content of his classes was good and it was applicable, it was current and I used it, but the main impact that he had on me was personally, in his outlook on life and his self-discipline and the fact that he put head over heart even though his heart wanted to be in charge....The way I try to get into my kids lives and not be mechanical about my teaching, I think that's a big influence from him. (J. A. Dover, personal communication, July 7, 2009)

4.1.3.2 Motivation

Statements concerning the way in which Dr. Walls kept his students motivated and stay focused.

Once I was at Auburn for two or three years he would start recommending me for things. Of, course he was not going to recommend me for something if he didn't think I was capable...But he would take me or recommend me or we would play things together. (R. Logan, June 9, 2009)

4.1.3.3 Accountability

Methods that Dr. Walls used to instill in his students a sense of accountability to each other and the program.

He wanted the musicians in the band to be accountable for the parts you were assigned to learn to play. He was one of those people...he would

call on you to play your part. I just remember being scared out of my seat every time that would happen. Occasionally, he did call on me to play and I was able to step up to the task. (J. Rowser, personal communication, July 9, 2009)

4.1.4 Professional

Statements concerning the impact that Dr. Walls had professionally on his students and how that impact is operationalized in their own classrooms.

What I did get from Bill was the pedagogical part of it. How to get wind instrument players to do what you needed them to do. That's what I got from, both as a teacher and as a band director. (C. C. Wilder, personal communication, July 2, 2009)

Appendix C: Participant Biographies

Ms. Jenny Dover- Ms. Dover received a Bachelor of Music Education Degree from Auburn University in 1985. She taught at a private school in Mobile, Alabama for 8 years and 4 years at the public arts magnet school in Montgomery, Alabama. Currently, she is the band director at Wetumpka Junior High School in Wetumpka, Alabama.

Dr. Rick Good- Dr. Good received a Bachelor of Music Education Degree from Mansfield University, a Master of Music Degree in Wind Conducting from LSU, and a Doctor of Musical Arts Degree in Euphonium Performance from Arizona State University. Dr. Good taught in the public schools of Pennsylvania for 7 years and has been a faculty member at Auburn University since 1995. He currently serves as Director of Bands.

Dr. Wilbur "Bodie" Hinton- Dr. Hinton was band director at Auburn University from 1956 to 1969 and served as head of Auburn University Department of Music from 1969 to 1984. The band practice field at Auburn University was dedicated the Wilbur "Bodie" Hinton Field in the fall of 1986. He is a past president of the Alabama Music Educators Association and the Alabama Bandmasters Association. Dr. Hinton was inducted into the Phi Beta Mu Hall of Fame in 1976.

Dr. Rusty Logan- Dr. Logan received a Bachelor of Music Education form Auburn University in 1975 and a Masters Degree in Trombone Performance from Auburn in 1978. In addition, he was selected as Auburn University's first graduate assistant for the band program. He received a Doctorate in Music Theory from the

University of Mississippi in 1980. He has taught in the public schools of Alabama and Georgia for 30 years. He currently serves as Director of Bands at Auburn High School.

Mr. Jeffrey Rowser- Mr. Rowser is originally from Attalla, Alabama. He is a 1980 graduate of Auburn University where he received a Bachelor of Music Education Degree. He received the Masters of Music Education Degree from Auburn in 1982. In 1978, Mr. Rowser was selected as the first African-American drum major in Auburn University history. He has taught for 29 years in Georgia, serving with schools systems in Daughtery County, Marietta City, Rockdale County, and Jackson County. He is currently the Director of Bands for East Jackson High School in Commerce, Georgia.

Dr. Johnnie B. Vinson- Dr. Vinson graduated from Auburn University in with a Bachelor of Music Education Degree. He received the Master of Music Education Degree from Auburn in and the Doctor of Arts in Music Theory from the University of Mississippi in . After teaching in the Muscogee County School District in Georgia, Dr. Vinson enjoyed a 36 year career as a faculty member in the music department at Auburn, where he is currently Director of Bands Emeritus. He has published more than 400 compositions and arrangements for band.

Dr. Kimberly Curley Walls- Dr. Walls received a Bachelor of Music Education Degree from Auburn University in 1982, a Master of Music Education Degree from Auburn University in 1985, and a Doctor of Philosophy in Music Education from Florida State University in 1995. She has served as a member of the Music Education faculty at Auburn University since 1997 and is currently Professor of Music Education.

Mr. Cecil C. Wilder- Mr. Wilder is a 1966 graduate of Auburn University, earning a Bachelor of Music Education Degree. He received the Masters Degree in

Music Education from Auburn University in 1969. He taught on the brass faculty of Auburn University from 1973 to 1977. He also taught 10 years in the Muscogee County schools and 19 years in Clayton County schools, both in Georgia. Currently he serves as the Executive Director of the Georgia Music Educators Association, a position he has held for 14 years.

Appendix D: IRB

APPROVED

AUBURN UNIVERSITY INSTITUTIONAL REVIEW BOARD for RESEARCH INVOLVING HUMAN SUBJECTS
RESEARCH PROTOCOL REVIEW FORM

For information or help completing this form, contact: THE OFFICE OF HUMAN SUBJECTS RESEARCH, 307 Samford Hall
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1. PROPOSED DATES OF STUDY: FROM: 10/01/2008 TO: 12/31/2009

REVIEW TYPE (Check one): FULL BOARD EXPEDITED EXEMPT

2. PROJECT TITLE: DR. BILLY G. WALLS AND THE AUBURN UNIVERSITY BANDS, 1961-1992
A STORY OF IMPACT, INFLUENCE AND INNOVATION

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4. SOURCE OF FUNDING SUPPORT: Not Applicable Internal External (External Agency)

5. STATUS OF FUNDING SUPPORT: Not Applicable Approved Pending Received

6. GENERAL RESEARCH PROJECT CHARACTERISTICS

| A. Research Content Area | B. Research Methodology |
|---|--|
| <p>Please check all descriptors that best apply to this proposed research project.</p> <p><input type="checkbox"/> Anthropology <input type="checkbox"/> Anthropometry <input type="checkbox"/> Biological Sciences <input checked="" type="checkbox"/> Behavioral Sciences <input checked="" type="checkbox"/> Education <input type="checkbox"/> English <input checked="" type="checkbox"/> History <input type="checkbox"/> Journalism <input type="checkbox"/> Medical <input type="checkbox"/> Physiology <input type="checkbox"/> Other (Please list):</p> <p>Please list 3 or 4 keywords to identify this research project: Band, Influence, Director</p> | <p>Please check all descriptors that best apply to the research methodology.</p> <p>Data collection will be: <input type="checkbox"/> Prospective <input checked="" type="checkbox"/> Retrospective <input type="checkbox"/> Both Data will be recorded so that participants can be directly or indirectly identified: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>Data collection will involve the use of:</p> <p><input type="checkbox"/> Educational tests (cognitive, diagnostic, attitude achievement) <input type="checkbox"/> Surveys / Questionnaires <input checked="" type="checkbox"/> Private Records / Files <input checked="" type="checkbox"/> Interview / Observation <input checked="" type="checkbox"/> Audio/visual and/or videotaping <input type="checkbox"/> Physical / Physiologic Measurements or Specimens</p> |
| C. Participant Information | D. Risks to Participants |
| <p>Please check all descriptors that apply to the participant population.</p> <p><input checked="" type="checkbox"/> Males <input checked="" type="checkbox"/> Females</p> <p>Vulnerable Populations</p> <p><input type="checkbox"/> Pregnant Women <input type="checkbox"/> Children <input type="checkbox"/> Prisoners <input type="checkbox"/> Adolescents <input type="checkbox"/> Elderly <input type="checkbox"/> Physically Challenged <input type="checkbox"/> Economically Challenged <input type="checkbox"/> Morally Challenged</p> <p>Do you plan to recruit Auburn University Students? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Do you plan to compensate your participants? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</p> | <p>Please identify all risks that may reasonably be expected as a result of participating in this research.</p> <p><input checked="" type="checkbox"/> Breach of Confidentiality <input type="checkbox"/> Coercion <input type="checkbox"/> Deception <input type="checkbox"/> Physical <input type="checkbox"/> Psychological <input type="checkbox"/> Social <input type="checkbox"/> None <input type="checkbox"/> Other (please list):</p> |

The Auburn University Institutional Review Board has approved this document for use from 11/3/08 to 11/2/09 Protocol # 08-269 EP0811

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FEB 2007
Office of Human Subjects Research
IRB

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DATE RECEIVED IN OHSR: 2/5/09 by XEH PROTOCOL # 08-269 EP0811

DATE OF OHSR CONTENT REVIEW: by TmcC DATE ASSIGNED IRB REVIEW: by

DATE OF IRB REVIEW: 11/3/08 by IRB procedure DATE IRB APPROVAL: 11/3/08 by IRB procedure

INTERVAL FOR CONTINUING REVIEW: 4 year 45 CFR 46.110 (19)

Unir

original rec'd 11/2/08
final video release received 2/2/09

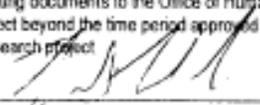
7. PROJECT ASSURANCES

PROJECT TITLE: DR. BILLY G. WALLS AND THE AUBURN UNIVERSITY BANDS, 1961-1992
A STORY OF IMPACT, INFLUENCE AND INNOVATION

A. PRINCIPAL INVESTIGATOR'S ASSURANCE

1. I certify that all information provided in this application is complete and correct
2. I understand that, as Principal Investigator, I have ultimate responsibility for the conduct of this study, the ethical performance of this project, the protection of the rights and welfare of human subjects, and strict adherence to any stipulations imposed by the Auburn University IRB.
3. I certify that all individuals involved with the conduct of this project are qualified to carry out their specified roles and responsibilities and are in compliance with Auburn University policies regarding the collection and analysis of the research data
4. I agree to comply with all Auburn policies and procedures, as well as with all applicable federal, state, and local laws regarding the protection of human subjects, including, but not limited to the following:
 - a. Conducting the project by qualified personnel according to the approved protocol
 - b. Implementing no changes in the approved protocol or consent form without prior approval from the Office of Human Subjects Research (except in an emergency, if necessary to safeguard the well being of human subjects)
 - c. Obtaining the legally effective informed consent from each participant or their legally responsible representative prior to their participation in this project using only the currently approved, stamped consent form
 - d. Promptly reporting significant adverse events and/or effects to the Office of Human Subjects Research in writing within 5 working days of the occurrence
5. If I will be unavailable to direct this research personally, I will arrange for a co-investigator to assume direct responsibility in my absence. This person has been named as co-investigator in this application, or I will advise OHSR, by letter, in advance of such arrangements
6. I agree to conduct this study only during the period approved by the Auburn University IRB
7. I will prepare and submit a renewal request and supply all supporting documents to the Office of Human Subjects Research before the approval period has expired if it is necessary to continue the research project beyond the time period approved by the Auburn University IRB.
8. I will prepare and submit a final report upon completion of this research project.

Thomas G. Bouldin
Principal Investigator (Please Print)

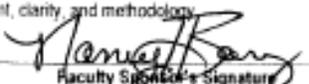

Principal Investigator's Signature

10-26-08
Date

B. FACULTY SPONSOR'S ASSURANCE

1. By my signature as sponsor on this research application, I certify that the student or guest investigator is knowledgeable about the regulations and policies governing research with human subjects and has sufficient training and experience to conduct this particular study in accord with the approved protocol
2. I certify that the project will be performed by qualified personnel according to the approved protocol using conventional or experimental methodology
3. I agree to meet with the investigator on a regular basis to monitor study progress
4. Should problems arise during the course of the study, I agree to be available, personally, to supervise the investigator in solving them
5. I assure that the investigator will promptly report significant adverse events and/or effects to the OHSR in writing within 5 working days of the occurrence
6. If I will be unavailable, I will arrange for an alternate faculty sponsor to assume responsibility during my absence, and I will advise the OHSR by letter of such arrangements
7. I have read the protocol submitted for this project for content, clarity, and methodology

Dr. Nancy H. Barry
Faculty Sponsor (Please Print)


Faculty Sponsor's Signature

10-23-08
Date

C. DEPARTMENT HEAD'S ASSURANCE

By my signature as department head, I certify that every member of my department involved with the conduct of this research project will abide by all Auburn University policies and procedures, as well as with all applicable federal, state, and local laws regarding the protection and ethical treatment of human participants.

Dr. Nancy H. Barry
Department Head (Please Print)


Department Head's Signature

10-23-08
Date

8. **PROJECT ABSTRACT:** Prepare an abstract (400-word maximum) that includes: I.) A summary of relevant research findings leading to this research proposal; II.) A concise purpose statement; III.) A brief description of the methodology; IV.) Expected and/or possible outcomes, and V.) A statement regarding the potential significance of this research project. Please cite relevant sources and include a "Reference List" as Appendix A.

I. The impact that a band director has on a particular program can include both commercial and professional band programs in the areas of creation, promotion, instrumentation, and administration (Jolly, 1971, Johnson, 2004, Fritzsche, 1985, Polce, 1991). Another area of impact that band directors had on these professional programs is in the development of new concert band literature (Poce, 1991, Johnson, 2004). Undergraduate band directors can often be the primary catalyst for some students to continue the path towards becoming band directors themselves (Teweit, 2006, Johnson, 2004, de Vries, 2004, Hile, 1991). By their knowledge, professionalism and caring they nurture these students to achieve their goals.

II. The purpose of this study is to gain an understanding of Dr. Billy G. Walls in the context of his role as teacher and band director at Auburn University between 1961 and 1992.

III. The methodology of this study will be the historical narrative using interviews, archival data, personal and public correspondence, and published reports and articles. This study will be guided by five research questions:

1. In his role as band director and director of bands, what decisions did Dr. Walls make to address the social, political, and economic issues of the period?
2. How did these decisions impact his teaching style?
3. How did Dr. Walls operationalize these decisions to compliment his teaching style?
4. How did these decisions and his teaching style impact his students?
5. What impact did Dr. Walls have on music pedagogy in Alabama and the Southeast?

IV. Data collected from the various sources will be entered into a Computer Aided Qualitative Analysis Software package. The data will be coded and analyzed for emerging data, patterns and links.

V. The study of Dr. Billy G. Walls and his tenure with the Auburn University Bands is important for Auburn University and the Music Department because of its historical value. This study could also offer guidance and insight into the issues surrounding band directors and college band programs today. The impact that Dr. Walls had on the future of music education in the state and region through his influence on future band directors during his teaching career can offer suggestions to current educators on their roles and responsibilities in the larger society.

9. **PURPOSE & SIGNIFICANCE.**

- a. Clearly state all of the objectives, goals, or aims of this project.

The purpose of this study is to gain an understanding of Dr. Billy G. Walls in the context of his role as teacher and band director at Auburn University between 1961 and 1992.

Former and current colleagues, former students, and Dr. Walls himself will participate in interviews, providing data to address the research questions. In addition, archival data, recordings, newspaper and magazine articles, personal and professional correspondence, and other artifacts will be collected.

The data will be categorized into the three significant time periods of Dr. Walls' tenure at Auburn, 1961-1969, 1969-1985, and 1985-1992. The data will be coded and analyzed looking for themes, patterns, and emerging data.

- b. How will the results of this project be used? (e.g., Presentation? Publication? Thesis? Dissertation?)

The results of this project will be used for a doctoral dissertation and completion of a PhD program. Results may be used in presentations at conferences. Results may be used for publication of articles in professional journals.

10. KEY PERSONNEL INVOLVED WITH DATA COLLECTION. Identify each individual involved with the conduct of this project and describe his or her roles and responsibilities related to this project. Be as specific as possible.

Individual: Thomas G Bouldin Title: PhD Candidate Dept/ Affiliation: Curr. & Teach.

Roles / Responsibilities:

Will design methodology of the project. Will collect all data including archival and interview data. Will transcribe all interview data. Will enter and code all data using CAQDAS program. Will identify patterns and emerging data through use of the CAQDAS program. Will create a document (dissertation) based on the data collected and any patterns, explanations, or formulations that emerge. Will keep all confidential information secure.

Individual: Dr. Nancy H. Barry Title: Chair/Advisor Dept/ Affiliation: Curr. & Teach.

Roles / Responsibilities:

Will serve in an advisory role during all stages of this project.

Individual: _____ Title: _____ Dept/ Affiliation: _____

Roles / Responsibilities:

Individual: _____ Title: _____ Dept/ Affiliation: _____

Roles / Responsibilities:

Individual: _____ Title: _____ Dept/ Affiliation: _____

Roles / Responsibilities:

11. LOCATION OF RESEARCH. List all locations where data collection will take place. Be as specific as possible.

The researcher is located in Columbus, GA. The case being studied is located in Dadeville, AL and Auburn, AL. Other participants are primarily located in Alabama and Georgia, however participants will not be limited solely to these locations. Archival and document data will come primarily from east central Alabama and from the case's birth place in Texas. Other data will be collected from the case's former educational locations in Texas, New York, and Florida.

12. PARTICIPANTS

a. Describe the participant population you have chosen for this project

The participant population for this historical narrative project will consist of former students, former and current Auburn University colleagues, and those individuals who hold, or have held, similar positions as Dr. Walls.

What is the minimum number of participants you need to validate the study? 20
What is the maximum number of participants you will include in the study? 30

b. Describe the criteria established for participant selection. (If the participants can be classified as a "vulnerable" population, please describe additional safeguards that you will use to assure the ethical treatment of these individuals.)

Former students of Dr. Walls will be recruited and placed into one of three categories. The categories are general divisions within the time period of the tenure of Dr. Walls at Auburn University- 1961-1969, 1969-1985, 1985-1992. A minimum of five participants within each category will be recruited as described in section c below using convenient sampling techniques.

Other participants in this historical narrative will include individuals who were colleagues of Dr. Walls during his tenure at Auburn University. These individuals will be selected based on their knowledge of Dr. Walls and the band program at Auburn University between 1961 and 1992. Individuals who have held or currently hold similar positions to Dr. Walls at colleges and university in the Southeast may also be selected as participants in this project. A minimum of five colleagues fulfilling these criteria will be recruited as indicated in section c using primarily a snowball sampling technique, relying on recommendations of Dr. Walls and other principal participants in this historical narrative.

c. Describe all procedures you will use to recruit participants. Please include a copy of all flyers, advertisements, and scripts and label as Appendix B.

The primary form of sampling that will be used in recruiting former students of Dr. Walls will be convenient sampling. A flyer (see Appendix B) inviting former students to participate will be distributed at a meeting of the Auburn Band Alumni group. Participation will be voluntary. Those volunteering to participate in this historical narrative will be grouped into the three categorical time periods. If more than 5 participants volunteer for any given period, 5 will be selected at random.

Participants who are current or former colleagues of Dr. Walls will be recruited through the use of snowball sampling. Those individuals who are suggested by Dr. Walls or other principals within this study will be contacted via mail. They will receive a scripted letter (see Appendix B) inviting them to participate and provide them with contact information.

What is the maximum number of potential participants you plan to recruit? 50

d. Describe how you will determine group assignments (e.g., random assignment, independent characteristics, etc.).

In this historical narrative study, group assignments are not applicable. The only division of participants will be related to the time period divisions within the narrative as described in b above.

e. Describe the type and amount and method of compensation for participants.

No compensation will be offered to the participants of this project.

13. **PROJECT DESIGN & METHODS.** Describe the procedures you will plan to use in order to address the aims of this study. (NOTE: Use language that would be understandable to a layperson. Without a complete description of all procedures, the Auburn University IRB will not be able to review protocol. If additional space is needed for #13, part b, save the information as a .pdf file and insert after page 6 of this form.)

a. **Project overview. (Briefly describe the scientific design.)**

The methodology of this study will be the historical narrative using interviews, archival data, personal and public correspondence, and published reports and articles.

b. **Describe all procedures and methods used to address the purpose.**

In order to gain the most information concerning the perceived impact and influence that Dr. Walls had on the Auburn Band and its students, a large number of interviews will be carried out. Dr. Walls himself will participate in a series of interviews, ranging from discussions of his early life, family, and musical background, through his tenure as the Auburn University Band Director and Auburn's first Director of Bands. Data will be collected on his perceptions of his impact and influences, focusing on the processes he went through in dealing with the social, economic, and political difficulties of the time period and how he views the "legacy" he has left on the band department and the former students of that department. Other interviews will include former colleagues in the band and music departments and former students. An analytic form of sampling will be used to identify initial participants, this will lead to a funneling or focusing of the selection of participants to those who have may have more specific information pertaining to the initial questions or the questions that emerge through data analysis.

Other data sources to be used in this study will include the personal documents and correspondence of Dr. Walls and music department archives housed in the band department located in Goodwin Hall and those housed at the Ralph Brown Draughn Libraries, both located on the Auburn University campus. This archival material consists of print media, concert programs, audio recordings, photos, video recordings, and other documents and correspondence. Additional sources will include local and regional newspapers and periodicals, local and regional radio and television broadcasters, and other sources that emerge through analysis of the data.

All archival print data will be scanned and stored as pdf files. This print data will include newspaper and periodical clippings, personal and public correspondence, concert programs, etc. All photographs will be preserved as jpeg files, audio data will be save as mp3 files, and video as mp4 files. All the included file extensions will facilitate data import into a qualitative data analysis software package that will be used for data analysis and comparison.

Data analysis will begin with the transcription of the interviews as they occur, and entering this data, as well as any other forms of data at hand, into a computer assisted qualitative data analysis software package or CAQDAS. For the purpose of coding and analyzing the data collected in this study, ATLAS/Ti will be utilized. Data can be displayed easily, showing associations and connections, allowing for easier formulation of theories using ATLAS/Ti.

The initial categorical codes will follow a mid-range scheme of coding which includes the categories of setting/context, definition of situation, perspectives, ways of thinking about people and objects, process, activities, events, strategies, relationships and social structure, a methods. Codes within these categories will be based on a review of related literature and the emerging data. These codes will change, develop and possibly disappear as the data continues to be gathered and analyzed. This data collection and coding should continue until all salient properties of that coding category have been addressed and saturation occurs.

Once a working set of codes has been developed, the next step will be to begin pattern coding, the process of grouping the first-level coding in to smaller sets in order to identify emergent themes, configuration, or explanation. This selective coding will be used to integrate and refine the theories. In the final section of this study the emerging themes and will be compared and contrasted to the original research questions and the literature review so that generalizations can be made.

- c. **List all instruments used in data collection.** (e.g., surveys, questionnaires, educational tests, data collection sheets, outline of interviews, scripts, audio and/or video methods etc.) *Please include a copy of all data collection instruments that will be used in this project and label as Appendix C.*

Primary data collection will be through the interview. The interviews will be semi-structured and open-ended. A list of possible questions and subjects for discussion will be used during the interview process. These list will vary between the participant groups (See Appendix C).

- d. **Data Analysis: Explain how the data will be analyzed.**

For the purpose of coding and analyzing the data collected in this study, ATLAS/Ti will be utilized. Data can be displayed easily, showing associations and connections, allowing for easier formulation of theories using ATLAS/Ti. The initial categorical codes will follow a mid-range scheme of coding which includes the categories of setting/context, definition of situation, perspectives, ways of thinking about people and objects, process, activities, events, strategies, relationships and social structure, a methods. Codes within these categories will be based on a review of related literature and the emerging data.

14. **RISKS & DISCOMFORTS: List and describe all of the reasonable risks that participants might encounter if they decide to participate in this research. If you are using deception in this study, please justify the use of deception and be sure to attach a copy of the debriefing form you plan to use and label as Appendix D.**

In this historical narrative, there are no foreseen risks to the participants. All participants will give their informed consent after being fully brief on this studies methodology and before participating in this study.

15. PRECAUTIONS. Describe all precautions you have taken to eliminate or reduce risks that were listed in #14.

In this historical narrative, all participants will be fully briefed on the purpose, rationale, and methodology of this study. Each participant will sign an informed consent statement (see attached) giving permission for their name and other information and data provided to be used in the course of and reporting of this study.

16. BENEFITS.

a. List all realistic benefits participants can expect by participating in this study.

No real benefits to the individual.

b. List all realistic benefits for the general population that may be generated from this study.

The study of Dr. Billy G. Walls and his tenure with the Auburn University Bands is important for Auburn University and the Music Department because of its historical value. The period that Dr. Walls served at Auburn was filled with political, social, and economic turmoil at the university, state, and regional levels. In order to ensure that this information is not lost to time, it must be documented for posterity. This study could also offer guidance and insight into the issues surrounding band directors and college band programs today. The impact that Dr. Walls had on the future of music education in the state and region through his influence on future band directors during his teaching career can offer suggestions to current educators on their roles and responsibilities in the larger society.

17. PROTECTION OF DATA.

a. Will data be collected as anonymous? Yes No *If "YES", go to part "g".*

b. Will data be collected as confidential? Yes No

c. If data is collected as confidential, how will the participants' data be coded or linked to identifying information?

Due to the historical nature of the data to be collected in this study, participants' data will not be coded as anonymous. Through informed consent the participants will understand that the data they provide could be reported in a manner that will identify the participants. Some participants will be identified by linking the data to their name, primarily in case of the participants who are, or were, colleagues of Dr. Walls. Former student may be identified by name as a result of many identifying factors such as time period of participation in the Auburn Bands, instrument, gender, race, etc. The data from these participants will include audio recordings, transcripts of audio recordings, photographs, video recordings, and written documents.

d. Justify your need to code participants' data or link the data with identifying information.

Due to the historical nature of the data to be collected in this study, participants' data will not be coded as anonymous. Through informed consent the participants will understand that the data they provide could be reported in a manner that will identify the participants.

e. Where will code lists be stored?

Due to the historical nature this project, no code lists will be generated.

f. Will data collected as "confidential" be recorded and analyzed as "anonymous"? Yes No

g. Describe how the data will be stored (e.g., hard copy, audio cassette, electronic data, etc.), where the data will be stored, and how the location where data is stored will be secured in your absence.

All audio and electronic data will be stored on a password protected computer at the researchers location in Columbus, GA. All of data, including hard copies of documents and photographs, video tapes and DVDs, CD backups of interviews, and transcripts of interviews will be stored in a locked cabinet at the researchers location in Columbus, GA.

h. Who will have access to participants' data?

Only the researcher and his advisor will have access to the participant data.

i. When is the latest date that the data will be retained?

Data in this historical narrative will be retained indefinitely with the informed consent of the participants.

j. How will the data be destroyed? (NOTE: Data recorded and analyzed as "anonymous" may be retained indefinitely.)

Data in this historical narrative will be retained indefinitely with the informed consent of the participants. Data will not be collected from participants who do not give informed consent allowing the data to be retained indefinitely.